

BBANZ Appoints New Executive Officer

David Dobson's name is not one that many of us will be familiar with, but that will soon change. David (don't call him Dave!) has just accepted the position of Executive Officer and will be based at the Band Association's offices in Wellington in this 20 hour a week role. When Ian Tilley caught up with him recently he was already finding his way around the office the week before his official start date.

David is a born and bred Wellingtonian and has a long musical background. As a child he participated in church and choral music. In the mid 1960's he attended St Pat's College in Wellington and there played the EEB Bass under the direction of Rohan Moloney. At that time he was also in the Junior National Brass Band School and while looking through his new office was pleasantly surprised to find himself in a picture of that Band taken at that time. Also at that National School were well known names such as Norman Goffin and Ralph Simpson.

He then completed a music degree at Victoria University with his performance

component being on the Organ. He still plays the organ in church today but confesses to not having enough time to practice (haven't we all said that before?).

For 27 years he taught music at a local Girls' secondary school where he directed the choir and toured with them to contests in New Zealand and overseas. After such a long stint teaching he decided to take a break and found he quite liked it. "There's only so much Drum & Bass, rap and hip-hop one can take," laughs David. Deciding he wanted to exercise his administration skills further he saw the Executive Officer's position advertised and has now returned to his musical roots.

Outside of music David enjoys walking and model railways when he has time. He has three adult children who have all developed musical interests and skills, but in David's words, "have been wise enough not to use after seeing what it did to their father!"

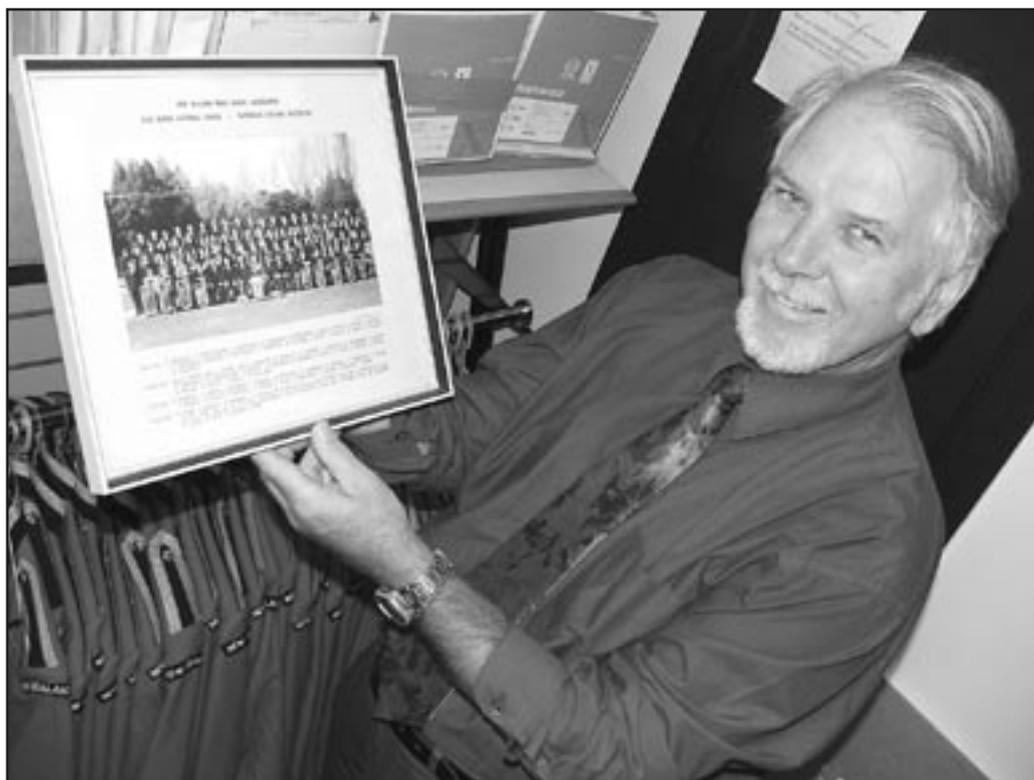
David is looking forward to starting his new job, hearing Bands play and

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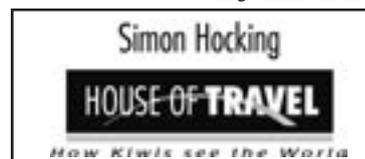
meeting the players. His duties will include production of the Mouthpiece magazine, looking after the BBANZ website, the inevitable fundraising, organising meetings of the BBANZ Management Committee and annual National Conference, along with general administration of BBANZ business. On top of all this he will be assisting the National Bands and their tours, National Championships and various training schools and seminars. He will try to bring a consistently light hearted and positive atmosphere to the office and is always contactable by phone or email if you or your Band have any queries.

Words and photo – Ian Tilley



David Dobson rekindles old memories from 1965.

As a trial for the next few months the core office hours will be 9am - 1pm, Tuesday – Friday.





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Contact details for the 2006 Management Committee can be found on our website or available from the BBANZ Office.



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Wellington

The President's Word

Marching is a topic on which many people have strong views.

There was debate at the conference last November about the necessity to retain the Street March as a compulsory event at our National Contest. Bands effectively had the choice of:

1. The status quo, that is, the Street March remaining a compulsory event; or
2. Abolishing the Street March altogether; or
3. The Street March being optional; or
4. The Street March being optional with those bands who choose not to participate having to give some other form of public performance.

In the end result there was pretty solid support for the status quo.

Having said that I think most people would agree that the standard of our marching over the last few years has deteriorated. It would appear that there are not very many bands who make a serious effort to present a high standard Street March.

I think there would be general agreement that bands marching down the street have public appeal. Certainly most of our overseas visitors find the Street March an attractive event to watch. On the other hand there are often difficulties persuading overseas bands who want to compete in our contest to compete in the Street March.

The decision to retain the Street March has been made and we should now look at doing something to create incentives for bands to perform at the highest possible standard. I am not in favour of including the Street March results in the determination of the champion band but I do think we should find ways of elevating its importance.

I think too that we should preserve our military traditions. I am aware that the style of marching in some overseas countries, notably the United States of America is quite different. Having seen the world champion Blue Devils march at Kerkrade and more recently a film about American

marching bands it appears to me that the American style of marching has evolved to be closer to dance than to military style march. It is certainly entertaining but unlikely to be acceptable to the players in our movement.

There was a suggestion a few years ago that our Street March be divided into two parts, one part for those who wish to compete in a military style Street March and another part for those who would compete in a parade type event with less emphasis on military matters. Unless we had bands who were seriously interested in going down the American style of marching then I am not sure such a proposal would do anything other than weaken further our military traditions. I think a traditional military style march can still produce entertainment and excitement but if we are to achieve that, then we need to elevate the importance of the Street March or provide some incentives for bands to prepare appropriately. If you have any ideas let us know.

Kevin Dell, ONZM
National President, BBANZ



Contact the BBANZ Office to have your band events listed here and on our website.

CALENDAR OF EVENTS

Wed 22 Feb 2006	National Management meeting in Wellington
Thur 2 Mar 2006 7.30 pm	Dalewood, Night at the Opera - Subscription Concert #1 with international vocal soloists. Holy Trinity Cathedral, Parnell.



Canterbury Regiment Band (formerly 2 Cants) Re-established

After almost three years in recession the Canterbury Regiment Band has been re-established.

The Canterbury Nelson Marlborough West Coast Regiment Band (or Canterbury Regiment Band for short) has a proud history dating back to 1845. Although bandsmen have long since ceased to be involved in active service the band provided entertainment for the troops of both World Wars on the battlefields of Europe and Africa.

In 1995 the band combined with the Woolston Working Men's Club Band and became a contesting force to be reckoned with, working through the C and B grades at the National Championships and into the A grade in 1999.

In 2003 most of the band resigned from the army en masse in order to focus on their A Grade aspirations, competing as Canterbury Foundation Brass. This left the Canterbury Regiment Band with only six members and no conductor, obviously causing a few restrictions.

After almost three years in this state the Canterbury Regiment asked the NZ Army Band to re-establish the Canterbury Regiment Band. Sergeant Major Graham Hickman was appointed the conductor and tasked with recruiting a band. Graham is an experienced conductor and band trainer having conducted the NZ Army Band from 1999 to 2004.

To avoid some of the problems experienced in the past the Canterbury Regiment Band has resigned from BBANZ and will not compete in civilian contests. This has allowed musicians that already belong to a band in Christchurch to also join the Canterbury Regiment Band.

Despite the fears of the odd Christchurch conductor and band leader this has not impacted on their bands. Rehearsals are held on Tuesday evenings to avoid local band rehearsals and the few engagements the Canterbury Regiment Band undertake are plotted well in advance.

The band is a good quality social group consisting of talented A and B grade

musicians - some have been coerced out of retirement while others have decided to commit to two bands (given the minimal workload the Canterbury Regiment Band undertakes). One of the real advantages is the professional rate all members are paid for attending rehearsals and engagements. Another drawcard is the arrangement the Canterbury Regiment has with the NZ Army Band, who occasionally employ members of the Canterbury Regiment Band to assist them on overseas tours. The last time the NZ Army Band attended the Edinburgh Tattoo in Scotland they employed two members of the Canterbury Regiment Band for a month.

The band still has a few vacancies so if you are based in Canterbury and interested in a second income for attending band rehearsals and engagements check out the advertisement in this issue of the Mouthpiece.

Earn \$\$ at rehearsals and engagements!!

The Canterbury Regiment Band is hiring musicians

Rehearsal Tuesday evenings

Professional rates paid

All enquiries to;

Graham Hickman
NZ Army Band
Burnham Camp

graham.hickman@nzdf.mil.nz

(03) 363 0201 (w)

(021) 189 5756

Our President Receives Life Membership From Us

Kevin Dell was bestowed a life membership award at our annual conference in October 2005. Afterwards Kevin was asked what this award meant to him he said

“ The honour of life membership came as a surprise to me and my initial emotions, once I realised who was being proposed for life membership, were a mixture of pride and humility. The pride I think came from that comfortable feeling that it is nice to have ones efforts acknowledged and the humility from knowing that I had done very little that did not give me great pleasure and enjoyment. I very much appreciate the honour bestowed on me and look forward to being able to help the Association in whatever capacity I am needed.”

The following is a copy of the citation given by Dianne Smeehuyzen in support of this life membership award.

The Executive Committee wish to nominate one of our members as a life member and we would like our members to endorse this nomination.

Here is a little bit about this person who has been involved in our movement for 50 years. During this time he has been a member of an affiliated band, has been a representative of National and Youth bands and has been involved administratively.

He commenced his brass career at about aged 10 joining the then Civic band in 1956 in Invercargill. He stayed with this band until his university years joining St Kilda 1964 – 1970. When he returned to Invercargill he joined Invercargill Garrison playing the cornet until he became the Musical Director in 1991 a role he had until 2001. In 2002 he conducted Kaikorai Brass taking them to the National Contest in Invercargill that year. He returned to playing with the now known Ascot Park Hotel Brass in 2003 to present day. He has won many provincial and national titles but probably his best achievement is the 1985 National Contest in

Wanganui where he won the Championship Cornet event with 92 points 5 points clear of the second placegetter then went on to win the Champion of Champions event with the test piece Endeavour. I just need to point out here that his CV is entirely incorrect as it is listed he won this event in 1987 but that was Rodney Sutton's year.

He has undertaken to teach brass and some of his pupils were John Lewis, Abbey Edlin and Blair Sinclair to name a few. He also taught at Out of School Music Classes for a couple of years around 1972 – 1974. He continues to teach brass to this day.

He has represented NZ in youth bands being a member of the 1st National Youth Band in 1959, his CV informs me that he has been a playing member of the following National Bands of New Zealand 1967, 1970, 1974, 1980, 1985, 1989 and 2005. He was the Leader of the National Band in 1980, 1985 and 1989.

Administration

At band level he has undertaken various administration roles no one was prepared to undertake supplying us with actual facts in this area suffice to say he is currently on the management committee for his band. At provincial level this was quite a different story as minute books reveal all the correct information - he was a committee member 1976, vice president 1977 - 1984 president 1985 – 1986. At national level Executive member 1975 – 1985, Vice President 1985 - 1996 President 1996 – current.

On a personal note I first met Kevin 1969 – 1970 and at this time he was giving his time and skills to the brass movement as a tutor at the provincial youth camp in Pounawea. Kevin has spent the greater part of his 50 years giving to our movement so it is with the greatest pleasure the executive wish to nominate Kevin Dell for a Life Membership award of Brass Bands Association New Zealand Inc.

Standing Ovation For Youth Band

National Youth Brass Band of New Zealand – Salute to Youth

Friday 27th January 2006

Marlborough Centre Blenheim

Musical Director Kenneth Young

Guest soloist John Lewis

Reviewers Kevin Dell and Owen Melhuish

Right from the first note of the appropriate and popular opening number Blenheim Flourishes (James Curnow) we could tell this was a well disciplined band. Tight ensemble work and well directed by maestro Young.

This group of musicians (all under 23 years) had only been together six days and in that time recorded a CD in Wellington. This concert was the first of a short tour of the top of the South Island ending in Greymouth.

Second item was Spring (Grieg arr Pat Ryan) a highlight was the safe playing of Principal cornet Anthony Smith and sweet sound of Soprano cornet Katie Blair. The band was nicely in tune. Following this was the first of the New Zealand compositions featured. Down the Brunner Mine (Anthony Ritchie) was commissioned by Helen Aldridge, then the musical director of Evening Post Onslow Brass Band of Wellington. Some fine playing particularly in the lower register for the front row cornet team.

Guest soloist, is the recently returned cornet player John Lewis of Dunedin. John has been in the UK playing for the Brighouse and Rastrick Band as assistant principal cornet. He certainly proved that his professionalism and melodic style have been enhanced by the time he spent in England. Slavische Fantasy was immaculate playing at the highest level with sensitive accompaniment from the band.

In 1988, the late Peter Zwartz commissioned Ken Young to compose a major piece for the Evening Post Onslow Brass Band. Enchanted Dance Hall was the result and is a depiction of the many and varied events, and sounds, that might have happened in this old hall. It includes a charming series of dances, some slow and melancholic, others boisterous and irreverent. The playing was very secure throughout and the band obviously enjoyed playing a piece written by their director.

The second half began with another major-piece, and what better than an Eric Ball epic – Journey into Freedom. This is not an easy piece but the detail came through and all soloists shone. Well directed by Young with some lovely sounds from the horn section. Well done band.

Shenandoah (Mid all the Traffic) was the “warm down” into John Lewis' My Love Is Like a Red Red Rose. This was shaped beautifully by Lewis – faultless production. El Cumbunchero was a lighter piece to end



Kevin Dell being presented a gift by Dianne Smeehuyzen

Continued page 6...

2006 National Youth Brass Band

You will be reading your magazine after the Youth Band has rehearsed and then toured the top half of the South Island the following is a list of the successful members for the National Youth Brass Band 2006.

Name	Instrument	Band	Name	Instrument	Band
Katie Blair	Soprano	Woolston Junior Brass	Ian O'Malley	1st Baritone	Brass Wanganui
Anthony Smith	Principal Cornet	NZ Community Trust Woolston Band	Ben Robertson	2nd Baritone	Alpine Energy Timaru Brass
Slade Hocking	Solo Cornet	NZ Community Trust Woolston Band	Luke Christiansen	1st Trombone	Smiths Locksmith Manukau City Brass
Ben O'Sullivan	Solo Cornet	NZ Community Trust Woolston Band	Ant Bracegirdle	2nd Trombone	Pelorus Trust Wellington Brass
Rhys McDonnell	Solo Cornet	Dalewood Auckland Brass	Tim Walsh	2nd Trombone	St Kilda Brass
Jeremy Thompson	Solo Cornet	Rotorua Brass	Chris Scudder	Bass Trombone	Brass Wanganui
Sarah Meier	Repiano Cornet	Port of Napier Brass	Jessica Blair	Euphonium	NZ Army Band
Caroline Blackmore	2nd Cornet	Canterbury Foundation Brass	Hamish Jellyman	Euphonium	Brass Wanganui
David Moseley	2nd Cornet	Marlborough District Brass Band	Aaron Herman	Eb Bass	Ascot Park Hotel Brass
Ben Burnell	3rd Cornet	Canterbury Foundation Brass	James Sutherland	Eb Bass	Pelorus Trust Wellington Brass
Benjamin Thompson	3rd Cornet	Brass Wanganui	Sam Pinder	BBb Bass	Alpine Energy Timaru Brass
Julia Moseley	Flugel Horn	Canterbury Foundation Brass	Justin Gulliver	BBb Bass	Pelorus Trust Wellington Brass
Roseanna Dale	Solo Horn	Alpine Energy Timaru Brass	Dayle Jellyman	Percussionist	Brass Wanganui
Emma Caunter	Solo Horn	Castle Trust Hamilton Brass	Aimee Beaumont	Percussionist	Marlborough District Brass Band
Mathew Taine	1st Horn	St Kilda Brass	Ben Garland	Percussionist	Port of Napier Brass
Tiffany Teeling	1st Horn	Canterbury Foundation Brass			
Lisa Crawley	2nd Horn	Brass Wanganui			

Standing Ovation For Youth Band Continued from page 5...

John's contribution for the evening.

The middle movement of Cross Patonce – The Sweet Shepards (Goff Richards) was well controlled but tiredness did show through a little. The cornet section feature of Hora Staccata (Goff Richards) is an old chestnut that the crowd always love and the players rose to the occasion. The final piece Dancing Fever (Kenneth Downie) shows off all the sections and we were impressed – a stunning finish to a most entertaining concert. It was only fitting that the audience rose to their feet for a standing ovation – well deserved. Encores were Londonderry Air (arr Kenneth Young) and Sweet Georgia Brown (Goff Richards) and

the audience clapped the band off the stage. Our fine young ambassadors have worked hard and professionally, learning valuable musical lessons from the best tutors, team work and the pressures of touring.

Some of these items will be included in the upcoming CD and we look forward to a quality recording.

Well done to Marlborough District Brass in promoting the concert. They should be proud of an audience of 400 at this time of the year.

You can pre-order the CD by sending \$30 (includes postage and packaging) to the BBANZ office



New Zealand Community Trust Woolston Brass

seeks applications for:

Music Director

If you have the ability and desire to work with one of New Zealand's Premier A Grade Bands, please forward your CV to:

The Secretary,
P O Box 8187
Christchurch, NZ.
or email:

colleen_hoy@clear.net.nz

All enquiries will be treated in confidence.

Bass Players Wanted

Apply to:

Smiths Locksmiths Manukau
City Brass Band Howick
P.O. Box 38 138

Howick Manukau City
Ph: Musical Director G Brown

02274 440 879.

Meet the new faces on the Executive

Mike Sander



Being a new member of the BBANZ Executive, I am very much 'a new kid on the block', and very passionate and enthusiastic about banding in New Zealand. I see many challenges ahead as well as some interesting times in my role and for banding in general in New Zealand. I am very much looking forward to meeting you all and assisting the bands of New Zealand to the very best of my ability.

My involvement with brass bands started in 1983, about 4 years after starting to learn a trumpet. I was learning trumpet at Kapiti College under the tuition of the late Louis R Fox, when he said to me "how about joining

the Porirua Municipal Brass Band?". I thought why not? I have always loved bands and growing up in a pipe band family I had a fair understanding of what being in a band was all about. It took me a few years to appreciate what a 'Test Piece' was all about, and in fact when my first "Test Piece" was put in front of me I thought "what the _____ is this?". Well some things just grow on you don't they. In 1993 I headed off as a youngster on my OE, but returned to Wellington in 1994 (slightly earlier than planned) and decided not to rush back to banding. Well three months later I attended the Wellington Auxillary Band rehearsal for fun, and ended up at the Evening Post Onslow Brass Band rehearsal the very next evening. So 1995 I attended my first A-Grade National Contest at Rotorua under the musical direction of Don Bly, a contest where Onslow had good success at. Since then I have remained a cornet player for the same band, now Pelorus Trust Wellington Brass, and served as Secretary for eight years and on the committee for 10 years.

In 2003 I became involved with the BBANZ Exec. I had been elected President of the Wellington District Brass Bands Assn., that year and was

contacted to assist Murray Warrington with the National Band of New Zealand visit to Wellington. That same year Wellington was named to host the 2005 National Brass Band Championships, and I was appointed to chair the organizing committee. The experience with leading the organizing committee was challenging but very rewarding, and has ultimately been the catalyst for me now being elected on to the BBANZ.

Managing the National Youth Brass Band since 2004 has been the most satisfying experience of them all. We have so much talent within the youth of New Zealand, I can see that the brass bands in New Zealand have a very promising future ahead.

I am pleased to be working on the Exec this year, and I am looking forward to the challenge. My thanks to every one that has supported me over the past three years.

I look forward to meeting new people, and the opportunity to make a difference for the New Zealand Brass Band movement. See you all soon.

Mike Sander
BBANZ

Evan T Sayer



Evan is a third generation brass bander who has been a member of the Upper Hutt Cosmopolitan Club Band for more years than he wants to remember (40 plus). Highlights of his time with the band would be the two Australian Contests that the band attended and of course the various other championship wins during those years. He has served for 34 years on the Management Committee of the band in various guises as Treasurer, Secretary and Band Manager including the two Australian trips.

In the early 1980's Evan succeeded Percy Brooker as the Secretary/Treasurer of the Wellington District Brass Band Association. His interest in training young people was rekindled and he resurrected the Wellington District Youth Band and Annual District Youth Camps. Treasurer of the 1989 & 2005 National Contest Committees & transport and logistics assistant (truck driver) for the 2005 National Youth Band have been some of the other highlights of the activities at a district/national level. Currently he is the organiser of the Annual District Solo & Party Competition.

Following studies in Education, Accountancy & Business Systems Evan has spent the last thirty plus years working for a number of Companies to a very senior level. Currently he is a partner in an IT and Business Systems Consultancy practice. The business provides IT solutions & business management advice to businesses throughout New Zealand and has International affiliations.

Evan's company developed and maintained the Champion Brass website for the 2005 National Contest.

He has been actively involved with a number of other 'non profit' making

organisations at a National level rebuilding their finances and building membership databases to keep track of membership.

Evan has been supported by his wife Lorraine (who's typed up more than her fair share of Band Meeting minutes) in his banding endeavours. However neither of their two children have seen the light and followed their fathers interest (or maybe they have seen the light).

Letter To Editor

Dear Editor

The year 2007 marks 125 years since brass banding began in Wanganui. A celebration is planned for Easter of that year, from the 5th - 8th April. This is to include a festive dinner, a concert in the Royal Wanganui Opera House plus ample time for socialising.

Members and ex-members of Wanganui bands are invited to register for this special occasion - by telephoning our reunion secretary (06) 343-1082 or treasurer (06) 345-4491. Written enquiries may be sent to: Reunion 2007, P.O. Box 764, Wanganui.

Tony Cowan Chairman

Brass Wanganui News

Three weeks prior to the 125th National Contest 2005, Brass Wanganui received the disheartening news that after months of hard work and preparation, we were financially unable to go to contest.

However, this article is not here to tell you about how we struggled – this is to tell you how we've gotten up on our feet again and started putting one foot in front of the other once more.

Several events throughout last year were extremely successful for the band; the first of which being our Mother's Day concert which was a great success. There were numerous solos, including 'Bass In The Ballroom' performed by Gavin Herdman who, even after much persuasion, did not perform in a ball dress!

Our Opera House concert 'Song and Dance 2', comprised of some fantastic music, acting and singing performed by vocalists David Wales (Tenor) and Marie O'Leary (Soprano). A musical highlight would undisputedly be 'The Old Rugged Cross', with outstanding solos by Hamish Jellyman on bass guitar, Dayle Jellyman on keyboard and Clyde Dixon on trumpet. Nigel Bateman also stole the show with his rendition of 'Ol' Man River' – Arrangement for kit drum soloist!

The next significant event on our calendar was the Central Districts regional contest. The solo and party event weekend, a month or so prior to the band events, was a huge

success with many placings from both senior and auxiliary bands – Including David Maas, Central Districts champion.

The band event weekend was like the icing on the cake. Playing 'Journey Into Freedom' (Eric Ball) was definitely a challenge – But a challenge well received. Coming off stage after playing that piece, feeling unified, feeling like one band again after so long, was like taking our own journey into freedom.

Following the hymn and test was the concert programme the following day. In one word, it can be described as superb! Clyde Dixon and Nigel Bateman stole the show again, and Murray Spencer also took out 1st place in the solo with a fine performance of the Euphonium solo 'Concert Gallop'.

Following our contest successes, we've performed four more concerts; a Proms concert in which the Opera House was completely sold out, a Cathedral concert on Guy Fawkes night with guest organist Nicholas Grigsby, and more recently, two Christmas concerts.

The end of 2005 brought with it the band dinner and prize giving; trophies chosen and presented by MD Bruce Jellyman. The awards were as follows:

The Grant Wallace Cup for Most Musical Performance – David Maas

The Patrons Cup for Most Outstanding Player – Clyde Dixon

The Wanganui City Brass Cup for Most Improved Soloist – Jonathon Greenwell

Les Jarrett Cup for Most Improved Player – Ben Thompson

Best Section – Junior Quartet (Lisa Crawley, Ian O'Malley, Graeme O'Malley and Ashleigh Walker)

Bullshit Trophy – Jonathon Greenwell

Bob Hewson Cup for Service to Band – The Greenwell Family (Ernie – Vice President, Marie – Secretary, Jonathon – Player and conductor of the beginners band)

Fred Carmen Rose Bowl for Bandsperson of the Year – Jay Neal

Banding in Wanganui is on an upward curve once more! Musical director Bruce Jellyman is doing a great job, and with four new, young principal players in the band (with an age summation of 76), we're starting a new chapter and continuously moving forwards.

So, keep an eye and an ear out for more news from the Rivercity! ...See you all in Dunedin!

~~~Lisa Crawley~~~



## On-Line Survey and Strategic Planning Update

Late last year, BBANZ conducted its first ever 'on-line' survey – seeking to obtain the views of individual bands people on a wide range of issues from National contest, education and training, representative bands, the administration of the Association as well as the performance of the Executive.

In October last year, the results were collated and analysed and the information obtained was used as the basis of a strategic planning session at the Annual General Meeting. Band representatives were asked to participate in what could be termed a fairly "hands-on" session where they were required to answer quiz questions and change into a number of different sized groups to come up with ideas and suggestions on a variety of topics.

The format of the day required groups and at times, individuals, to decide what BBANZ should keep, stop and start across the five surveyed topics: administration, the Mouthpiece, education and training and the Executive performance/management and communication.

Key issues identified from the online survey included communication by BBANZ with member bands – bands want to see the Executive in their band rooms on an annual basis; BBANZ administration of the Association was seen as generally good – some people would like to have more assistance by way of information on

applying for grants – it was predominantly strongly agreed that the National contest is well organised. The education and training area is where BBANZ showed the weakest return of positive comments. Certainly, the representatives at the AGM came up with some excellent ideas on how the education and training programme can be improved and excellent discussion followed, aided by the attendance of the Director of Education, David Bremner.

Other predominantly strongly agreed areas included the BBANZ office providing a national representation of the brass movement in this country by holding archives, keeping accurate long service records, and by improving the current format of the Mouthpiece magazine. Interestingly many of you commented that you strongly agreed that bands need to make more of a contribution to the Mouthpiece – how that might be implemented is one of the issues that BBANZ will seek to address as part of its long term strategic plan. Quite a number of excellent suggestions were made at the AGM – one of which includes getting the youth section more actively involved, and another improving the presentation of the magazine itself with colour photographs – similarly styled to the Brass Band World publication.

Where to from here...

The Executive has undergone some change for 2006 with the election of two new

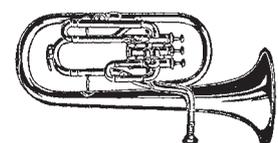
members following the departure of Helen Hoy and Owen Melhuish. Succession planning is an important issue facing BBANZ with the need to focus on ensuring that key roles within the Executive can be filled in a smooth transition, as long-serving members retire. Both long term and short term strategic planning is still a priority however and it was interesting to note that the band representatives at the AGM recommended that BBANZ start (and keep) a facilitated forum and discussion similar to the planning session each year as part of the AGM.

The steps for BBANZ will be to incorporate the key issues into both short and long term planning and have both plans available for consultation and comment by member bands – with the aim of having them finalised by the 2006 Annual General Meeting.

Thank you to those bands people who made the effort to give their opinion and views.

You can request a summary of the findings from the BBANZ Office from mid February.

Lynne Melhuish



# D of E

Hi all, hope you all had a good Xmas and New Year. I thought I would start this month's column reminding you all how to arrange for me to visit your band. I am in the process of adding to the Education page on the [www.brassnz.co.nz](http://www.brassnz.co.nz) website. I will hopefully have up soon on the Education page a list of available weekends for this year. Until then the best way to contact me is by email: [bilbobremner@hotmail.com](mailto:bilbobremner@hotmail.com) or by phone 0212242920 and we can sort out a date from there. I already have many weekends scheduled for this year around the country, so please don't leave it too late, or else it will be 2007!

I was invited to take a training weekend for the Te Awamutu Junior Band in November last year. This was a very enjoyable weekend, with lots of good kids coming through. We spent most of the weekend working on practicing, and also working on a few pieces for a concert on the Sunday. I would like to thank Denise Wilson and the Te Awamutu Band for inviting me to be part of the weekend and for all their hospitality.

Finally, the beginning of the year, I find, is always a good time to throw away all our bad habits from last year. I don't just mean all the junk food we eat, but the bad practice habits we slip into. Use the fresh start to the year to set a new practice routine, and make sure you are practicing the right stuff, not

just the easy stuff. Maybe put some of the solos you have played over and over away, and pull out some new ones. Getting in good shape now and practicing well will put you in good stead with Contests looming on the horizon.

Regards

Dave  
Director of Education



## Titan Gil Evans moves on

After a long and fruitful association with Brass Bands in the Hutt Valley, Gil Evans is moving on from his role as Musical Director of Titan Hutt City Brass and is now taking life a little easier.

In the late 1980's Gil was appointed Musical Director of the Hutt Civic Band, and continued in that role until they merged with Lower Hutt Municipal Band in 1993 when they became known as Titan Hutt City Brass. After a short break he was reappointed and has spent the last 5 years as Musical Director. Under this leadership Titan Hutt City Brass won the Wellington Regional Championships, and the National B Grade Sacred Hymn title.

Gil started learning the cornet in 1943 with the Auckland Watersiders Junior Band, and he attended his first contest in Newcastle Australia when aged only 11.

His association with the Hutt Valley began in 1954 when the family moved to Wellington where he has played with the Hutt Civic Band, and the Tramways band. Playing under the batons of James Dow and Norm Goffin.

However Gil regards becoming a member of the 1962 National Band of New Zealand under the leadership of K.G.L. Smith as his finest moment in banding.

In 1963 Gil became a Trumpet player in the NZBC Concert Orchestra, where he played for Opera and Ballet performances. Due to an increase in player positions he became a member of the Trumpet section of the NZSO in 1964. Gil spent nearly 33 years with the NZSO before retiring in 1996.

He has also been known to put his talents to judging at Local and National contest level. Don't be too harsh next time we are on the

other side of the curtain Gil!

Gil remains passionate about teaching brass to the young and up coming players and remains active in the Hutt Valley, teaching many local brass groups and at schools and colleges.

Retirement for Gil will enable him to spend more time with his wife Sharon and their new dog Raz.

Thank you Gil, for your giving so willingly of your time and talents to Titan's, and to the rest of Brass Banding community.



## Dalewool Welcomes New Conductor

Dalewool Auckland Brass is pleased to announce the signing of new Musical Director, Gavin Lindsay.

Gavin will start with Dalewool Auckland Brass in January and will immediately be put to work preparing the band for their first subscription series concert, A Night at the Opera, at the Holy Trinity Cathedral on Thursday 2 March. Following this Gavin will be preparing the band for the Australian National Contest in Brisbane at Easter for Professional Conductor Nigel Weeks, who was booked in advance of this appointment. It is hoped that Gavin will step into the full Musical Director position after this time.

Gavin brings a wealth of experience to Dalewool Brass. As the Soprano Cornet at CWS (Glasgow) for 14 years Gavin helped the band to win seven Scottish Championships and two National Championships. Gavin has made a name for himself recently as a very successful conductor, leading many bands to victory in all different sections, including Johnstone Silver, current 1st Section Scottish Champions. Gavin has had conducting roles at bands such as Whitburn, Bo'ness and Carriden, Scottish Co-Op, Kinneil, Kingdom Brass and Lochgelly.

Gavin currently works as a teacher of brass and woodwind at the Garnock Academy,

where he also runs two concert bands and a jazz band. Gavin is also the Musical Director of the extremely successful North Ayrshire Schools Concert Band.

Gavin is delighted to have been appointed as Musical Director of Dalewool Brass, and can't wait to build on the excellent work the band has done over the past decade with fresh ideas and innovative thinking. Dalewool Brass has the goal of returning to a major UK contest within the next few years and is looking forward to working with Gavin to achieve to their full potential.



### Tertiary Scholarships Canterbury Foundation Brass

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# 2006 Australian National Band Championships

An initiative of The Queensland Band Association Inc.



## New Chief for Brisbane 2006

Due to unforeseen circumstances Dr Nicholas Childs is no longer able to travel to Brisbane for the 2006 Championships. But the contest organizing committee is very pleased to announce that Garry Cutt will now be the Chief Adjudicator. Mr. Cutt is the professional conductor of the Fodens Richardson Band in the UK and will be remembered in New Zealand as the Musical Director of the Grimethorpe Colliery Band during its very successful tour here in 2001.

Queensland Band Association President Dr Noel Cassels said, "We hope that Dr Childs will be able to adjudicate in Australia sometime in the future and wish him all the best. We are delighted and greatly appreciate that Mr Cutt was able to rearrange his schedule and accept this appointment."

Entries have now closed for the Championships being held at Easter weekend in Brisbane with the final count of bands being 48 brass

and 20 concert. The A Grade brass event has the strongest field with a line up of 17 bands including Osaka Harmony Brass from Japan and our own St Kilda Brass and Dalewool Auckland Brass. The announcement that Nigel Weeks will be returning from Britain to conduct Dalewool at this contest has generated some website discussion. This is because Australian rules do not allow bands to use conductors who are not the regular conductor of the band. This is not the case with the New Zealand registration rules where professional conductors are allowed.

The first day of five day competition, will be an extremely busy one with over 300 soloists competing in the open and junior brass solo events including the French Horns, Tuba in Bass Clef and Trumpets soloists. The brass quartets and quintets are also on the same day which will conclude with the Champion of Champions.

The Champions will feature "RHYTHM and BRASS" an international Gala concert on Easter

Sunday. World renowned percussionist Simone Rebello is the guest artist and will be performing with Osaka Harmony Brass, Dalewool Auckland Brass and the 2005 Australian Champion band - Brisbane Excelsior. This will be an amazing concert experience. Tickets are available now from [www.ticketmaster.com.au](http://www.ticketmaster.com.au)

For those of you who are planning to holiday in sunny Queensland over Easter - drag yourself away from the beaches and the shopping malls to support our New Zealand bands and soloists. They will be strong contenders in all events.

For more information about the Championships, browse the contest website [www.qba.org.au/nationals2006](http://www.qba.org.au/nationals2006)

See you there  
Helen Hoy  
Contest Administrator

## New Musical Director For Titan Hutt City Brass

Titan Hutt City Brass is pleased to announce that Mark Carter has been appointed as Musical Director.

Being a Dorset lad Mark spent his youth playing in several brass bands around the county area, and says the highlight of his English brass banding was playing at the Royal Albert Hall in the National Brass Band Finals and the British Open in Manchester.

Mark studied the trumpet at The Royal Academy Of Music (London) under John Wilbraham and Ray Allen, before moving to the Queensland Conservatorium of music to complete his studies. He has since played trumpet with the Cape Town

Opera and Ballet Orchestra, the Queensland Philharmonic Orchestra, and is currently the Sub-Principal Trumpet with the NZSO.

As Mark takes over the role, he finds the band in a very healthy state with a full complement of instrumentalists, but he would be interested in hearing from any potential Principal Euphonium players that may be lurking about.

Under Mark's leadership the band looks forward to building on the successes of the past, and moving on to more regional and national titles in the future.

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



## Between The Bars



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

Congratulations to Kevin Moseley of Blenheim who has been appointed by BBANZ as Musical Director of the National Youth Brass Band for the years 2007, 2008 and 2009. Kevin is an ex-member of the NYBB as well as very successful conductor taking his band Marlborough Districts Brass to the A grade and maintaining a strong community focus for the band in the area. His elder daughter Nicola was in the NYBB till 2005 and Julia till this year.

BBB Bass player Gareth Lawless has departed NZ Community Trust Woolston Brass for a two year stint at the world famous Fairey Band. Gareth is another product of the Woolston Junior Band programme and has been in the National Youth Brass Band (2001-2003) along with sterling service in the Bass section of the 2003 and 2005 National Bands'.

Meanwhile another Bass player has joined a different Christchurch band. Ryan

Peni has recently joined forces with the Canterbury Foundation Brass. Ryan is well known outside banding circles for his "Tuba Roy" and "Tubaguy" schools concerts and within banding as section leader for the Bass section of the 2002 and 2003 National Youth Brass Band and one of the youngest to boot at only 17 years. He is currently a professional musician in the NZ Army Band.

BBANZ also recently announced the appointment of Evan Sayer and Alex Kerwin as co-managers of the National Secondary Schools Brass Band. Evan is on the BBANZ Management committee while Alex is the manager of The Trusts Waitakere City Brass. Her husband Simon is musical director of the NSSBB till 2007.

Members of the Waitakere City Trusts Brass are in major fundraising mode as they prepare for their European tour later this year. It includes competing at the Swiss Open Brass Band Contest in Lucern as well as joint concerts with three famous bands Faireys, Leyland, and Fodens. Their recent new soprano player Glyn Richards from the UK has returned home after only a few months here. The Band cites various reasons for this sudden departure, but are pleased to announce that well known composer and player Fendall Hill now occupies their soprano seat.

The Australian National Championships are to be held over Easter weekend in Brisbane and includes Dalewool Auckland Brass and St Kilda Brass, two New Zealand bands trying their luck after recent success in the same contest.

The annual New Years Eve concert in Blenheim by the Marlborough District Brass is sometimes a pilgrimage for some who descend on the town and the nearby Marlborough Sounds for a quick "blow" followed by a holiday. An annual challenge is set between families including the Moseley's and the McDonnell's for various holiday events and we can report that for the first time Kevin Moseley (Musical Director) bet Riki McDonnell (visiting from Auckland) to second place in fishing, darts and badminton. In the same competition Gordon Lang cracked a rib and punctured a lung playing badminton!

Canterbury Foundation Brass finds Lucky Peni - The Canterbury Foundation Brass of New Zealand welcomes Ryan Peni, one of New Zealand's top soloists to their Bass section. Musical Director of the band Davey Boyes says "I am over the moon that Ryan has joined the bass section. Ryan is a true performer and I am looking forward to working with him this year" Ryan is a Willson Tuba Artis and is already programmed as a soloist to perform with the band this year.

# Awards Presented at North Shore Brass Annual General Meeting

At the recently held 2005 Annual General Meeting of North Shore Brass a number of awards were presented in recognition of outstanding service to both the band and the Brass Band movement in New Zealand.

BBANZ Long Service awards were presented to three of North Shore's longest serving members.

Now in her 15th year as a playing member with North Shore Brass Mrs. Jennifer Carey has also served on the band's Management Committee. She is currently on the executive of the Auckland Brass Band's Association, has been a driving force behind North Shore's successful bid for the 2007 National Brass band Contest and was manager of the last National Secondary School's band.

Joining North Shore Brass in 1984 Mr Wayne Barry is a key member of the band's Bass Team and one of the best attendees in the band despite having the furthest to travel.

Mrs Karen Barry began her long association with North Shore Brass in 1981 and is currently playing 1st Baritone. She also has an involvement with the brass band movement at both local and national levels including being an assistant manager for this years National Secondary School's band.

All three deserving recipients were presented with 30 year BBANZ Long Service Awards. Mrs Barry was also presented the Band's Person of the Year as the North Shore Brass's best attendee.

Over the past 12 years North Shore Brass has gone from strength to strength under the assistance, guidance and experience of someone who had nothing to gain from his many hours of work. He neither plays a musical instrument nor has family involved in the band, yet his dedication towards North Shore Brass and motivation to create a platform upon which the band could succeed musically and financially can never be questioned. It was therefore with considerable pleasure that the band's current President, Mr Ken McKay was awarded Life Membership of North Shore Brass.

Mr McKay's involvement with North Shore Brass began in 1993 when the committee of the day made its first presentations to



*Mr Ken McKay (left) being presented his Life Membership of North Shore Brass by North Shore Mayor Mr George Wood*

the North Shore City Council outlining its ambitious New Band-room Project. During these numerous meetings Councilor Ken McKay showed considerable interest in the proposed project, enquiring about the history and strength of the band and of course why we needed a new band-room. In true Ken style he didn't just take our word for it though, instead he took the time to visit our egg-carton lined old band-room and I am sure from that point on agreed that we were in desperate need of a new home.

For the project to even be considered as a possibility support and financial assistance from the council was critical. Mr McKay was identified as a true supporter and using his guidance, council experience and influence North Shore Brass were able to achieve approval to proceed with a formal grant application. The end result being a seventy five thousand dollar grant from council and the crucial seeding fund we needed to make other grant applications.

Mr McKay's misfortune proved to be the band's gain when he narrowly missed re-election onto Council and therefore was able to devote more time to assist North Shore Brass with our ambitious project. Working

closely with Terry Randal and the new band-room subcommittee, Ken McKay's assistance became more formal after being elected as an official member of the North Shore Brass Management Committee in 1995.

From that date onwards he took real ownership of the band-room project with particular focus on raising the substantial sum of money needed to construct the building North Shore Brass has today.

In 1999 Ken McKay was elected President of North Shore Brass. As the band's primary contact he has successfully established a very strong working relationship between the band and council with North Shore Brass very appreciate of the significant grant we now receive from council each year.

As band members were reminded at the Annual General Meeting Mr McKay gives up his valuable free time and puts in all this work with no personal benefit – he doesn't get to play one of the new instruments or get the trips to contests or even get to use this facility. He is motivated simply to assist North Shore Brass to grow as an organisation



*Mr Wayne Barry, Mrs Karen Barry and Mrs Jennifer Carey with their BBANZ Long Service Awards.*

**THANK YOU**










**FROM EVERYONE IN BBANZ**

# Tom Williams' Percussion Discussion



## Re-Percussion 2005 – The Concert

Held in the McCombs Performing Arts Centre at Cashmere High School, Christchurch on the evening of Sunday 11 December, this was the 22nd anniversary all-percussion showcase concert that had its spirited but simple beginnings in 1984.

The programme featured ten different ensembles along with solos and duets and around ninety individual performers from as young as 9 years of age.

There were percussion ensembles from primary, intermediate and secondary schools, private teaching, a community-based marimba group, the Christchurch School of Music and the flagship Christchurch percussion group "Pandemonium". Even in the interval there was a spectacular outdoor performance by the CSM World Percussion Samba Band.

A special feature performance was presented by three former graduate percussionists of the Queensland Conservatorium, who just happened to be on holiday in the South Island at the time!

Another special guest soloist was Joel Batson of Wellington who was in Christchurch to compete on vibraphone at the National Concerto Competition. Joel is an honours graduate of Victoria University in Wellington and he has since completed two years of percussion study at Miami University in Florida. Along with a beautiful vibraphone solo, Joel also did the honours in compering the concert.

All this positive percussion activity comes from a tradition of private teaching that started in Christchurch in 1982, and after more than 20 years has progressed to the stage where the original students' students are now teaching percussion in an ever snowballing effect of producing competent young percussionists.

More secondary school music departments are including percussion tuition in their curriculum and in recent years too, a few primary and intermediate school music teachers have developed very effective percussion ensembles for their schools and community.

The overall result of this collective percussion tuition, along with the ever improving tradition of the Re-Percussion Concerts, is an astonishing display of percussive music ranging from classical and pop through to contemporary

and even 'junk' music. Piano, guitar and bass are sometimes included, and even the occasional instrument from the 'other' instrumental groups of strings, woodwind or brass.

It is widely agreed that this festival of percussion music is thoroughly entertaining to all ages, with or without musical backgrounds, and is unique to Christchurch in New Zealand and possibly anywhere!?

This is an example of what can be achieved with infectious enthusiasm and dedication to promoting the percussion section which is generally regarded as the 'accompaniment' to the 'real' music that is melody and harmony, and using the many keyboard percussion instruments (xylophones, marimbas, vibraphones, glockenspiels and chimes) to create a complete musical group - the percussion ensemble. Coupled with the relatively recent advent of the percussion section being able to be a complete band or orchestra in itself is the experience that percussion is a most visually stimulating music, where you can see every note being made.

Percussion music can range from very exciting to truly beautiful music, and all this and more is captured on the remarkable 11/2 hour DVD "Re-Percussion 2005" which is available for \$25.00 + \$2.50 for postage & handling. Simply freephone 0508-737-287 to secure your copy.

And should anyone require more information on percussion music generally, or how to establish your own percussion ensemble, use the above freephone number, or email [repercussion@paradise.net.nz](mailto:repercussion@paradise.net.nz) I look forward to hearing from you.

Yours in percussion,

TOM WILLIAMS



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# NEW ZEALAND **m** MOUTHPIECE

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## Simone Rebello in New Zealand

World renowned percussionist, Simone Rebello will be touring New Zealand in April after attending the Australian National Band Championships in Brisbane at Easter. She will be leading training workshops in Wellington and Invercargill and performing as a guest artist in concert with St Kilda Brass. The District Associations organising these events are very keen to see players from bands and schools outside their district attend - as this is a fantastic opportunity to work with a performer of such high calibre.



New Zealand tour dates are:

Sunday 23 April – workshop organized by the Wellington District Band Association

Monday 24 April – workshop at Victoria University School of Music

Saturday 29 April – concert with St Kilda Brass in Dunedin

Sunday 30 April - workshop organized by the Otago Southland Band Association

The New Zealand leg of Simone's tour has been made possible by the generous sponsorship of Simon Hocking House of Travel.



### Simone Herself.

Simone Rebello graduated from the

Royal Northern College of Music with Distinction and a collection of awards including a major scholarship and The Phillip Jones Prize. She began a solo career which has taken her around the world with concerto appearances, solo recitals, master classes and appearances on national and international TV and radio. She has recorded several CDs and is in high demand as a soloist with brass bands, wind ensembles and symphony orchestras. She continues to win awards such as the 1998 Cosmopolitan/House of Fraser Woman of the Year in the Arts.

Simone regularly performs with the internationally renowned BackBeat Percussion Quartet of which she is a founder member. The group tours extensively in Japan and America and has also given concerts in Zimbabwe, the Cayman Islands and throughout Europe. In addition to recording two CDs and numerous international TV and

The NZ Mouthpiece  
is proudly supported by



radio broadcasts, the group has won several competitions including the Royal Overseas League Ensemble Prize (1997), The Osaka International Chamber Music Festa (1999) and The USA Concert Artists Guild (2001) which led to a USA debut at The Weill Hall - Carnegie Hall. The group has commissioned several new works and its 2002 Proms debut was broadcast live on BBC television.

Simone devises and presents concerts and workshops to children of all ages and works annually with Young World UK who produces concerts featuring large choirs (up to 8000 children) in UK arenas including the Manchester Evening News Arena.

She is frequently asked to adjudicate at national and international brass and wind band competitions, percussion festivals and events for BBC Radio, and speaks regularly at events concerning performance skills, the development of concerts and workshops for children and general percussion topics.

Simone Rebello is a solo artist and endorsee for Yamaha-Kemble UK.



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**The President's  
Word**



For long enough the band movement in New Zealand, much like the country itself, has been isolated from what has gone on overseas particularly in the Northern hemisphere.

That seems to me to be slowly changing. There are a number of things happening overseas which have the potential to affect the movement in New Zealand.

In the first place there are now a number of initiatives in the Northern hemisphere to develop International Contests. Last year our National Band attended what was arguably the first World Contest at Kerkrade. That was organised in conjunction with the European Brass Band Association. Now there are moves in Birmingham to develop an International Contest and the English Masters has a truly international field competing this year. Some or all of those contests maybe open to our National Band and or member bands. The way in which they develop will undoubtedly affect banding in this country.

Apart from what may eventuate out of the development of International Contests it is now relatively easier for our bands to travel to Australia or to the Northern hemisphere to a variety of domestic contests. Those range from the British Open and the Australian National Contest to entertainment contests and contests such as the Whit Friday Marches in England. Likewise we have seen bands from the Northern hemisphere now competing in our own contest and of course Australian bands have competed here for quite sometime. There is no world association to govern any of this and by and large National Associations rely on one another without the aid of any protocols or rules to ensure that visiting bands are not stacked with players who are not their normal members. At some point in time some loose world federation will be necessary to govern the ever increasing number of bands wanting to compete outside their own country. That will inevitably lead to having some effect on our movement.

Then there is the acquisition by the Buffet Crampon Group of the brand and some assets of Besson Musical Instruments Limited from its administration. Buffet Crampon are to set up new manufacturing facilities. Whether that will affect the supply and quality of instruments remains to be seen.

Our own young and most talented players now have opportunities to go overseas for training and education that did not exist in the past. Will they return?

And finally in our own country alone we have a pool of professional players who enjoy playing in brass bands at the highest level but are not able to attend regular weekly practices. Will that change the way in which we operate?

Some or all of the above happenings will have some affect on us. How we handle it might determine the success or otherwise of our future.

Kevin Dell, ONZM  
National President, BBANZ

**CALENDAR  
OF EVENTS**

**Saturday 11 March 2006**

Hastings Citizens' Band Concert, Hastings newly refurbished Opera House

**Sun 12 March 2006** N o r t h

Shore Brass - "Summer in the Bays" Brown's Bay Beach 4-5pm.

**Sat 25 March 2006**

Wellington area bands - "Brass in the Parks" (Alternative date 26 March) 4 venues around the Wellington region...Riddiford Park, Harcourt Park, Wellington waterfront, Aotea Lagoon from midday.

**Sunday 9 April 2006**

Addington Brass: "A Walk Down Memory Lane" An afternoon of music to honour Dave Christensen. James Hay Theatre 2.30pm

**Sunday 9 April 2006**

Dalewool Brass Australian Pre-contest Concert (contact Dalewool at [dalewool.brass@ihug](mailto:dalewool.brass@ihug) for venue details)

## Brass Bands Association of New Zealand Inc.

### Test Music for Solos

At the Annual General Meeting of the Association in October 2005, a rule change was passed that brought into place a limited own choice selection of four solos for the Open solo events – replacing the signal test solo. (Contest Regulation 14.2) The rule also advises that the list of solos would be announced 10 months before the start of the National Contest.

Given the time frame from the 2005 AGM to the 2006 National Contest, an announcement of the solos 10 months before the contest is not possible for 2006. Bands were advised via the BBANZ website that the list of four solos per event would be released on the 31<sup>st</sup> of January 2006.

Those on the Management Committee involved in the final selection of the limited own choice lists have been unable to complete the lists in time for the 31<sup>st</sup> January release date and have therefore decided to delay the introduction of the changes to Contest Regulation 14.2 until August 2006.

The decision by the Management Committee to delay the introduction of a rule change has not been taken lightly and will be a one-off situation.

BBANZ Management Committee now wishes to advise that a list of one solo per open event will be released on the same date as the band test music – that being the 7<sup>th</sup> of March. The reason for this decision is that the Management Committee requires more time to source new and suitable solo material. The Committee believes it is very important to put together a strong list of solos for the first trial of this rule especially as some of the solos will be part of the list for up to three consecutive contests.

Helen Hoy  
Contest Manager  
Brass Band's Association of New Zealand



### **NORTH SHORE BRASS**

North Shore Brass is calling for applications for the position of:

### **PRINCIPAL CORNET**

This is a challenging position in a competitive A Grade Band so if you are looking to test yourself at the highest level then we want to talk to you!

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Or Email:  
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[www.northshorebrass.org.nz](http://www.northshorebrass.org.nz)

The keen observer will have noticed a startling resemblance between a certain Executive Officer and a Management Committee member in the last edition of the Mouthpiece. (See pages one and nine). Evan and David have undergone a rigorous round of DNA testing, and no-one can find any reason other than bad luck that they so resemble each other!!

### **National Youth Bands Photographs and Memorabilia**

A history and list of members of National Youth Bands and National Junior Music Schools since 1959 is being compiled by Alan Robb in preparation for the 50th anniversary in 2009. Photographs taken of the various schools and youth bands are being used as the basis for the list of members over the past 47 years. Unfortunately, the BBANZ Office doesn't have a copy of the 1985 National Youth Band photograph. If there is someone who has a copy of that photograph and would be willing to either donate or loan it, please contact Alan Robb through the BBANZ office in Wellington.

Memorabilia, photographs, reminisces, stories, concert programmes, camp programmes, lists of music played, and any other helpful material would also be appreciated. Please send contributions, which will be carefully looked after, to Alan Robb C/- the BBANZ office. Please state clearly as to whether material is to be returned or is to be donated to the BBANZ Archives.

Members of New Zealand's only professional brass band, The New Zealand Army Band, took part in the New Zealand International Arts Festival. Seventeen members of the New Zealand Army Band appeared live on stage at Wellington's Downstage Theatre for performances of **King and Country** by Dave Armstrong.

"We are absolutely delighted to have members of one of the very best bands in the country provide the music for our Wellington season," said producer Caroline Armstrong. "This is an international festival so it is a real coup to work with a band of international quality. It is also an honour to have a direct connection with the New Zealand Army in a show about ordinary New Zealand soldiers during World War I."

The Otago and Southland Brass Bands Association are pleased to announce they will be hosting Simone Rebello for a workshop in Invercargill late April. This workshop will be open to all percussionists and other musicians who may be interested in what is required of a percussionist. See article, page one.

# A tribute to Vincent Kaye



The 20<sup>th</sup> of July 1920 marks many things. It marks the French conquest of the Syrian oilfields, and the beginning of the Austrian Treaty of St Germain. Bella Abzug, leader of the women's movement, was born on this day.

Little known to most of the world though, it also marks the birth of one Vincent Foster Kaye, current Patron and Life Member of Levin and Districts Brass Incorporated, and player of many instruments over a period of forty-six years. Vince was recently awarded a BBANZ Long Service Certificate in recognition of his seventy year contribution to brass banding thus far.

Vince first played in a brass band at the age of 10. He was taught the family tradition by his father, Arnold Kaye, who had played in the 'Besses o' th' Barn' band in Yorkshire, England, before the family moved to New Zealand. Arnold became the conductor of the Lower Hutt Brass Band (now known as Titan Hutt City Brass), and Vince joined in 1930. Later in that decade, Vince was a member of the Lower Hutt band's quartet that was the inaugural winner of the Wellington District Association's J. W. Andrews Quartet Shield, donated by the Lower Hutt Mayor.

As a strapping young man of twenty-nine, Vince and his wife of three years, Edna, moved to Levin. Vince promptly joined what was then the Levin Municipal Band, first playing tenor horn, but later moving to his favourite instrument, the flugel horn. Over the ensuing years in Levin Vince also showed his skills on many other instruments, including but not limited to the cornet and the E<sup>b</sup>bass.

Vince was, and still is, heavily involved with Levin and Districts Brass, and during his service has fulfilled the roles of Deputy Conductor, Sergeant, and Band President.

Impressive, you might say? You haven't heard the half of it, yet.

A part of Vince's service was with the 1<sup>st</sup> Wellington Regiment City of Wellington's Own band, in which he and the other members played for troops who were leaving for war. Vince went overseas himself with the 26<sup>th</sup> Battalion, and also played with the 5<sup>th</sup> New Zealand Infantry Brigade band.

Brass Banding hasn't been Vince's only calling, and he has a proud association with many other organisations. He is an active member of the Masonic Lodge, a foundation member of Levin Probus (a club for retired elderly), a former bugler and now Honorary Member of the Artillery Association, and a member of the Levin RSA, where he served as bugler between 1949 and 1976, and has been Vice President, President, and a member of the committee for ten years. Vince and Edna's son, Wayne, has followed the family tradition of brass banding, having played the cornet and currently holding the position of official bugler for the Levin RSA.

Vince was awarded Life Membership of Levin and Districts Brass in 1971, and he retired as a playing member five years later, at the age of 56. As Patron, Vince is still extremely active, and attends all band playouts and committee meetings, is a valued trustee for the band's Youth Trust, and acts as the band's spokesperson on all official occasions.

All members of Levin and Districts Brass were honoured and proud to see Vince awarded his BBANZ certificate for an outstanding seventy years of service to Brass Banding in New Zealand.

Written by:  
*Nik Rolls*  
[http://spaces.msn.com/  
randomcosmos/](http://spaces.msn.com/randomcosmos/)

## Titan Hutt City Brass

Seeks the following players to join our successful and friendly B Grade Band.

### Principal Euphonium

#### E flat or B flat Bass

If you are interested in becoming part of our Lower Hutt based Band please apply in writing to the following:

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Lower Hutt

Or email Ian Tilley at:  
[lizardian@xtra.co.nz](mailto:lizardian@xtra.co.nz)

Or phone Ian on (04) 528.8964  
after 6.00 p.m.

## CONCERT REVIEW

**WHO:** The 'Trusts' Waitakere Brass  
**WHERE:** Glen Eden Playhouse Theatre

**WHEN:** Saturday 18<sup>th</sup> February 2006 at 7.30pm.

**FEATURING:** Riki McDonnell and Alexandra Kerwin

### First Impressions:

A lovely venue, comfortable for patrons yet with a large stage making it comfortable for the band.

A friendly welcome at the ticket office - well done band supporters. Good company with many familiar faces and many not so familiar. Indications are that the band is attracting some loyal patrons, this being the first of its 2006 concert series.

### Second Impressions:

A very interesting and varied musical programme with some nice touches of humour, particularly in a couple of the Kerwin compositions and of course in the Snell arrangement of "Love's Old Sweet Song." Impeccable playing by Adrian Raven on tuba with Lisa Rogers providing a beautiful flugel horn accompaniment.

English conductors have an ability to comper their programmes which New Zealand conductors in general have not developed. Yet it is appropriate, particularly in the intimate atmosphere which is the Playhouse Theatre. So well done, Simon Kerwin, though I must add that the North of England accent is

*continued on page 11*

# D of E

Hi all,

First of all, congratulations to the 2006 National Youth Band on a fantastic course and wonderful concerts. I attended the concert in Wellington, and the band played extremely well. The Expressions theatre was full, and the band under Ken Young and soloist John Lewis put on a great concert of varied music. I hope all the members of the band felt extremely honoured to have Ken as the conductor: you will not find a better musician and inspirational guy than Ken. The band has been very lucky to have Ken conduct them for the last few years, and I look forward to hearing the CD that the band has recorded. Congratulations to Ken, John Lewis, Kevin Jarrett, the management team, tutors and the band for another great course.

Those that didn't make the band should be chomping at the bit to be in it next year, so start practicing now for the audition! Also, if you know that the Youth Band is coming to your town, get out there and support them. The band works hard on putting on good concerts, the least we can do is give them what they deserve, full houses everywhere they go. So, if you know they are coming to your town next year, make sure you get your ticket, and support the youth.

Along the idea of getting to concerts, one thing I often hear from people a couple of days after a concert is "Oh, I didn't even know it was on". We all have to look for concerts that are on: you will be amazed what is on in your town! I can't stress enough how important it is to listen, whether it's a CD or a live concert, listening is the most important way that we learn. We hear and then we imitate, and the more we hear the more options we have as

players, the more scope we have to try new things, and the more chance of having your own sound, rather than a boring generic sound.



So I urge all of you to: a) list all your concerts in the mouthpiece, let as many people know about it as possible and b) go to as many concerts as you can, whether it be a big band, brass band, orchestra, anything. Live music is the most inspiring music of all, seeing performers give it their all. Being inspired by their energy and talent motivates us to practice and perform.

Keep well,  
Dave



## A Walk Down Memory Lane on Sunday 9th April

Addington are ready to celebrate with a special member of our band. Dave Christensen celebrates his 80th birthday this year and we want to start the party with a concert in honor of Dave's current and past musical journey.

The MC for the event is Kevin Jarrett who has promised to tell us the story behind each selection.

When this concert was first suggested to Dave, he, in his typical unassuming manner, said he didn't want any fuss. Well the members of the band thought a "fuss" was appropriate as a thank you for all the years of music, stories and jokes Dave has shared with us. What better time than the year of his 80th birthday. Along with The Community Trust Woolston Band and Barry Brinson, the members of Addington are proud to play for you music selected by Dave. Our MC for the event is a man known to all in the brass band world, a fellow cornet player and friend of Dave's. Kevin



Jarrett will be sharing memories of the years sitting alongside Dave.

A brief history Dave joined the Hokitika Brass Band in 1933 at the age of 7. At the ripe old age of 11 he won the New Zealand Amateur Cornet Championship. To prove it wasn't a fluke he also won it the next two years. This was the beginning of a musical career which included playing principal cornet in the St Kilda Brass Band when just in his teens, moving to principal solo cornet in the Woolston Band at age 17 and being selected as principal cornet in the first New Zealand National Band in 1953 and several subsequent National Bands. He spent some years as the conductor of



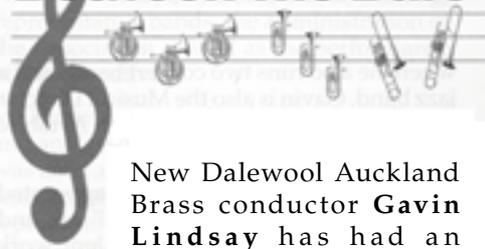
the Woolston Band, including winning an A grade championship. He then joined Addington in 1963 and is still a valued playing member of the band.

Not content with brass band rehearsals, Dave was also very active in dance bands and other musical groups in Christchurch. Our concert includes an item with Barry Brinson celebrating Dave's contribution to music other than brass bands.

We could write so much more but Dave is not the type to seek the limelight. Come along to the concert and hear the music and stories for yourselves. Tickets will be available from Ticketek soon.

See Events Calendar, page two.

## Between The Bars



New Dalewood Auckland Brass conductor **Gavin Lindsay** has had an unwelcome start to his social life here in New Zealand. Out socialising with rival conductor Simon Kerwin they were enjoying a quiet drink which turned sour when a local thug assaulted Gavin in an unprovoked attack. Gavin has had to have surgery for a broken leg and dislocated ankle. It is reported he remains in good spirits despite the incident and has been made very

welcome in the Auckland music and band scene.

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**Poles Apart** is the title of a new CD being made this month in Auckland by Alexandra Kerwin and Riki McDonnell. It includes an All Star Band from "down under" with four participants from Australia. All players are paying their own way to Auckland for the recording under conductor Howard Taylor of Brisbane Excelsior Band. Simon Kerwin will produce the recording which will be a non-commercial project.

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Dalewood Auckland Brass have welcomed a new soprano player in **Kay McKenzie**. Previously from Whitburn Band in Scotland, Kay is also an accomplished composer and is likely

to fill the vacancy left by composer in residence Professor John Rimmer, who has retired to Geraldine.

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BBANZ has recently received the Baton awarded to JJ Drew for his services to music in the early part of last century. JJ Drew was a prominent and revered bandsman in the Wellington district. The Association records thanks to Wayne Paxton and his family for gifting this piece of memorabilia to it. On the baton is recorded: "Presented by Chas Begg and Co to WWU Band", and another inscription reads: "Presented to JJ Drew by the WWU Band, winners Dunedin Contest, 1920"

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An oboe is an ill wind that nobody blows good. (Bennet Cerf)

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### CD REVIEW: "SACRED"

NZ Community Trust Woolston Brass

Musical Director: Dave Gallaher

Reviewed by: Kevin Jarrett

If you like the word "music", then this is the CD for you!

"Realm Of Praise" (Curnow). A fine tone poem based on "Praise My Soul". Typical Curnow writing, with interesting and rich chords and lovely melodies.

One of my favourites is Ken Young's arrangement of "Abide With Me". Ken composed this as a 55<sup>th</sup> wedding gift for his parents, and he has created a tribute of emotion and beauty. The band is beautifully balanced, which is essential for the closely chorded second verse to be successful. Soprano cornet features brilliantly in verse three.

There are two arrangements of "Crimond", both beautifully played. Peter Graham's is a busy arrangement, with obligatos featured throughout and a lovely touch of "Resurgam" to finish with. Personally, I prefer the more simple Goff Richards arrangement. The quartet at the start is beautifully balanced and the marvellous craftsmanship of Richards makes this one of the highlights of the CD for me.

The major works are brilliantly played.

"My Strength, My Tower" highlights the real genius of Dean Goffin. The work tests every section of the band. It features excellent playing from the

soprano cornet. The teamwork of the solo cornets is a real feature. The strong percussion playing, the passionate playing of the solo cornet and the fine Euphonium sounds enhance this piece. This is Woolston at its best, and the performance is outstandingly directed by Dave Gallaher.

Eric Ball, of course, was the early doyen of Brass Band conductors and his greatness is revealed by how his music still stands up today. "The Kingdom Triumphant" is very dramatic and descriptive with lovely dynamic contrasts. The percussion is very sympathetic to the music, and this fine band, with its balance and musicianship does real justice to this amazing piece of writing.

There are other little gems as well: "Just As I Am" (Heaton), "I Know Thou Art Mine", etc.

This is my type of CD! The band is in outstanding form and if you like real music, it is a must for you to add it to your collection.

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### LETTER TO THE EDITOR

Dear Sir,

Could I add to the very important comments made by Dave Bremner in the October Mouthpiece regarding the importance of playing low notes during practice sessions. High notes are produced by pressing the lips closer together to produce a higher frequency of vibration of the air column. This high pressure can damage the lip structure if continued

for too long. This damage can be avoided by limiting the playing of high notes to short periods interspersed with the playing of long low notes. This does not only apply to learners – many of us continue to struggle on with passages that strain our resources, when the advice of David to stop and play low notes would be of considerable benefit to us.

However, by applying the principle of wave propagation the pressure required to produce low notes can be reduced. The natural frequency of vibration of a piano string, a TV aerial or a column of air is called the resonant frequency. These items can be made to vibrate at their resonant frequency by the application of a very small amount of external energy. However, they can be made to vibrate at different frequencies by the application of much more external energy – which is what happens when we try to make our column of air vibrate at a different frequency to our resonant frequency.

It stands to reason that if we want our column of air to vibrate at a higher frequency without the use of excessive energy, we must shorten the length of our air column between our lips and our diaphragm to increase the resonant frequency.

Simply, this means lift your diaphragm when you play high notes.

Please try this out and see for yourself how easy it is to play higher notes without excessive strain.

Evan Prout (Wainuiomata).  
(abridged)

## NYBB TOUR A HIT WITH ONE OF OUR PERCUSSIONISTS!

My experience with the 2006 National Youth Band was none other than the best 10 days of my life. In my second year as a Percussionist in the band, I felt this year's trip beat last year's by far!

From Day 1, the excitement kicked in upon arriving at our accommodation, finally being reunited with all my friends from the '05 band who I missed *so* much.

During our time in Wellington, 6hr-plus rehearsals a day took a while to get used to again. Fatigue and exhaustion began to set in after the first few days after one too many late nights, but were quickly resolved during the lead up towards our first performance.

On Day 3, our section rehearsal with Percussion tutor Bruce McKinnon proved to be a huge benefit to our section. Bruce's words of advice were taken seriously. He helped us out in difficult passages and sculpted our team into a much tighter sounding unit.

Our first concert at 'Expressions' in Upper Hutt was fantastic! The whole band performed to a very high standard, and the positive feedback from audience members (numbers much improved from last year!) proved the concert was a huge success.

The following day we spent our time in Upper Hutt again, doing the final touch-ups to our CD, which was an awesome first-time experience for me. The long hours spent working on parts of pieces certainly challenged my playing and concentration, but no doubt the final product will be an absolutely fantastic CD.

A special thanks must go to Keith Warren for the kind gift he gave to me of his very precious pair of timpani mallets (which I was originally only borrowing for recording purposes) which were a special gift given to him

by NZSO timpanist, Larry Reese.

The South Island Tour part of the trip was a *lot* of fun. Our performance in Blenheim was no doubt the biggest highlight of the trip for me. Performing to a very large audience in my hometown left me with such a buzz, and there were many congratulations by Marlborough District Brass Band members and my family.

Our performance in Nelson the following day was another great concert. Unfortunately, my enjoyment of this concert was slightly diminished due to the lack of space for all our percussion gear, and the acoustics of the venue limiting our section to playing no louder than *mf*! However, we performed very well and the audience seemed to thoroughly enjoy it.

Our final concert in Greymouth was a great finish to what had been a long 10 days of hard, but enjoyable work. Apart from a few too many empty seats in the crowd, we gave those who turned out a great show.

At our Prize Giving that same night, many memorable speeches and thank-you's were shared, and the trophies were awarded deservedly. Hamish Jellyman and I were very proud to be the 2006 recipients of the 'Most Improved Player' trophy.

Our last night spent together was a lot of fun and a great wind up to yet another very successful Youth Band trip. Saying my goodbyes would have been one of the hardest parts of the trip for me. In the Youth Band, we not only make life-long friends, but we also make a whole new family who we remain a part of forever, and saying goodbye to everybody is not easy. For many people in the band, the 2006 trip will be the last ever for them, but they will certainly never ever be forgotten. Playing under the baton of Ken Young again was a huge privilege. Ken is

by far one of the most amazing conductors I have ever played for, and as this year was his last year conducting the Youth Band, he will be sorely missed. Ken has this year crafted such an amazing band, performing to a very professional level, which I am so proud to have been a part of.

Working under Dayle Jellyman as our section



leader was fantastic. Dayle is an extremely talented musician and was very helpful in leading me and Ben in the right direction, always giving us tips and advice to help us improve our playing.

A *huge* thanks must go to the management team, Mike Sander and Marie Rockell, for organizing such an awesome and very successful trip which I thoroughly enjoyed!

Also thanks to Evan Sayer (a.k.a. Colonel Sanders) for being the driver of the percussion truck, carefully transporting our gear from venue to venue.

And another thanks to Kevin Jarrett, for being such an amazing mentor to the band. It is easy to see why this man is admired by many brass musicians all over the country.

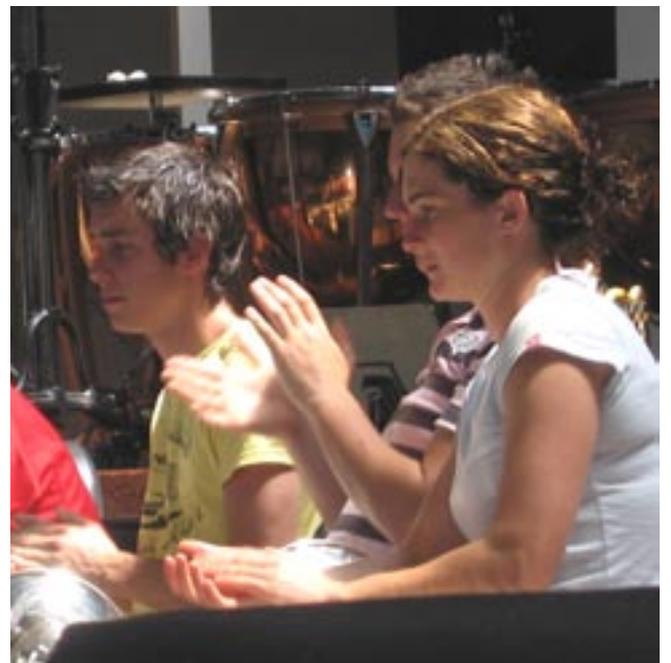
And also to our guest soloist, John Lewis, whose playing blew me away after first hearing him at our rehearsal. The band is very lucky to have had such a wonderfully talented musician play for them.

And finally, thanks also to everyone else who helped contribute to the '06 Youth Band trip.

Having only been playing percussion for 3 years, being accepted into this top-class group of young musicians for 2 years in a row now is such a huge privilege and an honour. During my short time of playing, I have been *so* lucky to have made such an *awesome* bunch of friends who will remain my friends forever, and to have played music along side some of the best young musicians in the country. All in all, the 2006 Youth Band trip was certainly a trip I will never forget. Bring on 2006 National Contest!!!!

Aimee Beaumont – Percussionist 2006 NYBB  
Marlborough District Brass Band





*This page sponsored by Mike Sander, Evan Sayer and David Dobson*

# 2006 National Youth Brass Band Summer Course and Tour

It's come and gone again - the National Youth Brass Band has kept up the tradition of the last 9 years of an annual summer course and concert tour. Because of the foresight of those who put together the idea of starting up the NYBB as a regular event each year, this has become a great encouragement tool for the youth of our brass band movement.

The appointment of Managers and the Musical Director is made early on so as to allow time to get everything organised, and a proven 3-4 year term seems to work well. So much to organise! But it's all for a great cause. Best of all you can see these players grow from the experience - not just musically but in themselves as well, and you know it is worth all the effort.

Mike Sander and I were this year's Managers for the band. By now we are starting to understand how everything works and what we needed to get done. The main focus we needed to get was funding - wow! This isn't an easy task and we've all heard how the National Band struggled to get the funding for their tour so I won't go on about it. I want to acknowledge and thank **Mike Sander** for the hard work that he put into organising the funding from the various organisations and without this, we wouldn't have been able to have the course & tour. So thanks again to Mike and a huge thank you as well to **Pub Charity, Lion Foundation, Pelorus Trust and Simon Hocking House of Travel** for all the support provided to the band.

This year the band took on the challenge of recording a CD. This meant including another day in the course to allow for the time of recording the CD. Most of the mastering was made during the concert in Upper Hutt at "Expressions" Theatre with final touches added the next day. **Kenneth Young**, renowned Musical Director, achieved an amazing level of accurate musicianship with the band - and I believe this will be one amazing CD. Ken has done a great job over the last 3 years teaching & nurturing the players and this year's band was definitely one of the best.

This year's guest soloist **John Lewis**, who has recently returned from the

UK, was a great inspiration and asset to the band. John performed to an amazingly high standard every night and encouraged the band members to do their best at all times. I know that many players learnt a lot from John and they felt comfortable with approaching him as he didn't make them feel inferior - he was always friendly, co-operative and part of the team.

The first concert in Upper Hutt was a great start to the tour. We had a good audience with the theatre being sold out. Onto Blenheim was the next stop, with another great concert by the band and to show their appreciation the audience gave them a standing ovation - what a great achievement for any member of this band. Next up was the sunny city of Nelson. With the great support of the **Nelson School of Music**, the locals were impressed with a superb concert and the members were again treated to another standing ovation. Moving on down to our last stop, we arrived at Greymouth, and although not as big an audience as the previous venues, they were appreciative enough to receive 3 encores from the band!

It was great to see players from the out of town bands make the effort to travel to one of the concerts. Also, the support from the local bands was very much appreciated.

On our final night in Greymouth we had a prize giving function. This year was a special one for many people, it was Ken Young's last year as Musical Director and **Kevin Jarrett** who travelled with us as a mentor was on his last tour with the band. They will both be sorely missed and have done so much for the youth movement that saying "Thank You" just doesn't seem to be enough. Hopefully we will still see a lot from both Ken and Kevin in the future. The awards that were presented on this night were:

**Best Section:** Basses: Aaron Herman, Sam Pinder, James Sutherland and Justin Gulliver.

**Best Audition:** Emma Caunter (Tenor Horn)

**Most Improved:** Hamish Jellyman (Euphonium) and Aimee Beaumont (Percussion)



**Outstanding Player:** Katie Blair (Soprano)

**Bandsperson:** Aaron Herman (Eb Bass)

People that helped make this course and tour happen need to be thanked time and time again. They are **Evan Sayer** who was stage manager and truck driver for the tour, **Andrew Jarvis, Bruce McKinnon, Mark Carter, Mark Oldershaw, Kevin Jarrett** and **David Bremner** who were the tutors during the course, **Flt Lt Owen Clarke** and the **Central Band of the Royal NZ Airforce** for the use of their bandrooms and percussion gear while in Wellington.

The list goes on ...**Marlborough & Districts Brass Band** for arranging billets and the loan of percussion gear. Also **Brian Nicholas** for helping with the organisation of the Blenheim concert. **Ron Imrie** from **Tour Time** who was the coach driver and put up with a lot of changes from us and helped out management in front of house, above and beyond a coach driver's normal duties! **Nelson City Brass** for putting on a great supper. **Riki McDonnell** coming and joining the team to record a solo for the CD - it's always great to have someone of this calibre involved. **Wayne Laird** from **Atoll Records** was an outstanding producer who was very patient and understanding of the band. **Keith Warren**, the engineer, was great at encouraging the players and helping out when he could.

So as you can see there are a lot of people who are involved with an event of this calibre and there will be more people who will be behind the scenes that have helped that we may not directly know about. A BIG THANKS to everyone - your willingness will always be remembered.

**Marie Rockell**  
2006 NYBB Manager

# Workshops for Brass Players



As part of its inaugural year in 2005, Dunedin-based Southern Brass Academy conducted a series of two-hour workshop sessions to develop techniques required by good brass players. The sessions were held in the Southern Sinfonia rooms on four Sundays from May to August. The morning sessions were targeted at developing players whilst the afternoon sessions at more experienced players. The sessions covered preparing to play; breathing exercises and techniques for increasing lung capacity, embouchure development, tuning, and ensemble playing. The tutors for these sessions were leading brass players from the New Zealand Symphony Orchestra. Later in 2005 two workshops were held, one in Dunedin and the other in Invercargill, and these were conducted by the newly-appointed Director of the Academy, Steve Miles, who was recruited from the U.K. Steve, who has a most impressive pedigree in brass playing, was the Principal Euphonium player of the Brighouse and Rastrick Brass Band.



Steve Miles, Director of the Southern Brass Academy

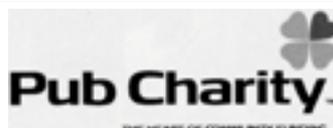
The workshops proved to be very rewarding, and the Academy is planning further sessions for 2006. These will be open to all brass players, both orchestral and brass band, and interested musicians can obtain copies of the programme from the Secretary, at PO Box 314, Dunedin.

Steve has also established an 'In-Schools Brass' tuition programme aimed at beginner players in primary and secondary schools within the district. This will be further enlarged in 2006 with more schools joining the programme. In addition, an Otago University Clubs and Societies tutorial programme is planned for all Dunedin tertiary students irrespective of their course of studies.

It is proposed to develop a website for the Academy so that further information can be obtained on-line.

Where words leave off,  
music begins.  
(Heinrich Heine)

## THANK YOU



FROM EVERYONE IN BBANZ

from page 4

not always clear to New Zealand ears. You will just have to remain here longer - we will adjust.

### Third Impressions:

The excellent performances of both Riki and Alexandra. Playing of this standard has come to be expected from performers of your calibre, but we well know that it takes more than just our expectations for it to happen on the night.

Other highlights for me were the musical jousts in "Hunting High and Low" - carried off with humour and panache - Riki's "Largo al Factotum", not a new number but still a very good one. This was reminiscent of Riki's classy performances in Europe with the 2005 National Band.

I also enjoyed some very good section melody lines in the "Salute to Sinatra" and congratulations to Padre (Sergio) Marshall for a lovely introduction to the "Vicar of Dibley". Ross Gerritsen also had a good night on solo euphonium.

Very popular with the audience was "Loves Old Sweet Song" (understandably) and "Pastime with Good Company". The latter a little surprisingly given the essentially repetitive nature of this music. Perhaps it was the Carson, Baker and Wood percussion combo that carried the day in this one.

### Finally:

Thank you very much Simon Kerwin, soloists and members of The 'Trusts' Waitakere Brass for a very good evening's entertainment. I look forward to your next concert at this venue on 1<sup>st</sup> April.

### Last thought:

The last time I saw Kerry Wood on stage he was playing soprano cornet. On Saturday night he was playing timpani and Fendall Hill was on the soprano chair. We enjoyed watching you Kerry, but is there a message there?

Ian Levien

## Tom Williams' Percussion Discussion



March 2006

In last month's Mouthpiece I reported on the success of the pre-Christmas all-percussion Concert that has been held annually in Christchurch since 1984.

I understand that this month's Mouthpiece is only just being posted out as I write this, and so I have not yet received a deluge of enquiries about how to set up a percussion ensemble, or a percussion concert in other communities throughout the land! I joke, for I honestly doubt that there will be even one call for information, or indeed that anyone will really visualise the beauty and wonder that is a successful performing percussion ensemble, and want to organise and promote this fascinating musical (yes 'musical') phenomenon.

### Why Develop a Percussion Ensemble?

Percussion instruments do not have to be, and indeed should not be relegated to the function of mere time beating. Percussion, carefully handled, can be made to evolve definitive qualities of musical expression.

It is generally agreed that a good ensemble programme is one sound way to develop better players for the larger musical group. The same holds true for the percussion player. Some of the most valuable training they can receive is that gained by performance in percussion ensembles.

Percussion ensembles have secured for themselves a rightful place in musical literature, not only as training devices for developing better percussionists, but also as concert recital music - music which can convey true aesthetic qualities.

Percussion ensembles should be as much a part of the training of a percussionist as woodwind, brass, and string ensembles are a part of training those instrumentalists.

Percussion section rehearsals (how often does this happen ?!) are an excellent way for a conductor to gain a deeper insight into percussion performance, and to promote a healthy working relationship between all concerned with that activity.

Percussion ensembles that could well evolve from ongoing percussion section rehearsals are the ultimate vehicle for growing and improving a percussion section, and the conductor's understanding of percussion performance. Percussion ensembles also have a tendency towards involving other instrumentalists of the large music group, thereby creating a greater appreciation of percussion in the group. The percussion ensemble has the added benefit of becoming a concert item in itself, promoting a pride and respect within the group generally.

One of the best, quickest, and satisfying ways of developing a higher level of playing in the group percussion section is through the establishment of a percussion ensemble that (1) exposes the players to a greater variety of instruments and playing techniques, (2) acquaints the section with percussion ensemble literature that is now extensive and readily available, (3) makes for an excellent contest or festival entry, and (4) creates a unique and very popular concert item.

The percussion ensemble develops teamwork and a camaraderie that is so important to the success of a percussion section, and the rewards far outweigh the time and effort required to establish and run such a group.

### **To be continued...**

I do encourage this activity for percussionists and music group leaders, and offer all the help and advice that might be required towards establishing this worthwhile activity.

Phone me on Freephone 0508 737 287

Yours in percussion,  
**TOM WILLIAMS**

*Tuba player to conductor:  
"Did you hear my last recital?"  
Conductor to tuba player;  
"I certainly hope so."*

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**Brass Bands Association of New Zealand Inc.**

## ADMINISTRATOR OF THE YEAR AWARD



### Guidelines for Nominations

The objective of this annual award is to acknowledge the work of an outstanding Administrator from within the New Zealand Brass Band movement.

The National Management Committee is seeking nominations from bands and district associations. The nominated Administrator should be highly skilled, totally dedicated and do an outstanding job for your organization.

Bands and associations are asked to describe in their nomination submission:

- The administration skills of the nominee
- List any projects the nominee has been involved with
- Their willingness to give of their time
- Personal qualities of the nominee

## ACCOMPANIST OF THE YEAR AWARD



### Guidelines for Nominations

The objective of this annual award is to acknowledge the work of an outstanding Accompanist from within the New Zealand Brass Band movement.

The National Management Committee is seeking nominations from individuals, bands and district associations. The nominated Accompanist should be highly skilled, totally dedicated and do an outstanding job for your organization.

Individuals, bands and associations are asked to detail in their nomination submission:

- Musical skills of the nominated Accompanist
- Sensitive and musical interaction with soloists
- Their participation in National and District band solo competitions and/or concerts.
- Their willingness to give of their time
- Personal qualities of the nominee

The NZ Mouthpiece  
is proudly supported by



The Administrator of the Year and the Accompanist of the Year awards will be announced and the trophies presented at the Champion of Champions event at the National contest.

Please send your nomination to: BBANZ Band Office, PO Box 5314, Lambton Quay, Wellington

Nomination close: 16 June 2006

The nomination process for the Invitation Slow Melody is on our website. Please check it and add your nomination or selection to the list.

Simon Hocking

HOUSE OF TRAVEL

How Kiwis see the World



**BBANZ  
EXECUTIVE  
DIRECTORY**



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Contact details for the 2006 Management Committee can be found on our website or available from the BBANZ Office

**OFFICE  
DIRECTORY**



**CONTACT DETAILS**

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**The President's  
Word**



Each month in this magazine we publish a list of the Friends of the National Youth Band. Their contribution to the National Youth Band is probably more important than they and many others think.

In my view the National Youth Band and the National Secondary Schools Band are two of the most important activities we undertake. It has been particularly pleasing to see that over the years, although there have been many changes in the personnel of the National Youth Band, the standard has remained high. That must mean that there is now a greater depth of quality young players in the movement.

However, the National Youth Band is not an inexpensive exercise. Depending upon the activities arranged for it, its budgeted annual cost ranges between \$30,000.00 and \$40,000.00. Some of that is funded by the players themselves, some of it is funded by gaming charities, occasionally there is some Creative New Zealand assistance, and some of it is funded from gate takings at concerts. However, the Friends of the National Youth Band also make a significant contribution to the funding of the National Youth Band and without that contribution it is unlikely there would be a National Youth Band.

We need more friends of the National Youth Band to maintain the success of that band. There are some minor tangible benefits of being a friend of the National Youth Band. Friends receive periodic reports from the Management of the band as to the activities of the band and they are also entitled to complementary seats if they happen to be in an area where the National Youth Band is performing. I would think, however, that by far the greatest satisfaction of being a friend of the National Youth Band is knowing that it is support well spent in the interests of the movement and the young people themselves.

If you feel you can contribute \$100.00 a year to become a friend of the National Youth Band, then your contribution would be greatly valued. Please send it to the Executive Officer at the Association's offices, PO Box 5314 Lambton Quay, Wellington

*K. S. Dell*

**CALENDAR  
OF EVENTS**

**Sunday May 7, 2006**

Feilding Brass

Last Night Of The Proms, 6:30pm

**Sunday June 18, 2006**

Feilding's Festival Of Bands,

10:30am - 5:30pm

**Saturday April 29, 2006**

Simone Rebello in concert with St Kilda Brass

7.30pm Mayfair Theatre

**Saturday 20 May, 2006**

St Kilda Brass with special Guests presents

Celtic Brass

7.30pm Kings High School Auditorium

**Sunday 21 May, 2006**

Central Districts BBA – solo and party competitions

Huntley School, Marton

**Saturday May 27 and Sunday 28 May, 2006**

Dalewool Concerts at Karaka Bloodstock Centre

Saturday performance at 7.30pm,

Sunday at 1.30pm

**Friday 30 June, 2006**

Dalewool Solo Competition, (free admission)

Alfriston College, Manuwera, 7.30pm

**Sunday July 2, 2006**

Dalewool Pre-contest concert,

(free admission)

Venue to be confirmed

**Friday August 18 to Sunday August 20, 2006**

Hastings Citizens' Band Celebration of 120 years of Music-making.

Ring 06 876 8865 or write to

403 West Murdoch Rd. Hastings

before 30 May for registrations and

programme for the weekend.

**April 5 – 8, 2007**

125 years of Brass Banding in Wanganui.

Written enquiries to PO Box 764 Wanganui.

**Special General Meeting**  
of

Central Districts Brass Bands Association

4.00pm Sunday 21 May 2006,  
immediately following solo and party  
competitions.

Huntley School, High Street, Marton

Agenda:

To ratify updated constitution and rules

The Otago and Southland Brass Bands Association are pleased to announce they will be hosting Simone Rebello for a workshop in Invercargill late April. This workshop will be open to all percussionists and other musicians who may be interested in what is required of a percussionist.

## National Youth Bands Photographs and Memorabilia

In preparation for the 50th anniversary in 2009, a history and list of members of National Youth Bands and National Junior Music Schools since 1959 is being compiled by Alan Robb. Unfortunately, the BBANZ Office doesn't have a copy of the **1985 National Youth Band** photograph. If there is someone who has a copy of that photograph and would be willing to either donate or lend it to the Association, please contact Alan Robb through the BBANZ office in Wellington.

Memorabilia, photographs, reminiscences, stories, concert programmes, camp programmes, lists of music played, and any other helpful material would also be appreciated. Please send contributions, which will be carefully looked after, to Alan Robb C/- the BBANZ office. Please state clearly whether material is to be returned or is to be donated to the BBANZ Archives.

The **Hastings Citizens' Band** celebrates 120 years of making music over the weekend of August 18 – 20, 2006. The organizers have put together a very exciting programme. The band has numerous engagements before and after this August event, so if you are in the area keep eyes and ears open for them!

The Band records that members will miss John Harrison's radio band programme, but that their band has a fortnightly programme on **Community Access Radio Kidnappers 1431 AM**.

Progress is being made in the development of a junior band under the guidance of deputy conductor **Neville Stewart** and percussionist **Mike Birch**.

*For more details of the 120 year celebration, refer to the Calendar of Events, page two.*

## Pomp and Circumstance coming to Feilding...

Feilding Brass are putting on a 'Last Night at the Proms' concert Sunday 7 May.

In a first for the band they have combined forces with a professional production Company, namely Pan Pacific Productions. Musical

Director Peter Ellery has spent many late nights attending meetings and putting the concert together with Pan Pacific Director Pat Snoxell. Pat has produced over 60 major productions throughout Australasia and brings a wealth of experience to the event

This production is a huge undertaking for Feilding Brass and the band is practising very hard on the large selection of music required. With the good local support the band typically enjoys at their concerts they are expecting a capacity crowd of 1000 people for the event.

Headlining the singer is NZ's Ray Woolf, accompanied by well known Soprano Wendy Kale and local bass singer Roger Simpson.

Special guest soloist is champion cornet virtuoso Clyde Dixon who will perform two numbers with the band.

There is still a great deal to do in an effort to produce an atmosphere reminiscent of a 'Last Night at the Proms'. The recent makeover of the Feilding Civic Centre Stadium will certainly help and ensure the audience can enjoy the concert in comfort.

Most of the traditional music enjoyed at the 'Last Night' will be played, no doubt some with a Kiwi Flavour!

All those attending will be encouraged to come in Outrageous Fancy Dress, bring plenty of streamers and be in Good Voice!

It may not be the Royal Albert Hall, but the enjoyment, the music and the fun will ensure those attending will leave having had a wonderful evening, we feel sure Sir John Barboroli and Sir Malcolm Sarjent would approve.

<http://www.feildingbrass.org.nz/>

## Conductor Opposes Nudists

The *Christchurch Press* reports a brass band conductor opposed activities in his town of some 100 nudists who rode through his town in a clothing-optional ride last month.

Over 100 people rode from Tarakohe to Pohara to highlight the issue of safer cycling and to promote the use of alternative forms of energy.

Takaka Citizens Band conductor Ron Swan organised a 200 signature petition in the town, presenting it to police who are reluctant to take any action.

Sergeant Arthur Clarence, of the Takaka police, said that following legal research into the issue, police concluded that nude cycling was not illegal.

Commenting before the event Swan said he would be "very disappointed" if the nude cyclists were not arrested. "If the Takaka band marched in the nude that would stir things up", he said.

## 2006 National Secondary Schools Band of New Zealand

Applications are now open for the National Secondary Schools Band of New Zealand 2006 course. Forms have been sent to all Secondary Schools in New Zealand and are also available from [www.brassnz.co.nz](http://www.brassnz.co.nz) Should you have any difficulty obtaining a form please email **Alexandra Kerwin**.

This year's course will be held at Silverstream Retreat in Wellington and once again UK composer Simon Kerwin will be the musical director. The course will commence on Thursday August 3<sup>rd</sup> and will finish on Tuesday 8<sup>th</sup> August.

Prospective applicants must fulfill the following criteria:

- Players must be of NZ Secondary School age
- Applicants should be a minimum of Grade 4 (ABRSM, Trinity College, AMEB)
- All Brass instruments are accepted e.g. Trumpets, French Horns (preferably with an Eb Crook), Trombones (will need to read treble clef)
- Percussionists are encouraged to attend but ability to read music is essential.

Simon Kerwin will conduct auditions in person at the end of May/early June. Venues and dates will be advised when application is received.

Completed forms should be sent to:  
Alexandra Kerwin  
269a Royal Road, Massey East, Auckland  
Email: [alexandrakerwin@xtra.co.nz](mailto:alexandrakerwin@xtra.co.nz)  
Phone: 09 833 6966  
Mobile: 027 4825797

Evan Sayer and Alexandra Kerwin have recently been appointed the new managers of the National Secondary Schools Band.

Many thanks go to departing manager Jennifer Carey for her wonderful work over the past few years.

**Evan Sayer & Alexandra Kerwin 2006**

# NEW ZEALAND BRASS BAND CHAMPIONSHIPS DUNEDIN 2006

The countdown begins.

By now all bands should have received their entry forms and information about this years contest. If this information has not appeared in your band room to date - you will find every detail posted on the contest page of the BBANZ website.

[www.brassnz.co.nz](http://www.brassnz.co.nz)

Contest entries close on the 6<sup>th</sup> of May.

## Contest Schedule

Wednesday 5<sup>th</sup> July from noon

Junior Solos, Masters solo, and Open Ensembles.

Evening - Invitation Slow Melody. Headlined as "An Evening of Melody"

## Thursday 6<sup>th</sup> July

Open Solos, Junior Ensembles and all Percussion events

Evening - Junior and Open Champion of Champions events

## Friday 7<sup>th</sup> July

Street March

D Grade and Youth Grade band event

Sacred Item and Test piece for A, B and C Grade Bands.

## Saturday 8<sup>th</sup> July

Own Choice Selection for A, B, and C Grade Bands.

## Sunday 9<sup>th</sup> July

Afternoon - the Entertainment Band of the Year.

## Invitation Slow Melody – An Evening of Melody

As with the last two contests – we are offering a guaranteed place in the Invitation Slow Melody for the winner of the public vote on our website. To nominate your favourite players please go to the contest page of the BBANZ website and follow the links. Nominations will close on the 21<sup>st</sup> of April then the voting will begin. The polls close on the 24<sup>th</sup> of May.

## Youth Band Contest

This is the second year the Youth Grade contest has been scheduled. The format has changed slightly from last year as bands will play a test piece, plus a 20 minute entertainment programme which will include a featured soloist. The test piece by Dwayne Bloomfield is called 'To the Sky'. Dwayne composed the selection for the Richard Pearce centenary celebration. And who is Richard Pearce? The first person in the world to fly an airplane. Before the Wright Brothers - there was Richard Pearce in the skies above Washdyke, near Timaru.

And the test music is.....

Band events

|             |                             |                                |
|-------------|-----------------------------|--------------------------------|
| A Grade     | Between the Moon and Mexico | Phillip Sparke Studio Music    |
| B Grade     | Galdhopiggen                | Simon Kerwin Musikverlag Frank |
| C Grade     | Dimensions                  | Peter Graham Boosey and Hawkes |
| Youth Grade | To the Sky                  | Dwayne Bloomfield              |

## OPEN SOLO EVENTS

|                     |                       |                        |
|---------------------|-----------------------|------------------------|
| Soprano             | A Very Happy Day      | Scotney SP & S         |
| Championship Cornet | Quatre Variations     | Biscth Leduc           |
| Amateur Cornet      | Caprice               | Turrin Editions Bim    |
| Flugel Horn         | Canto                 | Howarth Kirklees       |
| Tenor Horn          | Trilogy               | Broughton Muso's Media |
| Baritone            | Sweet Nightingale     | Downie SP & S          |
| Euphonium           | Fantasy Variations    | Yasuhide Studio        |
| Tenor Trombone      | Concerto for Trombone | Bourgeois R. Smith     |
| Bass Trombone       | Allegro et Finale     | arr. Kerwin KirkLees   |
| Eb Bass             | Scherzo for Tuba      | Golland Hallamshire    |
| BBb Bass            | Fantasy for Tuba      | Arnold Novello         |

All test music is available for purchase from:

MUSO'S MEDIA

PO Box 188, Kangaroo Flat, Australia 3555

Phone +61 3 5447 0873 Fax +61 3 5447 8178 E-mail [musosm@bigpond.net.au](mailto:musosm@bigpond.net.au)



See you in Dunedin

Helen Hoy, Contest Manager

## D of E

Hi all,

One question I get asked a lot at my seminars is "How do I get a bigger sound?" It's a great question, and one that I asked a lot when I was learning in my teens. When we are learning, we are always in a hurry to have a bigger sound, higher range, to be able to play faster. These things come with time, patience and practice.

There are two main factors involved in improving your sound:

The first is Air. Breathing is a neglected part of our practice, and it can impact on articulation, sound, range, and stamina. Try warming up with a few breathing exercises next time you pick up your instrument. Try putting your metronome on 60 and breath in over 6 beats, and out over 6 beats, then in over 5 beats, out over 6, in over 4 out over 6, in over 3 out over 6, and so on until you are breathing in over 1 and out over six. Don't pass out (!) but do this a few times. Breathe in and out with no resistance on your lips, make a hole the size of a 20 cent piece and make sure you are completely emptying and filling your capacity. It's great for getting the

diaphragm working, which will in turn help fill out your sound. The second part is knowing the sound you want. You have to have an idea of the sound you want, which will probably be a mixture of different sounds you have heard. A good sound consists of richness, warmth, subtlety, and character. Your idea of these can come from anywhere. I try and emulate a mixture of many sounds from trombonists, to cellists, to singers - from Tommy Dorsey to Sir Donald McIntyre to Yo-Yo Ma. The important thing is having your idea of a good sound first, then every time you pick up your instrument think about that sound, and try to emulate it. Finally, Simon Kerwin has put out a fantastic new learning book for beginner brass players. I have been teaching from this for the last few months, and it is a great method for young players. If you are looking for a book to get kids started on, then this is a must. It has a CD that has backings for some of the tunes, and includes tracks performed by the Black Dyke Mills Band. The book includes excellent information

on Scales, Arpeggios, and playing in small groups. I thoroughly recommend this to any teachers out there. The book retails for \$25, but Simon has generously offered to sell them to bands for \$20, and the bands can sell them to kids at \$25, which may be a good little fundraiser for your band.



Contact:  
Simon Kerwin  
269a Royal Road  
Massey East  
Auckland  
Tel: 09 8336966  
Mobile: 0274 826129

Trust you are all well  
Dave

## GALDHØPIGGEN

GALDHØPIGGEN is an original brass band composition by Simon Kerwin.

The name is taken from the highest mountain in Norway, Scandinavia (Simon made Norway his home from 1996 to 2000). The piece was commissioned by Swiss Music Publisher Musikverlag Frank, and has enjoyed success in Europe as both a concert and contest piece. Simon spent a lot of time near the mountain whilst writing this piece. What he experience and saw is portrayed through this work.

The Ideals of the piece are to create a test for the players whilst maintaining an enjoyable backdrop of picturesque music suitable for a public audience.

The music is a suite of three movements played in segue although there is the possibility of a slight break between the first two movements.

The first movement is entitled "Styggebrean Glacier" which is reported to be the most common used passage way to the summit of the mountain. The opening grand passage portrays the power of the nature of the landscape. The first movement depicts the amount of energy that needs to be exerted to ascend the mountain.

Movement two is aptly named "Angels Garden" and describes a scenic yet bleak summit covered in landscape and mystery. Halfway through this movement there is a cornet feature that depicts the falling rain. It is important for the music to flow in the melodic passages that this movement offers.

Jotunheimen is situated at the gateway to the mountain and is steeped in myth and legend for its alleged inhabitants, the trolls. The final movement "Trolls descent back into Jotunheimen" is full of eerie delight and fear when these creatures embark in the final journey.

If you have any further questions on the piece and would like to ask the composer, please feel free to email to [simonkerwin@xtra.co.nz](mailto:simonkerwin@xtra.co.nz).

Please enjoy the music.

Simon Kerwin

## SOUNDS OF BRASS

BROADCAST ON BBC RADIO BRISTOL, CORNWALL, DEVON, GLOUCESTERSHIRE, GUERNSEY, JERSEY, SOMERSET SOUND, SWINDON & WILTSHIRE EVERY SUNDAY EVENING @ 5 PAST 7  
PRODUCED AND PRESENTED BY PHILLIP HUNT

AVAILABLE ON THE WORLD WIDE WEB at 19-05 British Time or for 7 DAYS after the Broadcast.

BBC Local Radio is now making Sounds of Brass available on the World Wide Web for 7 days after the original Broadcast, in addition to being able to hear the programme live on the Web.

The Programme can also be E Mailed to a friend or relative anywhere in the world and details can also be accessed at the same time about the Programme and Presenter.

This new service follows many requests for the opportunity to hear Sounds of Brass after the original broadcast. This is useful not only for those in different time zones around the World, but for all those in the British Isles who may have missed the programme in its regular weekly Sunday evening slot.

## THREE PSATHAS CONCERTOS IN LANDMARK NEW ZEALAND RECORDING PROJECT

A stellar cast of international virtuoso performers has been assembled to record three of John Psathas' recent concertos with the New Zealand Symphony Orchestra.

The recording project, undertaken by Rattle Records, is to feature the double concerto for piano and percussion View from Olympus along with the concertos for piano and saxophone. Soloists include the pianist Michael Houstoun (NZ), percussionist Pedro Carneiro (Portugal), a leading jazz saxophonist (USA) and the drummer Lance Philip (NZ), and the NZSO is conducted by Marc Taddei.

These three works are part of the series of large-scale concertante works that Psathas has composed in recent years for outstanding international artists, beginning with the Percussion Concerto (1992) for Evelyn Glennie and culminating in the Saxophone Concerto No.2 (2005) which is to be premiered later this year by its commissioner, Federico Mondelci (Italy) with the NZSO under David Atherton.

# Professional Positions

The New Zealand Army Band has two full-time vacancies

## Principal Trombone and Bass Trombone

### Professional salary

All enquiries to:

Graham Hickman  
NZ Army Band  
Burnham Camp  
[graham.hickman@nzdf.mil.nz](mailto:graham.hickman@nzdf.mil.nz)  
(03) 363 0201 (w)  
(021) 189 5756



## CD REVIEW

**SPECTACULAR CLASSICS, VOLUME FIVE** (Obrasso Records, 906)

Black Dyke Band

Musical Director: Dr. Nicholas Childs

REVIEWED BY: David Dobson

Imagine my delight in my first fortnight as Executive Officer to have heard the National Youth Band, to have heard and met John Lewis, to have met the legendary Kevin Jarrett, and to have opened a package containing this superlative recording!

As a student of organ, I was urged by my long-suffering tutor, Maxwell Fernie, to regard a sense of line as second nature. During my teaching career, I tried to encourage in my choirs and performance students that each note only makes sense in its relationship with the next. The line progresses to a secure point, where it takes repose before moving on.

Were I to seek examples of this philosophy, I could not do much better than to take the opening track of this CD and play it. The “**French Military March**” from “**Suite Algerienne**” by Camille Saint-Saens, *arr. Roy Newsome*, exquisitely traces each melodic line in an almost magical opening. What makes the music even more effective are the subtle dynamic nuances that Dr Childs brings to his ensemble. Indeed, for “ensemble”, read “instrument”, because Childs

“plays” the band and it speaks to us as a single instrument.

I was intrigued by the second item, “**Recuerdos De La Alhambra**”, Francisco Tarrega, *arr. Sandy Smith*. The notes supplied with the CD state that a feature of the arrangement is “a mandolin-like effect created by for four flugel horns blowing into the bells of four tubas”. For me, returning to the Brass Band scene after some years away, this represented an aural experience of some beauty, as well as firing the imagination as a composer, as to what else might be possible in the expansion of Brass timbres. (I lingered for a moment on the visual experience, too!)

We are presented with a series of outstanding solos by all section leaders. No doubt these names are more familiar to most readers than to me. I heard, among others, Roger Webster (Cornet) in an “**Ave Maria**”, David Thornton (Euphonium) in Alan Fernie’s arrangement of Chopin’s “**So Deep is the Night**”, John Doyle (Flugel) in the famous Rodrigo “**Concerto de Aranjuez**” (also arranged by Fernie) – I might say played here with refreshing beauty and unhurried pace, as well as the sense of line referred to above.

The “**Queen of the Night**” aria from Mozart’s “**Magic Flute**”, *arr. Sandy Smith*, although played with panache by Soprano Cornet player Peter Roberts, left me a little cold. This may have nothing to do with the skill of the soloist or band, but more with the reviewer having watched

the opera on DVD a few days previously. The reader will have an opinion on the merits of transcriptions and arrangements – for me, this one didn’t work.

On the other hand, “**Farandole**” from *L’Arlesienne*”, *arr. Howard Lorriman* worked very well.

The percussion section, throughout the CD, is worth listening to on a specialised, focussed, rehearing of the relevant pieces. It never dominates, but is always secure and proud of its role as more than a rhythmic provider.

The programme finishes, as one might expect, with bounce and finesse. The **Grand March from the opera “Moses”**, by Giacchino Rossini, *arranged by Roy Woodford*, is superbly played, with a sense of excitement, but tempered with restraint. Indeed, this may be the key to the success of the recording: there is never a dynamic that gets too big, nor a phrase or cadence that lasts a moment too long: the band and its eminent conductor never seem centred on themselves, but the music... always the music.

**Music is spiritual.  
The music business is not.  
(Van Morrison: The Times)**



**MASTERTON DISTRICT BRASS**



Some of the Bands performing at the Wellington District "Brass in the Park" concerts, March 25th, 2006. Photographs supplied by Marie Rockell. Also performing were Pelorus Trust Wellington Brass and Upper Hutt Cosmopolitan Brass.





MASTERTON DISTRICT BRASS



## “A NIGHT AT THE OPERA”

Dalewool Auckland Brass under the direction of **Gavin Lindsay**.  
Guest soloists **Morag Atchison** and **Viktoriya Dodoka** accompanied by **Sarah Watkins**.

HOLY TRINITY CATHEDRAL, PARNELL. Thursday 2<sup>nd</sup> March, 2006

I am very much in favour of “themed” concerts, not least because they usually provide the opportunity to enlist the support of other artists. This certainly gives a concert programme variety as well as an opportunity for audience and players alike to appreciate the artistry of other musicians.

The formula is not new to Dalewool Auckland Brass, for they have often featured guest artists (without neglecting their own fine soloists I might add). Principal cornet **Andrew Large**, for example, gave a very convincing performance of “*Una Voce Poco Fa*”. However, for many, the evening belonged to the guest sopranos and that is no bad thing given the concert title.

The band played well throughout the evening, of that there is no doubt. But there are a couple of points worth noting:

Firstly, it takes a while for the audience to “acclimatise” to the acoustics of a cathedral and opening with the very busy “*Candide Overture*” resulted in a rather muffled sound as the notes chased each other around the building. Perhaps we would have adjusted better to “*La Forza Del Destino*” (which opened the second half), with its unison chords and simpler, clearer lines. The busier music could have been played later in the programme.

Secondly, many commented on the overblowing during the Wagner finale. Whilst “*Procession to the Minster*”, splendid and exciting as it is, was a good choice to conclude, there is a point at which tone must suffer if all are forcing air at maximum velocity. Whilst the Cathedral can certainly take a “big sound”, in my view we should always keep a little in reserve.

Perhaps it's not surprising that my favourite item of the evening was the “*Prelude to La Traviata*” - not a lot of noise in this item and tastefully played by all in the band. A word of welcome to **Kay Mackenzie**, I appreciated your sweet soprano sound.

Welcome **Gavin Lindsay**. You have made a very good start to 2006 with the band and I particularly like your clear conducting style. Aspiring conductors should observe and emulate. Thank you Dalewool Auckland Brass for a very enjoyable evening and I look forward to your next public performance.

Ian Levien.

### SOME OTHER ITEMS FROM “A NIGHT AT THE OPERA”

#### **Dalewool Auckland Brass:**

Bacchanale from *Samson and Delilah*, Saint-Saens;  
Grand March from *Aida*, Verdi; Entry of the Gods into Valhalla, R. Wagner; Porgy and Bess Suite, Gershwin;  
Under the Double Eagle, A Wagner.

#### **Morag Atchison - Guest Soloist**

Quand'ero in *La Boheme*, Puccini; Piangerò, la sorte mia, *Julius Caesar*, Handel; Mi tradi quell'alma ingrata, *Don Giovanni*, Mozart.

#### **Viktoriya Dodoka - Guest Soloist**

Aria di Adriana from *Adriana Lecouvreur*, Cilea;  
Racconto di Mimi from *La Boheme*, Puccini  
Guilietta's Waltz from *Romeo and Guilietta*, Gounod.

#### **Morag Atchison & Viktoriya Dodoka**

Duet - Sous le Dome epais, *Lakme*, Delibes

### **OBITUARY: John Charles (Jock) Coleman, 1921-2006**

Jock began learning the cornet in the Marton Band in 1936. He served in the Pacific during the war. Returning to Marton in 1944 Jock was disappointed to find the band in recess. It was then that he realized that no band could survive without a learners group to have young players trained to eventually take their place in the senior band. From that time, Jock dedicated himself to teaching young brass players.

Transferring to Wanganui in 1950 Jock joined Wanganui Garrison and immediately began teaching learners. Before long he had a full junior band. Not neglecting his own playing career Jock gained 2<sup>nd</sup> place in the NZ flugel horn solo championship in 1961.

Hundreds of the country's top players got their start from Jock. Current champions Steve Rudhall and Ross Gerritsen, and other NZ champions including tenor horn winners Peter Adams, Gary Burt and Dean Hurst, and Raymond Toy, baritone, Tina Everett flugel, Jonathon Wallace soprano, Erroll Jellyman bass trombone, Bruce Jellyman BBb bass. At last count there were 26 NZ solo champions, over 40 NZ junior champions, over 40 members of National Bands and 50 in National Youth Bands.

Jock started junior bands from nothing, all over the greater Wanganui district. In addition to both local bands there were Wanganui Boys College, Taihape College, Ruapehu College and Wanganui Intermediate School.

In 1966 Jock joined the Queen Alexandra's Own Band, and started a junior band. In 1974 he was made a life member of what was by then Tenderkist Wanganui.

Returning to the Garrison band in 1983, Jock once again quickly built up the junior band. In 1986 he received a special award from the NZBBA for 50 years service and in the same year he was made a life member of the Garrison band. Soon after that, Jock received a Community Award Citation from the Wanganui City Council for what was described as “a remarkable record of voluntary service to the community”. In 1992 Jock's efforts were recognized by a special tribute in the Mouthpiece and in 1996 the NZBBA awarded him a special certificate of merit.

Jock's teaching was strict and those who benefited most from his tutoring learned not only to play well but valuable life skills, such as dedication, perseverance, tolerance and how to be a team player. His unswerving dedication to the youth of our movement is immeasurable and more so because he did it for love, literally, he gifted thousands of hours of his time to this most valuable of all resources. He will be remembered as one of the greatest teachers this country has known.

Jock passed away peacefully at Wanganui Hospital on 5<sup>th</sup> March, aged 84 years. He is survived by his wife Merle, daughters Heather, Kathryn and Andrea and son David.

*Tribute compiled by Jay Neal*

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# Kerepehi Brass Band

Kerepehi Brass is a small (currently 13 senior players and 5 junior learners) based at Kerepehi on the Hauraki Plains. We get involved in local community events such as street parades and services for Anzac Day, visits to the local old folks homes, competing at local music competitions and performing at many other little events that take place in our area. We have just spent an enjoyable day at the Kaiaua Food and Wine Festival, which was a new outing for us.

Unfortunately we can't muster sufficient numbers these days to take part in the Band events at the Waikato-BOP area contests, but we are certainly not idle. The Band practices weekly at its Band Hall, Kerepehi, which received a major refurbishment 4 years ago, with much welcomed assistance from the local Hauraki District Council.

This year the Band celebrates 60 years of service to the local community. We have a foundation member still playing with us (which must be just about a national record). Rowan Garrett joined the Kerepehi Boys Band on its formation in 1946 and has an unbroken record of service to the Band, and is still a very active band member, once even joining in an Anzac Day parade in a wheelchair. For many years he has played the EEb bass. Over the last few years we have been fundraising exhaustively to replace old instruments, and 18 months ago Rowan was able to retire his 40+ year old instrument. We are currently awaiting delivery of a new BBb bass to replace an even more worn and equally aged one.

This year, to celebrate the anniversary, the Band will be hosting the Waikato-BOP Golden Oldies weekend, in Paeroa the first weekend in November, and hope that this is as enjoyable as the one we hosted for the 50th anniversary year. At this event we will be presenting long service awards to Rowan Garrett (60 years), Chris Gielen, our conductor and occasional trombone player (35years), Jack Brooks, Band Sergeant and euphonium player (35years) and Milton Green, cornet player (25 years with various Bands).

As with most D Grade Bands, fundraising is a major headache. One of our major sources of income is carolling at Christmas time, driving round the small towns playing from the back of a truck. Finding another way to raise the money is not easy, and as it is, we get comments from disappointed members of the public if we have to cancel because of the weather. I have spent many hours sweating over grant application forms to various gaming machine organisations etc, and there are only so many raffle tickets you can sell! Any new and novel fundraising ideas are always welcome!

Kerepehi Brass may not feature at any national events but we certainly have enough going on to keep ourselves busy!

Heather O'Hagan, Secretary.

## From Te Awamutu Brass

Attendances for the last few weeks have been excellent and we have been busy preparing for the Nationals in July. The "bottom end" of the band has a wealth of experience and we are well served in this area. A number of cornet players have stepped up from the Auxiliary Band and what they lack in experience is made up for with enthusiasm. While all seats have not yet been fully covered, we are well on the way to a full contest band.

The format of Matamata's Pohlen Cup has changed and the Auxiliary Band under the baton of Stephen Derbyshire will be attending this in May.

The band has also been busy fundraising of recent months. Our latest effort was running a gourmet sausage stall at the recent local Food and Wine festival. This was quite a successful day and a good team effort with most of the band getting involved. We also ran two "Food Trails" in conjunction

with "Key Travel". These involved feeding and entertaining a group of senior citizens and were popular days, again involving many band members in various ways. More of these are planned for later this year. Late last year we were privileged to have the services of David Bremner, the BBANZ Director of Education, to run a workshop weekend for the bands. While numbers were not great, this proved to be a popular weekend for those who attended. David is a personable and capable young man with a keen sense of humour and the weekend flowed along nicely with both older and younger members benefitting and learning new skills. Sarah Robertson, one of our younger members had this to say.

### Workshop a blast!

Last year Te Awamutu Brass held a weekend workshop on the 26 and 27 of November. We were lucky enough to have David Bremner attend to take

*us. The weekend was very successful with a great turnout. Not only did the both Auxiliary and Senior band participate, but also students from surrounding local schools. I think everyone thoroughly enjoyed the weekend, not only was it hard work it was also fun. Thanks to David everyone left with their new skills they had acquired. During the workshop he took the trombone section for an extra tutorial session. To end the weekend we finished with a concert for parents and supporters. It was a great finish to a great weekend, with our star performer Courtney Duncan. Our youngest recruitment and professional sleigh bell player, at the age of 5, successfully played her solo jingle bells. Once again thanks to David for all the work he did that weekend, we really appreciate it and look forward to being able to use our new skills.*

Steve Wilson (Vice President, Te Awamutu Brass)

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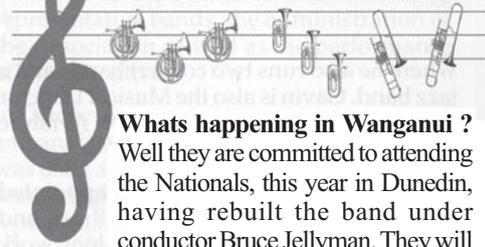
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**FROM EVERYONE IN BBANZ**



It is great to hear from our lower grade bands, whose contribution to the Brass Band movement is, quite literally, immeasurable. Thank you, Heather, Steve and Sarah, for these articles. I hope other Secretaries and Managers will be encouraged by your example to write something for our magazine. Closing dates for copy are the 15th of the preceding month...David Dobson (editor)

# Between The Bars



## Whats happening in Wanganui ?

Well they are committed to attending the Nationals, this year in Dunedin, having rebuilt the band under conductor Bruce Jellyman. They will be without stalwart Kevin Jarrett who is adjudicating along with Kenneth Young at the 126<sup>th</sup> NZ Brass Band Championships. Another Wanganui stalwart is Jay Neal who is assisting with conducting duties with nearby Hawera Municipal Band.

Popular website **4barsrest Downunder** has, for the first time, recorded 10,000 sites visits in just one week. If you haven't checked it out you can via the British host site [www.4barsrest.com](http://www.4barsrest.com)

Baritone player **Steven Booth** is moving to New Zealand. Well known in the UK for his efforts to increase the profile of his instrument, Steven is also a conductor, composer, arranger and tutor with wide experience in top level banding including Black Dyke Band. Steven played with Pelorus Trust Wellington Brass at the 2005 125<sup>th</sup> Brass Band Championships and is expected to settle in Auckland.

**Nigel Weeks** has resigned from his position as resident conductor of Brighthouse and Rastrick

Band, a position he has had since October. Citing his desire to do more free-lance and contesting work the band is now looking for a replacement. Weeks returned to NZ for 10 days this month preparing Dalewool Auckland Brass for the Australian Nationals over Easter weekend.

Trombone player **Luke Christiansen** of Smiths Locksmiths Manakau City, and also principal trombone of 2005 and 2006 National Youth Brass Band has been billed as guest soloist with the Manukau Symphony Orchestra for 1 April at the Telstra Event Centre in Manukau. Luke will perform Rondo for Trombone and Orchestra by New Zealand composer Gary Daverne.

## Otago & Southland Association 2006 Contest:

The contest was held sunny Roxburgh 1 – 2 April. Seven bands participated in Band and Solo and Party events. Mark Oldershaw acted as Chief Judge other judges were Len Rush, Allan Brown (Cromwell), Gordon Barney, John Bath. A great weekend was had by all. The Roxburgh Band were fantastic hosts: thanks to them, everything went as smoothly as clockwork!

### RESULTS:

#### Under 13 Slow Melody

|              |                |                         |    |     |
|--------------|----------------|-------------------------|----|-----|
| Katie Taylor | Ascot Park Aux | You'll Never Walk Alone | 75 | 1st |
| R Moloney    | Roxburgh       | Send In The Clowns      | 73 | 2nd |
| R Ward       | Roxburgh       | Love Me Tender          | 71 | 3rd |

#### Under 13 Air Varie

|              |                |            |    |     |
|--------------|----------------|------------|----|-----|
| Katie Taylor | Ascot Park Aux | Weiderkehr | 86 | 1st |
| R Ward       | Roxburgh       | The Victor | 72 | 2nd |

#### Under 16 Slow Melody

|                |                |                |    |     |
|----------------|----------------|----------------|----|-----|
| Ross Yorkstone | Ascot Park     | Reflections    | 80 | 1st |
| Connor Ellison | Ascot Park Aux | Evergreen      | 78 | 2nd |
| Olivia Canny   | Ascot Park     | Largo (Winter) | 77 | 3rd |

#### Under 16 Air Varie

|                |                |                             |    |     |
|----------------|----------------|-----------------------------|----|-----|
| Ross Yorkstone | Ascot Park     | Kim                         | 89 | 1st |
| Daniel Redmond | Ascot Park Aux | The Beautiful Snow          | 84 | 2nd |
| Benjamin Cuff  | Ascot Park Aux | Intro, Theme and Variations | 82 | 3rd |

#### Under 19 Air Varie

|               |            |                             |    |     |
|---------------|------------|-----------------------------|----|-----|
| Henry Wilson  | Ascot Park | Stars In A Velvety Sky      | 91 | 1st |
| Logan Hampton | Ascot Park | Varied Mood                 | 90 | 2nd |
| Sarah Baillie | Ascot Park | Sweet Spirit Hear My Prayer | 88 | 3rd |

#### Under 19 Slow Melody

|                 |                |                |    |     |
|-----------------|----------------|----------------|----|-----|
| Stacey Ward     | St Kilda       | Romance        | 91 | 1st |
| Matthew Toomata | Ascot Park Aux | Largo (Winter) | 90 | 2nd |
| Logan Hampton   | Ascot Park     | Peace          | 89 | 3rd |

#### Amateur Air Varie

|                    |            |                             |    |     |
|--------------------|------------|-----------------------------|----|-----|
| Hamish Miller      | St Kilda   | La Madolinata               | 95 | 1st |
| Amy Walsh          | St Kilda   | Variations On A Welsh Theme | 93 | 2nd |
| Christopher Herman | Ascot Park | La Belle Americaine         | 91 | 3rd |

#### Open Slow Melody

|               |          |                  |    |     |
|---------------|----------|------------------|----|-----|
| Hamish Miller | St Kilda | Doretta's Dream  | 94 | 1st |
| Amy Walsh     | St Kilda | Suo Gan          | 92 | 2nd |
| Ian McCabe    | St Kilda | The Summer Knows | 91 | 3rd |

#### Premier Slow Melody

|                 |            |                               |    |     |
|-----------------|------------|-------------------------------|----|-----|
| Martin Kibble   | St Kilda   | Softly Awakes My Heart        | 91 | 1st |
| Grant Sinclair  | Ascot Park | Sonatine for Trombone & Piano | 90 | 2nd |
| Stephen Gooding | Ascot Park | Pastorale                     | 89 | 3rd |

#### Championship Air Varie

|                |            |                               |    |     |
|----------------|------------|-------------------------------|----|-----|
| John Lewis     | St Kilda   | Victorious                    | 96 | 1st |
| Rowena Howard  | St Kilda   | Sweet Spirit Hear My Prayer   | 93 | 2nd |
| Grant Sinclair | Ascot Park | Sonatina for Trombone & Piano | 92 | 3rd |

#### Novice

|                |         |         |    |     |
|----------------|---------|---------|----|-----|
| David Atkinson | Mosgiel | Romanza | 74 | 1st |
|----------------|---------|---------|----|-----|

#### Junior Duet

|                    |                |             |    |     |
|--------------------|----------------|-------------|----|-----|
| S Baillie/H Wilson | Ascot Park     | Trois Arias | 85 | 1st |
| B Cuff/D Redmond   | Ascot Park Aux |             | 81 | 2nd |

#### Open Duet

|                       |            |                 |    |     |
|-----------------------|------------|-----------------|----|-----|
| K Dell/D Hughes       | Ascot Park | Ascot Park      | 94 | 1st |
| A Pine/S Sinclair     | Mosgiel    | Il Bacio        | 87 | 2nd |
| C Bennett/B Robertson | Mosgiel    | Londonderry Air | 85 | 3rd |

#### Open Ensemble

|                    |         |                       |    |     |
|--------------------|---------|-----------------------|----|-----|
| P Criagie, T Knopp |         |                       | 93 | 1st |
| B Cooper, T Peach  | Mosgiel | Eine Kilen Nachtmusik |    |     |

|                       |          |                |    |     |
|-----------------------|----------|----------------|----|-----|
| H Miller, S Ward      |          |                | 92 | 2nd |
| Walsh, Walsh          | St Kilda | Five Ricercare |    |     |
| R Craigie, K Horsnell |          |                | 89 | 3rd |
| B Ashworth, B Lee     | Mosgiel  | Country Life   |    |     |

#### Senior Slow Melody

|             |          |                     |    |     |
|-------------|----------|---------------------|----|-----|
| Les Green   | St Kilda | Summertime          | 88 | 1st |
| Alan Pine   | Mosgiel  | To A Wild Rose      | 84 | 2nd |
| Ian Hebbard | Mosgiel  | Venus In Blue Jeans | 81 | 3rd |

#### Besson Shield - Most Points for Solo and Party Events

|                                  |  |  |  |  |
|----------------------------------|--|--|--|--|
| St Kilda Brass                   |  |  |  |  |
| Ascot Park Hotel Brass           |  |  |  |  |
| Ascot Park Hotel Brass Auxiliary |  |  |  |  |
| Knox Trophy                      |  |  |  |  |
| Sarah Baillie                    |  |  |  |  |

#### Dunedin Ladies Trophy

|               |  |    |  |  |
|---------------|--|----|--|--|
| Amy Walsh     |  | 1= |  |  |
| Rowena Howard |  | 1= |  |  |

#### D Grade

|                                   |  |  |    |  |
|-----------------------------------|--|--|----|--|
| Sacred Item                       |  |  |    |  |
| Roxburgh Pioneer Generation Brass |  |  | 77 |  |
| Oamaru Garrison                   |  |  | 75 |  |

#### Own Choice

|                                   |  |  |     |  |
|-----------------------------------|--|--|-----|--|
| Roxburgh Pioneer Generation Brass |  |  | 120 |  |
| Oamaru Garrison                   |  |  | 115 |  |

#### C Grade

|                      |  |  |    |  |
|----------------------|--|--|----|--|
| Sacred Item          |  |  |    |  |
| Ascot Park Hotel Aux |  |  | 85 |  |
| Mosgiel Brass        |  |  | 82 |  |

#### Own Choice

|                      |  |  |     |  |
|----------------------|--|--|-----|--|
| Ascot Park Hotel Aux |  |  | 125 |  |
| Mosgiel Brass        |  |  | 122 |  |

#### B Grade

|                             |  |  |    |  |
|-----------------------------|--|--|----|--|
| Sacred Item                 |  |  |    |  |
| Kaikorai Metropolitan Brass |  |  | 89 |  |

#### Own Choice

|                             |  |  |     |  |
|-----------------------------|--|--|-----|--|
| Kaikorai Metropolitan Brass |  |  | 132 |  |
|-----------------------------|--|--|-----|--|

#### A Grade

|                        |  |  |    |  |
|------------------------|--|--|----|--|
| Sacred Item            |  |  |    |  |
| St Kilda Brass         |  |  | 94 |  |
| Ascot Park Hotel Brass |  |  | 93 |  |

#### Own Choice

|                        |  |  |     |  |
|------------------------|--|--|-----|--|
| St Kilda Brass         |  |  | 144 |  |
| Ascot Park Hotel Brass |  |  | 142 |  |

#### Entertainment

|                        |  |  |    |  |
|------------------------|--|--|----|--|
| A Grade                |  |  |    |  |
| St Kilda Brass         |  |  | 90 |  |
| Ascot Park Hotel Brass |  |  | 88 |  |

#### C Grade

|                      |  |  |    |  |
|----------------------|--|--|----|--|
| Mosgiel Brass        |  |  | 77 |  |
| Ascot Park Hotel Aux |  |  | 75 |  |

#### D Grade

|                                   |  |  |    |  |
|-----------------------------------|--|--|----|--|
| Roxburgh Pioneer Generation Brass |  |  | 77 |  |
| Oamaru Garrison                   |  |  | 69 |  |

## Tom Williams' Percussion Discussion

In the March issue, Tom began an article on Percussion ensembles...

Here are some of the points Tom made in the first part of his article:

- There is valuable musical training for players in any ensemble, including Percussion.
- Percussion ensembles are now a recognised form of recitalists. (*One only has to listen to "Stomp", or our own New Zealand group "Strike" to realise the quality and musical skill of percussionists working together in an ensemble. They have an added "wow" factor too – the sheer physical energy they use in performance! Ed.*)
- How often are percussion section rehearsals scheduled?
- Players in a percussion ensemble are exposed to a greater variety of instruments and techniques, can become acquainted with new literature - now readily available - and offer alternative concert, festival and contest items.

Continued from March issue...

### Getting Started

Obviously the initial steps in establishing a percussion ensemble will be simple, and involve the percussionists currently available, and the instruments immediately to hand. Although the use of other musicians from the larger group, and instruments that can be utilised from other music groups could well be considered.

Music for the ensemble can be specially written or sourced from the vast repertoire that is available today.

The percussion ensemble requires good leadership (and a lot of organisation!), but the group should also be fiercely democratic to encourage as much creativity as possible. Access to help with music interpretation and required playing techniques is a good idea, and the writer stands ready and willing to assist with this.

Starting simply, musical cohesion and balance should be early musical considerations, but the visual aspect and performance presentation of percussion music should also be encouraged from the outset.

Rhythm and dynamics, as always, should be of prime importance in reading the score and the individual music parts.

Agreed upon rules for attendance and conduct at rehearsals could well be a consideration towards the longevity of the ensemble, and a roster for the setting up and removal and retrieval of equipment set in place.

Above all, a spirit of good attitude towards ongoing improvement and eventual outcomes should be fostered within the ensemble to ensure

the future success of the group, and a lot of fun along the way.



### Involve the Greater Music Group

It is possible to involve the total music group in a percussive activity such as 'body-language' music that requires no instruments, and could be a useful rhythm training exercise in itself, a novelty concert item, a lot of fun for the group, and an activity designed to foster an appreciation for the percussion activity of the group.

### Resources

Suitable music for percussion ensembles of all sizes and make-ups is available through Re-Percussion, where you will also find all the helpful advice you need.

DVD of percussion ensemble performances by local groups from primary school to professional is also available at Re-Percussion, and is a great example of what can be achieved at all levels.

I do encourage this activity for percussionists and music group leaders, and offer all the help and advice that might be required towards establishing this worthwhile activity.

### We'll be Away!

If you have any questions or requests for Percussion equipment leading up to Contest, please note that Barbara and I will be away from our Re-Percussion office during the month of May.

Sharon will be here, but there is only so much she can or can't do for you, especially on her own. So please contact us before or after May for the best service that we have to offer.

### Congratulations!

To Amy Beaumont, Percussionist and "most improved" player in the 2006 National Youth Band, and to her fellow percussionists Dayle Jellyman and Ben Garland for providing professional and sensitive playing during the recent NYBB tour.

To all involved in getting Simone Rebello to New Zealand. If you aspire to a career in percussion playing, get along to see and hear her!

I note in another page of this issue that John Psathas recently composed a work for Evelyn Glennie – there is much life and variety in the world of percussion at the moment!

Yours in percussion,  
TOM WILLIAMS

Freephone 0508 737 287

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## Trans-Tasman Triumph

**Congratulations to Mason Elliot from Dalewool Auckland Brass  
Winner of the Champion of Champions  
Australian National Band Championships, Brisbane, Easter 2006.**

### Solo results:

**Mason Elliot**, Dalewool Auckland Brass 1st Open Flugel Horn

**Steve Packer**, Dalewool Auckland Brass 1st Open Eb Bass

**Phillip Johnston**, NZCT Woolston Brass 1st Open BBb Bass

### From St Kilda Brass:

**John Lewis**, 2nd Open Cornet

**Murray Borthwick**, 2nd Open Tenor Horn

**Ian O'Malley**, 2nd Junior Baritone

**Tony van Alphen**, 3rd Open BBb Bass

### From Dalewool Auckland Brass:

**Darryl Farley**, 2nd Open Bass Trombone

**Brent Hoy**, formerly Woolston, now Brisbane Excelsior: 1st Open Soprano

The 2006 Championships A Grade title went to the **Brisbane Excelsior Band** for the second year in a row. The band, under Musical Director Howard Taylor, won all four on-stage events and obviously impressed the adjudicator – Mr. Garry Cutt from England. New Zealand bands triumphed by achieving the next two places in the large international field of 17 A Grade bands.

**St Kilda (Peter Adams)** second

**Dalewool Auckland Brass (Nigel Weeks)** third.

### Band Results:

**St Kilda:** 2nd equal, Hymn, 3rd Test, 2nd Own Choice, 2nd equal, Stage March

**Dalewool:** 2nd equal, Hymn, 2nd Test, 4th Own Choice, 2nd equal, Stage March

**St Kilda Brass** lead by Drum Major **Peter McHenry** also won the Street March.



Kiwis Kevin McMorran, Brent Hoy, Riki McDonnell, and Murray Valentini helped Brisbane Excelsior Brass win the Australian National Title.



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## The President's Word



In the past, bands have taken their relationships with their Musical Director, members, and even their neighbours quite casually. There are some signs that those days are over.

Most bands will have an employment relationship with their Musical Director. I wonder how many bands have bothered with an Employment Contract. By law it is compulsory. All the usual employment law applies to the relationship between a band and its Musical Director. The days of a back room meeting to select a new conductor and then advise the existing conductor are definitely over. In the future bands will need to be much more professional in their approach to these relationships.

Most bands will have a Constitution or set of rules governing membership. For the greater part, and happily, they are never looked at. I wonder how many of those Rules have any provisions about what are the rights of a Musical Director to change players' seats in the band or ask them not to play. Probably very few. In England at the moment there is a case in court where a player who was moved down a seat to allow for a professional player is suing the band. In that particular case, I believe the band does have some membership rules about seating. The outcome of that case may have ramifications for us all. It is another area where our casual past may have to become more professional for the future. What is clear is that, at least legally, members do have some rights.

Many of our band rooms are located in areas where noise maybe an issue. In the past not much attention was paid to that. However, there are now numerous examples both overseas and in New Zealand, where noise control officers have been called in by irate neighbours to take readings of the level of sound created by a band during practice. Again, this is something that we will not be able to ignore in the future. We should be planning to adequately sound proof our band rooms or relocate to appropriate areas.

The more professional we get the more professionally we will have to behave.

Ed: Kevin's comments in his penultimate paragraph remind me of Thomas Beecham's famous comment – or infamous, perhaps:

Brass Bands are all very well in their place – outdoors and several miles away.

## CALENDAR OF EVENTS

#### Saturday May 20, 2006

St Kilda Brass with special Guests presents Celtic Brass 7.30pm, Kings High School Auditorium

#### Sunday May 21, 2006

Matamata Brass Festival of Music, Matamata College

#### Sunday May 21, 2006

Central Districts BBA – solo and party competitions  
Huntley School, Marton

#### Sunday May 21, 2006

WDBBA Solo & Party Event Contest, 9am, Hutt International Boys School, Trentham

#### Saturday May 27 and Sunday 28 May, 2006

Dalewood Concerts at Karaka Bloodstock Centre  
Saturday performance at 7.30pm,  
Sunday at 1.30pm

#### Sunday June 18, 2006

Feilding's Festival Of Bands, 10:30am - 5:30pm

#### Sunday June 18, 2006

Waikato B.O.P.B.A. AGM, Putaruru  
Municipal Band Room, 10am

#### Sunday June 25, 2006

Waihi Field Day, Waihi College.  
Everyone welcome to have a blow

#### Friday June 30, 2006

Dalewood Solo Competition, (free admission)  
7.30pm, Alfriston College, Manuwera,

#### Sunday July 2, 2006

Dalewood Pre-contest concert, (free admission)  
Venue to be confirmed

#### Sunday July 21, 2006

WDBBA Rep Band in concert with the NZ  
Police, 2pm, Wellington Town Hall.  
Tickets from Ticketek

#### Sunday August 13, 2006

Dalewood's annual Orewa Concert  
2.30pm, Centrestage, Orewa

#### Friday August 18 to Sunday August 20, 2006

Hastings Citizens' Band Celebration: 120 years of Music-making  
Ring 06 876 8865 or write to 403 West Murdoch Rd., Hastings before 30 May for registrations and programme for the weekend.

#### Sunday September 3, 2006

WDBBA Band Contest,  
9am, Southwards Theatre Paraparaumu.

#### Thursday Sept. 14, 2006

Last Night of the Proms. Dalewood with the  
Auckland Choral Society,  
7.30pm, Great Hall Auckland Town Hall.

#### Saturday Sept. 16 and Sunday Sept 17, 2006

Waikato B.O.P.B.A. Area Contest, University of Waikato,  
Performing Arts Complex, Hamilton.

#### April 5 – 8, 2007

125 years of Brass Banding in Wanganui.  
Written enquiries to PO Box 764 Wanganui

## More on the Wellington District “Brass in the Parks” ...

On Sunday 26 March 2006, (*not Saturday March 25th – apologies for error in last issue. Ed.*) six Wellington bands took part in the first annual Brass in the Parks Festival – an event where the bands performed concerts simultaneously at 4 parks around the region, with each band playing an entertaining programme for 40–45 minutes, before travelling by bus to the next venue.

The four venues used this year were Aotea Lagoon in Porirua, Riddiford Gardens in Lower Hutt, Harcourt Park in Upper Hutt, and the new Waitangi Park in Wellington. The bands involved were Kapiti District Brass, Masterton District Brass, Pelorus Trust Wellington Brass, Trust Porirua City Brass, Titan Hutt City Brass and Upper Hutt Cosmopolitan Club Band.

Despite being rained out on Saturday, the public of Wellington greeted the bands with enthusiasm on Sunday. As the day progressed, more people flocked to the parks to enjoy the varied concerts of each band.

All bands involved in the Brass in the Parks festival had a hugely enjoyable day and, although being exhausted at the end, there was a general consensus from bands and public alike that making this an annual event would be worthwhile, both for the entertainment value and for the exposure it gave the brass Band movement to the public.

Thanks goes to the Community Trust of Wellington for their fantastic support of the day, and especially to WDBBA Chairman Mike Sander and other WDBBA committee members for the huge amount of work undertaken to ensure this day was a great success.

**Bronwyn James**, *on behalf of Trust Porirua City Brass.*



**Pelorus Trust Wellington Brass Trombone section...**



**Kapiti Brass Band**



**Upper Hutt Cosmopolitan Brass, not Masterton, as noted in the April edition of “Mouthpiece”**

### LETTERS TO THE EDITOR...

The Editor,

As a teammate of Davie Christensen in the 1953 “Pioneers”, I was delighted to see the recent salutation marking his birthday.

This prompted me to make a report on happenings in Wanganui of interest to older bandsmen. Since retiring from active membership of Brass Wanganui, a number of senior players who own their own instruments have met and rehearsed under the title of “Top Brass”. We have helped Cambridge and Hawera Bands at contests and contests, played for the Japanese, French and Italian ambassadors at official functions including one at the “Beehive”.

Our latest member, baritone player Adrian Jackson, has returned after twenty years away from brass in Melbourne.

He hailed from Wellington in earlier days.

We appear occasionally on TV at St Paul’s Church, Wanganui on “Praise Be”. “Top Brass” played the hymns and an anthem at St Paul’s church service on Sunday April 9th, and will assist Brass Wanganui at the Maori Anzac service in Moutoa Gardens. A recent performance, including Kevin Jarrett, was to play the hymn and music for the funeral of one of our mates, Jack Coleman.

Greetings to all fellow bandsmen from Ray Southee and Bill Kinaston (Cornets), Ken Wilson (Flugel horn and Trombone), John Simmonds (Tenor Horn), Adrian Jackson (Baritone), Jim Evers (Euphonium) and Bob Windsor (Bass).

**Jim Evers, Wanganui**

## D of E

Hi all,

I hope you had a good month. I have just returned from the Australian Championships, which was a fantastic contest. The level of the top bands was world class, and congrats to Brisbane Excelsior for their winning performances over the weekend. A special congratulations to NZ's Mason Elliot. Mason took out the Open Champion of Champions title, to go along with his NZ C of C title. Not only is Mason a fantastic player, but one of the nicest guys in NZ banding - congrats dude!

Listening to some of the A Grade bands over the weekend, I was thinking about the differences between the top bands, and the lower bands. First of all, you will hear if you listen to the top bands how they adapt so quickly to the acoustics of

the hall. The Brisbane Town Hall is a very swirly, live acoustic, and the top bands all kept their moments for the ff's, and made sure that detail was always heard.

But the biggest thing that struck me was how the best bands all did the basics so well, the basics being Intonation, Rhythm, Sound, and Ensemble. You can tell listening to a top band, that they have spent hour after hour playing passages slowly, paying close detail to the intonation and playing together. Add to this attention to detail, and you have the makings of a great performance. Then you rely on your top players to shine and add that X factor.

I urge all players and conductors from B, C, and D grade bands at the NZ Nationals in a few months to come and hear the A grades. It's a huge learning curve to hear these great bands play great test pieces. Listen and look at the way the top bands work. Banding is

chamber music, and it requires interaction between the players, a conductor cannot do it all! Watch the way that principals in great bands look at each other, watching for articulation, breathing together, this is the key to great ensemble playing.



I harp on like a broken record about listening to music, and learning from listening, and at Nationals you have a great opportunity to see and hear how it is supposed to be done. Get along and see our top bands playing wonderful music and be inspired. I hope all the preparation is going well for the contest.

Regards  
Dave

BBANZ representative Evan Sayer presents Ian Marriner with his Long Service Certificate for 55 years service to the Brass Band Community in New Zealand. The presentation took place at a recent social event of the Upper Hutt Cosmopolitan Club Brass Band. Ian's contribution started with the Derry's Brass Band in 1950 where he came under the tutelage of the late Mervyn

Waters. His 27 years with Derry's was followed by 38 years with Pelorus Trust Wellington Brass (Onslow Brass Band) and this year with Upper Hutt.

Ian has been President of the Wellington Districts Brass Band, and an elected representative on the BBANZ executive, as well as a member of three National Bands.

**STOP PRESS:  
Congratulations to David Bremner on his appointment as Musical Director of Pelorus Trust Wellington Brass.**



The Editor:

I enjoyed reading the brief summary on David Christensen set out in the Mouthpiece of March - undoubtedly a gifted cornetist and a credit to Brass Bands.

I had the pleasure of first meeting Dave I think, about 1939. I was then living in Timaru and a member of Timaru Municipal and also on the Executive of the Caroline Bay Association which promoted the Annual Beach Carnival. Dave was a member of Peter Dawson's Concert Party who were to provide two concerts daily for the Association. I recall asking Dave where he wanted his Music stand placed on the stage. He replied "I don't need a stand - I will be playing without music"!!! That week he played several difficult variation solos and never put a foot wrong. Solos of the class of "Facilita" were appreciated by the public at large.

My next contact with Dave was about 1943 when he became a member of Woolston Brass, then conducted by the late RJ Estall. My memory of Dave's playing alongside the late Norman Goffin was that of a high class performance indeed.

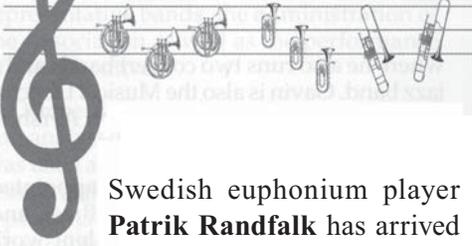
On the administrative side of banding, Dave sat on several committees and was always helpful in his suggestions and advice.

Dave and myself were made Life Members of Woolston on the same evening. Dave left Woolston to join Addington in 1963 and proved a stalwart with that Band for a lengthy period.

To Dave, his wife Georgina and family, I can only wish him the best in his banding retirement.

**Alan Clemens ('The Pro') Member of East Tasman Brass, Whakatane**

## Between The Bars



Swedish euphonium player **Patrik Randfalk** has arrived in New Zealand to play with NZ Community Trust Woolston Brass. Patrik has studied in Britain and more recently toured with the Gothenburg Brass Band who competed in the 2005 NZ

Brass Band Championships in Wellington. Patrik also competed in the Invitation Slow Melody at the same event.

**Brass Band Week** is planned for 19-28 May this year. Even though this venture is being promoted from Britain there are prizes for international bands so if your band undertakes an event in this time you could win generous prizes. Check out [www.brassbandaid.com](http://www.brassbandaid.com)

BBANZ Executive has asked a small sub-committee of suitably qualified persons

to assist them with the selection of the next **National Band** Musical Director for the period 2007 – 2009. The Musical Director and Band Manager will be chosen at the Executive meeting on 27 and 28 May.

A reminder to all bands people that **Scenic Circle Hotels** offer corporate rates to all brass band players affiliated to BBANZ. Check with your Band Secretary for latest rates and offers from our sponsor. Scenic Circle Hotels will sponsor the Band of the Year event from 2006 – 2008.

### NEWS FROM DALEWOOL AUCKLAND BRASS:

**Dalewool Auckland Brass and Gavin Lindsay** have parted company. Gavin had a difficult start to life in New Zealand, breaking his leg in an unfortunate accident soon after entering the country. Dalewool Brass would like to thank Gavin for his time with the band and wish him all the best for the future.

The Band is pleased to announce that Professional Conductor, Nigel Weeks, will be travelling from the United Kingdom to conduct the band in Dunedin and for the Auckland Regional Contest.

Dalewool are also pleased to announce that legendary baritone soloist, Steven Booth, will be standing in as Resident Conductor for the immediate future. Steven has conducted several Championship section bands in the United Kingdom, including conducting the British Open Quartet Champions (1991), taking Yorkshire Imps to their most successful ever series of Whit Friday march competitions (2003) and latterly conducting Longridge Band for their most successful two years in recent history.

### ABC FOR CONDUCTORS...

- Attacca:** “Band, go on ahead, I’ve just got to turn the page.”
- Bar Line:** A gathering of musicians after a rehearsal.
- Conductor:** A musician capable of following many players at the same time.
- Detache:** A performance indication that the trombonists are to play with the slide removed.
- Espressivo:** Close eyes and wave baton in very wide circles.
- Form:** The paper filled out to the local grants authority to get your salary.
- Glissando:** Dramatic entrance with highly polished shoes on highly polished floor.
- Hemiola:** Beat in threes with baton and twos with other hand.
- Idylle:** A musical piece involving many bars rest for the Flugel horn.
- Jig:** Piece rehearsed immediately before a recess.

**I don't know whether I like it, but it is what I meant.**

(Ralph Vaughan Williams, of his Fourth Symphony)

**Through music we may wander where we will in time,  
and find friends in every century.**

(Helen Thomson)

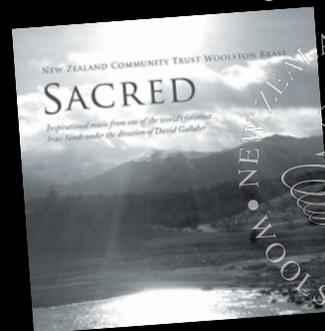
**The Detroit Quartet played Brahms last night.  
Brahms lost.**

(anon)

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## A PERSPECTIVE ON THE AUSTRALIAN CONTEST 2006...

To quote my mother...

“What started as an idea to enter the Australian Brass Band solo competition at Easter soon grew to a much larger commitment for Lisa once the Waratah A grade band from Newcastle asked Lisa to play for their band as well.”

And what a band it is, too!

I flew to Sydney at some un-godly hour on the 31st of March to finally meet and play in a band, which was to me, the ‘unknown’. Arriving in Sydney after an uneventful flight, I was immediately met by ‘Spock’ who then drove me to Newcastle and gave me the welcoming news that I’d been “...dragged into playing at this gig tomorrow night...” This gig turned out to be an auction in which half the band played at and it was attended by the Lord Mayor and his wife! 10 sight-read pieces and a horn section feature later, I was informed that that was my “...audition into Waratah! Congratulations.”

My time in Newcastle was very rewarding. While there, I lived at the ‘The Curry House’ which I can describe as being in ‘band-geek heaven’, with Conrad, Principal cornet, Therese, 2nd Euphonium and their children, Bronte (7 – She taught me Oats and Beans!) playing 2nd baritone in the number 2 band, and Gabe (4) tooting away on his cornet! With lessons from Conrad most days, and band practice twice a week with an outstanding band, I have definitely improved my playing ability and made some more of those life-long friends banding is all about!

While in NSW, I spent two days in Sydney with a couple of the residing Sydney band members. I can safely say now, that I’ve done the Sydney thing and I’m over it! What’s that saying? Been there, done that, got the t-shirt...

After just under two weeks of living in Newcastle and waking up at 6am nearly every morning because of the birds, the dreaded 10 hour drive to Brisbane came... And went... We all survived... Although someone was stupid enough to start ‘I-spy’ at 7:15 in the morning!

Contest in Brisbane has got to be the best contest I’ve ever attended. There were great times had by all and some very fine playing all round. As well as meeting and making so many new



Michael ‘Turtle’ Purtle, Zaac Latter, Natasha Knopper, and yours truly, Lisa Crawley.

friends, I also learnt about the not-so-serious-side to marching! Waratah for one, played a piece arranged by one of the band members entitled ‘The Village People Meet The Muppets’. Self explanatory.

Although we were not placed overall in the competition, we were all very happy with the way the band played and that, at the end of the day, is what really matters.

So congratulations Brisbane Excelsior for winning the competition once more, and also to St Kilda and Dalewool who represented NZ and came 2nd and 3rd. And personally, for my solo, I made another New Zealand 4th!

I had such a great time in Australia and with my host family and band – I didn’t want to come home! But hey, that’s like all banding events... Hopefully I’ll come back though. That’s what a boomerang does. And that’s what they gave me. So when I can figure out how to work it, I guess I’ll be back!

~~~~Lisa Crawley~~~~  
Wanganui Brass

AUSTRALIAN CONTEST “A” grade RESULTS:

| | Hymn | Place | Test | Place | O/C | Place | St/M | Place | Total | Place | |
|-----------------------------------|------|-------|------|-------|-----|-------|------|-------|-------|-------|---|
| Brisbane Excelsior Band | QLD | 48 | 1 | 194 | 1 | 197 | 1 | 47 | 1 | 486 | 1 |
| St Kilda Brass | NZ | 47 | 2= | 192 | 3 | 196 | 2 | 46 | 2= | 481 | 2 |
| Dalewool Auckland Brass | NZ | 47 | 2= | 193 | 2 | 193 | | 46 | 2= | 479 | 3 |
| Brisbane Brass | QLD | 42 | | 188 | | 189 | | 45 | | 464 | |
| Waratah Brass - Newcastle | NSW | 43 | | 181 | | 194 | 3 | 46 | 2= | 464 | |
| South Brisbane Federal Band | QLD | 44 | | 184 | | 187 | | 45 | | 460 | |
| Kensington & Norwood Brass | SA | 43 | | 186 | | 186 | | 44 | | 459 | |
| City of Holroyd Band | NSW | 46 | | 181 | | 189 | | 40 | | 456 | |
| Darebin City Brass - Preston Band | VIC | 42 | | 183 | | 189 | | 42 | | 456 | |
| Kew Band | VIC | 41 | | 177 | | 190 | | 46 | 2= | 454 | |
| Willoughby City Band | NSW | 43 | | 184 | | 183 | | 43 | | 453 | |
| Osaka Harmony Brass | JAP | 42 | | 185 | | 184 | | 41 | | 452 | |
| St Mary’s Band Club Brass Band | NSW | 43 | | 182 | | 182 | | 39 | | 446 | |
| Footscray Yarraville City Band | VIC | 42 | | 180 | | 181 | | 42 | | 445 | |
| Glenorchy City Concert Brass | TAS | 42 | | 183 | | 181 | | 39 | | 445 | |
| Moreland City Band | VIC | 42 | | 174 | | 182 | | 40 | | 438 | |
| Capricornia Silver Band | QLD | 42 | | 175 | | 180 | | 39 | | 436 | |

ANZAC SPIRIT IN BRISBANE...

By Owen Melhuish

As part of a visit to Brisbane, my wife Lynne and I decided to check out the Australian National Band Championships over Easter weekend.

After a day on a nearby island snorkelling and feeding dolphins it was a major shift in our holiday to sit and listen to A grade bands in the fine and well air conditioned Brisbane City Hall, but we loved every minute of it.

The previous day **Mason Elliot** completed a double of winning the Champion of Champions on Flugel horn after also winning in 2005 at Wellington. He joined several other Kiwis in the “final” including **Steve Packer** (EEb Bass), **Brent Hoy** (Soprano) and **Philip Johnston** (BBb Bass).

The standard of bands was quite varied however, with a couple of lower standard A grade bands perhaps being better placed in B grade. But do not dismiss the Australians as they have caught up fast to our best Kiwi bands as evidenced in the results reported elsewhere.

Competing in this section were 14 Australian A grade bands plus **Dalewool Auckland Brass** (**Nigel Weeks**) and **St Kilda Brass** (**Peter Adams**) from New Zealand along with special guests **Osaka Harmony Brass** from Japan. The overall contest included 44 brass bands plus 20 concert bands.

Friday afternoon began with the test, *Variations on an Enigma* (Sparke) and the hymn. We were treated to some magnificent playing. The winning band **Brisbane Excelsior** (**Howard Taylor**) performed *Light of the World* (arr Goffin) in a very tight ensemble. Two Kiwis were guest players with this band – **Kevin McMorran** and **Riki McDonnell**. Particularly strong were **Paula Russell**, principal cornet and **Brent Hoy**, both in top form.

Dalewool Auckland Brass were 2nd in their hymn *Lord of all Hopefulness* (Downie) which was well crafted. Being only one point behind the winners it was hard to separate these two bands – although Excelsior had a more controlled but almost subdued finish in the test.

St Kilda was equal second with *The Day Thou Gavest* (Wilby) – a safe and tidy performance assisted by the strong end chair players including visiting ex pat Kiwi horn player **Murray Borthwick** from Britain.

One band of interest to us was the Osaka Harmony Brass. Amazingly there are over 40 brass bands in Japan although they do not compete against each other. Many British conductors and top players visit there on a regular basis which would account for their round British sound. They performed well with some talented players in their ranks. Their uniforms were also modelled on the British style with lots of gold braiding and purple jackets!

Other bands we wanted to hear, between coffees and a meal in the nearby Queens Street Mall, were Waratah Brass from Newcastle (Ron Prussing) who had **Lisa Crawley** on 1st Horn from Wanganui, and we wanted to see **Trevor Bremner** conduct South Brisbane Federal, popularly known as the “Feds”. He has had the band only a short time but has changed the culture into a very hard working youthful band.

Saturday morning was the Parade of Bands. Not really up to our military standard but all bands managed the one change of direction (yes only one right wheel!). St Kilda (**Drum Major Peter McHendry**) took this event by four points.

The Own Choice section included four versions of *Paganini Variations* (Wilby) but the only piece that was new and we had not heard before was *Extreme Makeover* (de Meij) played by Kew Band (Mark Ford). This piece includes players playing bottles for quite a unique effect. They were marked well down but were second equal in their Stage March, *The Champions* (Wilcocks).

Music of the Spheres (Sparke) is a brilliant piece for winning contests. Dalewool won

with this piece after drawing number one in Wellington last year. The band rules in Australia prevent bands playing something again that they have won on in recent years. Brisbane Excelsior, therefore, performed the piece with brilliance to maintain their number one spot in all stage events for the contest.

St Kilda chose *Montage* (Graham) as their own choice and presented some of their best playing in recent times. They were well rewarded with a second placing in the test and equal second in the stage march playing *Praise* (Heaton) with Kew Band, Dalewool and Waratah Brass.

Waratah Brass were a class act in *St Magnus* (Downie) for a second place under their fine conductor Ron Prussing who is principal trombone with the Sydney Symphony.

After walking about 10 miles around Brisbane’s excellent markets we looked forward to the Rhythm and Brass Gala concert in the evening with special guest percussionist **Simone Rebello** who had earlier judged the B grade section – won by Cairns Brass.

Three bands played before an audience of about 1000 at City Hall and we were treated to a veritable feast of fine brass and percussion playing, ranging from the *Muppets* to a very moving account of *I’ll Walk with God* dedicated to Dalewool stalwart player Tom Needham’s wife Margaret who died the day before.

We found the event to be a friendly event in the true ANZAC spirit, with rivalry and competitiveness put aside at the bar and cafes nearby.



Brisbane Excelsior Band, winners of the 2006 Australian National Championships

And another success story...

How often do you hear brass band music on New Zealand Radio stations? And equally, when was the last time a Brass band radio programme won a national award?

Well. That is changing because **George Malin** of Waikanae is a finalist in the NZ Radio Industry Awards.

George does a fortnightly, half hour programme on Coast Access Radio 104.9FM, based in Waikanae and broadcasting to the Kapiti and Horowhenua. His first broadcast was February 1998 and he has produced over 170 programmes since then.

George is no stranger to the Brass band movement. He started in 1947, at the age of 13, in the Hutt Valley Memorial Technical College band and soon after joined the Lower Hutt Civic Band, where he spent most of his playing life. His first instrument was the cornet but he moved to the tenor horn in the early 1960's.

George didn't limit his involvement to the musical side of the Lower Hutt band. He became a committee member when he was only 16. Apart from a few periods of overseas travel and work commitments he served on the committee until Lydia and he retired to Waikanae. During a 2 year trip to England in 1958/59 he played in the "Peoples Band of Odham Press, London" and even got on to a BBC TV programme.

For many years he taught learner players, some of whom made it through into the National Youth and other national bands. In Kapiti, George was involved with the Kapiti Brass Band for about 4 years, both as player and conductor.

Coast Access Radio is the smallest of all the Access Stations funded by NZ on Air, but has an outstanding record in achieving 16 finalists since 2000, with three of them winning their section. This year Coast Access radio has three finalists, George being a finalist in the section, "Best Ethnic and Access Music programme."

The NZ Radio Industry Awards were established in 1978, originally known as the Mobil Awards



George Malin

but since 1995 have been known as the Radio Industry Awards. This is administered by the RBA (Radio Broadcasters Association.)

The awards ceremony will be held at Sky City in Auckland on the 29th of April and we wish George success.

Graeme Joyes, Station Manager, Coast Access Radio.

CONCERT REVIEW... MEMORY LANE

It was indeed a walk down Memory Lane, this concert by Addington Brass and Woolston Brass, honouring Dave Christensen, Life Member of both bands, celebrating the 80th birthday of New Zealand's greatest cornetist, who led the 1953 1962 and 1965 National Bands. Looking down from the rear of the James Hay Theatre in the Christchurch Town Hall, grey heads predominated, everyone awaiting the musical feast to come that afternoon, Sunday 9th April 2006. The compere: Kevin Jarrett, Dave's touring companion, friend and co-leader in 1965. Veteran National Bandsmen from one end of the Mainland to the other were everywhere in the audience of former players, band supporters and family and friends of Dave and Georgie Christensen.

Addington under the baton of Barry Brinson began with Richard Strauss' *Festmusik der Stadt Wien*, selected by Dave, as were all items on the programme. Then a particular favourite of his, Eric Ball's *Rhapsody on Negro Spirituals*. Dave's many years of service to Freemasonry were marked some years ago by the Grand Lodge of New Zealand, recognizing his heralding at lodge installations all over Canterbury during more than fifty years. What better tribute musically than a band arrangement of Dave's own three fanfares, in one of which he incorporates a relic of 1953, that unmistakable clarion call from Hespé's *The Three Musketeers*.

Dave played in dance bands in Christchurch and North Canterbury for half a century, and so the next item brought to the stage veteran saxophonist Stu Buchanan, doyen of Canterbury jazz musicians, to join Dave in Jerome Kern's *Smoke Gets In Your Eyes*, backed by the band. *Trumpets Wild* next, one of Edrich Siebert's almost inconsequential trios which were popular years ago and featured by the 1953 National Band. Addington's front row did Siebert proud, conducted by their resident baton, Iaan Wilson, formerly of the Philip Jones Brass Ensemble, who with Woolston's David Gallaher is teaching the fledgling brass course at the University of Canterbury

Sir Malcolm Arnold wrote *Padstow Lifeboat* for that lifeboat's crew on Cornwall's wild north coast, complete with siren and soprano cornet obbligato; given spirited treatment by band and soprano both. Another of Dave's chestnuts then,

Rapee and Pollack's immortal *Charmaine*, played in nostalgic mood. Addington's *tour de force, Capriccio Italien* Opus 45 was inspired by the composer's visit to Italy. Iaan Wilson gave a precise reading of the Denis Wright arrangement of Tchaikowsky's flamboyant caprice, the band giving a most convincing performance of an old favourite. Glen Miller's signature tune *Moonlight Serenade* followed in appropriate style, with Khachaturian's *Sabre Dance* to end the first half.

Many congratulatory messages from Manchester to Invercargill were relayed by Kevin throughout the concert, laced with Jarrett stories, of which it must be said that strict truth is never allowed to interfere with a good story (!).

Enter Woolston under the baton of David Gallaher, with - what else? - Rimmer's *Knights of the Road*. Robrecht's *Samum* was discovered by chance during the 1953 National Band's tour of the U.K., immediately incorporated in the band's repertoire and so introduced to New Zealand. Woolston played it in K.G.L. Smith style, contrasted then by Hoagy Carmichael's *Stardust* in appropriately lazy vein. Irving Berlin's *Puttin' on the Ritz* next (surely a reminder of Fred Astaire?), then Woolston's *piece de resistance*, Dean Goffin's *Rhapsody in Brass*, largely written in Syria in 1943 when he and brother Norman were bandmaster and band sergeant respectively of the 4th New Zealand Infantry Brigade Band.

Of the many compositions from Dean's pen, *Rhapsody in Brass* is his best-known secular work; test piece for the 1949 British Open and 1951 New Zealand Brass Band Championships, featured by both 1953 and 1962 National Bands and a unique New Zealand contribution to the library of major works for brass band. It was played with verve and precision, directed with strict control and economy of gesture by maestro Gallaher. The Woolston treatment evoked a vivid remembrance to this reviewer of Norman Goffin ping-pong off that top whatever it is in the third movement, ably repeated here by Woolston's soprano.

Both bands massed then for Dave Christensen's favourite hymn, Les Francis' arrangement of the beautiful *Sine Nomine*, directed by the young-at-heart Christensen himself. Then to the lady beside Dave for every step of their considerable journey together. Seated among their six children, numerous grandchildren and even great-grandchildren, Georgie Christensen was presented with a large spray of flowers, to acclamation from all present. Then, to round off a truly memorable afternoon, the massed band played the final movement of Leon Boellmann's *Suite Gothique*. Audiences in this country don't often give standing ovations, but this one did, in honour of David Shadbolt Christensen QSM; musician, Freemason, gentleman and now octogenarian.

Denis Dewe
April 2006

“Remember When...”

Marlborough District Brass Band ANZAC Concerts

It was that time of year again as the Marlborough District Brass Band began organizing another fun-filled and musically entertaining programme for our annual ANZAC Concerts. This year we were very fortunate to have **Simon and Alex Kerwin** from Auckland, and **Chris Campbell** from Christchurch to join the band for the weekend.

The first half of our programme was designed to feature a variety of music and old historic video clips to bring back some memories for the audience. We kicked the show off with *Overture - Light Cavalry*, and then moved on to Hoagy Carmichael's *StarDust* to bring back old memories of times on the dance floor. We then played a lovely piece arranged by Simon Kerwin called *Queen of the Night*, featuring Alex Kerwin on Soprano Cornet. We then performed a lively *Rat-Pack' trio - 'Well, Did you Evah!*, featuring **Jeff Mulraney** and **Ron Ableson** on Euphoniums, *Aint That a Kick in the Head*, with vocalist **Robin Randall**, and *Me and My Shadow*, featuring our multi-talented conductor **Kevin Moseley**, and Robin Randall in a vocal duet. Well-done Kevin on your public singing debut! Next was a very entertaining and clever piece called *By the Light of the Silvery Moon*, illuminating soloist **Peter Bargh** on the newspaper – no jokes!

The band then featured our own Drum Corp (made up only two weeks before the show!) as we marched onstage to *Heart of Oak* and then performed *The Stars and Stripes Forever*, along with the band. The next piece we performed was *Sheherazade*, which was played as the test piece that moved our band from C Grade to B Grade many years ago. To end the first half we launched into *God Save the Queen*, before playing the entertaining *Cartoon Music* – bringing back memories of having to stand for the national anthem at cinemas before the movie began.

The second half of the concert was an 'ANZAC Tribute to the Navy'. The stage was cleverly transformed into the deck of a ship – equipped with smoking cannons, wooden railings and a big sail. The crew of the ship 'Spit 'n' Dribble' clumsily embarked on the stage from all directions dressed in sailor suits, admiral uniforms, over-sized epaulettes and eye patches, sipping on bottles of rum!

Captain Kevin “ARRR” Moseley arrived onboard from his dinghy and took his place as he led the crew into the first song *Anchors Aweigh*. After a very dramatic rendition of the poem *The Sea is a Hungry Dog*, we reintroduced Alex Kerwin in the lovely piece *Song of Hope*. Next we performed the musical story of *The Battle of Trafalgar*, narrated by our compere, Admiral **Gavin Stead**. Then **Denis Teeling** read out an interesting piece of information about 'Why Sailors are the

Way They Are (“ARRR!”), which was then followed by a swashbuckling item called *Barnacle Bill*, performed by **Grant Wright** on Trombone. Next we played *Three Jolly Sailormen* featuring the **Moseley Trio**: Kevin, Graham and David on Cornets. We then played a very moving piece called *Crimson Tide* – music from the original motion picture. The piece was dedicated to all those who have served our country in the Navy. The piece ends with the whole band singing a hymn – which might have given a few people in the audience a surprise!

The band again welcomed the Drum Corp onstage to perform the traditional *Retreat*

Ceremony – a ceremony that signals the end of a day's duty at war, and the lowering of the flag. The band then marched us off to *Sussex by the Sea* as the final number of the concert.

Two concerts, two almost-full houses and two standing ovations later, the band came off with the great feeling of another job well done. We all received huge positive feedback from audience members, which proved the concerts were a huge success. Personally, I found the concerts a lot of fun and had lots of good laughs. ARRRR!

**Aimee Beaumont – Percussionist,
Marlborough District Brass Band**

OBITUARY – KEN MARTIN

Members of the Brass Band movement with New Plymouth connections will have been saddened by the death of Ken Martin at age 83 in late November 2005. Ken was one of the stalwarts of brass banding in New Plymouth, and in many ways he typified the passion and long-term commitment that we are so often reminded are the lifeblood of our movement.

Ken grew up in a musical family – his brother Cliff was a fine cornet-player and his pianist sister Mona, whose death preceded his by only a few weeks, was also a well-known musical personality in New Plymouth – and his involvement in brass playing began early in life. During World War Two both he and Cliff were members of the Taranaki Regimental Band. What New Plymouth player has not heard the tales of route-marches from the army camp at Waverley to Patea (about 16 km) while the band stoutly played all the way?

Over the years, apart from a break while he and wife Marge raised their family, Ken served the New Plymouth band as a player, committee member, Band Chairman and conductor of the Auxiliary (now JAY) Band. He also stepped into the breach to conduct the senior band for a time during a period of crisis. Up until his final illness he was still playing Eb horn in the ranks of the JAY Band.

But it was as a trainer of brass players that he made perhaps his greatest contribution. At least 15 of the current senior band learned to play under his guidance, and over the years he taught hundreds of youngsters – and some not so young – with his warmth and humour mixed with firmness encouraging, coaxing and jollying them along. Although it was becoming

increasingly painful for him to do so, he was still fronting up as conductor of the Learners' Band and giving valuable advice to me as his assistant during the early months of 2005.

Ken was very proud to see his family following in his footsteps. Sons Peter and Leigh, daughter-in-law Morraine, and grandchildren Soraya, Raynor and Michael are all involved in brass-banding and making an impact at local and also national level.

In what proved to be his last outing with his fellow bandspeople, Ken was presented with his BBANZ 45-years long-service award at the Band's annual dinner in October 2005. On this occasion the Band also presented him with a unique Certificate of Excellence Award for outstanding service, in recognition of his major contribution to our banding community over so many years. We shall miss him.

Ken Austin, New Plymouth Brass.



Other members of New Plymouth Brass with a record of long service were also recognised at the Band's annual dinner. Recipients of BBANZ medals and ribbons were Bryce Gordon (25 years), Don Macphail (35 years), Rod Greensill (25 years) and Kinsley Sampson (35 years), with Ken Martin in front.

Tom Williams' Percussion Discussion



I was recently asked for information on tuning hand-tuned (as opposed to foot pedal tuned) Timpani, and whereas I might have hoped that these instruments would have largely disappeared by now, there is no doubt quite a few of them are lurking about in schools, lower grade bands, and damp dark store rooms!

TUNING HAND-TUNED TIMPANI

While these early instruments are largely irrelevant to the requirements of today's music, they are still about, and posing an even bigger problem in trying to meet the demands of quick-tuning in today's compositions and programmes. If these 'dinosaurs' are all that you have to work with however, then a few tips towards more efficient action and accurate tuning will hopefully be beneficial.

First Things First!

Make sure that the tuning screws are clean and well lubricated with Vaseline or the like, and that they are physically the same depth into the screw receivers.

By tightening or loosening the tuning screws in equal amounts on each screw, bring the head to the median note for each bowl – say *D* for the small bowl and *A* for the large bowl. Check the physical depths again.

Balancing the Head

Now it is necessary to 'balance' the head by ensuring that the pitch is identical at all tuning points around the bowl. This can be done with the aid of an electronic digital tuner, or the Drum Dial that records the timpanic pressure, and so the pitch at each point.

Only when this is effected will the head/skin give a pure note, without interruptive tones, and this aspect of keeping timpani well tuned needs to be constantly tended to – especially with hand-tuned timpani where the individual tuning points are being constantly changed.

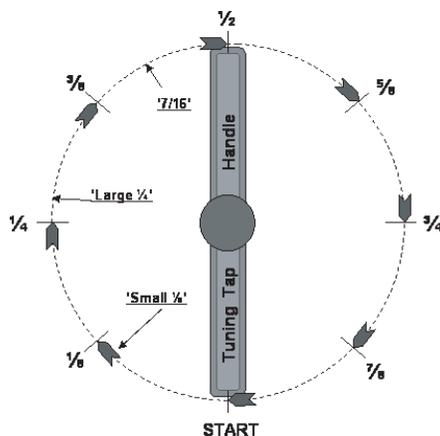
Finding the Next Note (accurately and in a hurry!)

Doubtless there are different ways to achieve this but I can only record the method that was useful and reliable in my early playing days. You will require a method that allows you to accurately tune from one note to the next required note (and back again?) and the change needs to be practised to be certain that it is totally effective tuning-wise. Over time you will record a variety of tuning changes, and whereas in the first instance these will need to be recorded on your music part, eventually a lot of these changes will become committed to memory.

Mapping the Taps!

Recognising the taps movements as fractional parts of their potential 360° turning circumference, check the accuracy of your start note, and the fractional amount of

turns required on all taps to arrive accurately at the next note required. This will require considerable testing and re-checking in the first instance until a formula for that change is known and recorded.



If you are changing from say *G* to *Bb*, then that might be a $\frac{1}{4}$ turn upwards (tighten), and would be recorded a G-Bb $\frac{1}{4}$ U – ' $\frac{1}{4}$ turn up'. You will find that the reverse tuning of *Bb* to *G* will accordingly be Bb-G $\frac{1}{4}$ D – ' $\frac{1}{4}$ turn down'.

Sometimes a tuning change will require greater or lesser than the basic fractional points of reference and these I describe and record as L $\frac{1}{4}$ U 'large quarter turn upwards', S $\frac{1}{4}$ D – 'small $\frac{1}{4}$ down' and so on. Again it is only by constant checking and practise will you be able to accurately know and record these changes. For one inaccurate tuning change could well mean that all the following changes will be inaccurate.

Constant ear or mechanical tuning check on tuning progress is also essential, and over time your ear will detect when the note is not quite right, and hopefully tell you how to correct it.

Where to Record the Tuning Changes (In Pencil !!)

Recording the instruction to change tuning on the music part should be at the earliest possible time after the current note is finished with, or if there is time, in the greatest space of rests before the new note is required. The latter option will give you more time to be accurate.

Ofcourse if the new note is required immediately (as written for pedal-tuned timpani) then perhaps your instruction should be noted before you have finished with your current note. There will be times where you will have to compromise by leaving the last of the current notes out, or delay the playing of the new note where the change can't physically be made in time. And don't forget to practise counting while practising the changes!

Continued on page 14

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Poles Apart Recording a celebration of Australasian and British talent

The CD recording of Poles Apart took place last month in Auckland with the players that made up the 'Kiwi All Stars' Band arriving from all over New Zealand and Australia.

Howard Taylor of Brisbane Excelsior conducted the band in the most warm and professional manner. He kept an air of fun whilst still managing to record twenty pieces over two and a half days.

Having Keith Farrington, as producer was a masterstroke, his attention to detail and also knowing exactly the right thing to say, meant that all made the very best music together, ensuring that the final product would be of the highest standard. Paul McGlashan was the sound engineer for the project, his equipment and thoroughness also were a huge bonus.



Riki and Alex are indebted to the following people:

Keith Farrington and Paul McGlashan for their professionalism and wit. **Lynda McDonnell and Tania Cant** for their hospitality. **Willy McDonnell** for picking people up from the airport. Thanks to **Fred McDonnell** for co-ordinating the food and drink, **Rhian McDonnell** for cooking and preparing the lunches and taking photos. Thanks to **Daniel Wilson** of Dalewool Auckland Brass for co-ordinating the venue hire. Thanks go to **Lee Farley** for her superlative piano playing, thanks to **Kathy Moseley** for playing keyboard in Nun's Chorus. Thanks to **Simon Kerwin** for his great music, conducting and support. Huge thanks to **Howard Taylor** for doing a great job conducting the band and being such a good sport. Thanks to **North Shore Band** for lending a tuba, thanks to **Waitakere** for lending a tuba too, thanks to **Papakura Band** for lending percussion. Last but not least, thanks from the bottom of our hearts to the **Kiwi All Stars Band** who made the weekend one of the most wonderful times of our lives.



To read a diary from the recording please follow this link: <http://www.4barsrest.com/articles/2006/art548.asp>

Alexandra Kerwin 2006



Continued from page 12

Use Both Hands

In the first instance your tuning change experiments and practise should be slow and meticulously methodical to arrive at your tuning formulae. Eventually however you should progress to tuning two taps at once, using two hands, and with your mallets still in your hands. Only in this way will you be able to effect anything like quick changes of tuning.

Good Luck !

I hope that these instructions are helpful in this situation, and the ongoing exercise will certainly give you an insight into the working of the tuning aspect of timpani.

Then you can look forward to the day when you move to pedal-tuned timpani, where you can throw the above instructions away, concentrate on much more accurate and speedy tuning changes, and even change tune with your feet while you are playing with your hands!

More Helpful Articles

The above article and more like it are available to percussionists and interested persons on www.Re-Percussion.co.nz Simply click onto 'Info' and then 'Articles & Advice'. Should you not find what you might be looking for, or you have a question of any kind, please get in touch with me and I'll write to you with an answer.

Yours in percussion,

TOM WILLIAMS

CANTERBURY YOUTH BRASS BAND 2006...

Dwayne Bloomfield, Musical Director, chose a very strong band for the weekend camp.

Music was sent out, with the hope that at least a little bit of work would have been done on it before the band assembled. The band members

came from Timaru Alpine Energy Brass, Addington Brass, Canterbury Foundation Brass and Community Trust Woolston Brass.

All assembled at the Addington Band rooms at 7.30pm on Friday night, May 12, and practice began! Dwayne had chosen some demanding pieces, in particular, *Endeavour*. The first rehearsal finished at 9.30pm, and the sound promised great things.

So to an early night? Well for some, but certainly not at the Band Manager's Motel: two bedrooms, three rollaways, two couches and the floor! In the early hours of the

morning, we finally settled down, only to be woken a few hours later for breakfast call and off to rehearsal.

Saturday was a huge day: first rehearsal, 9.30am to midday, a welcome break, with fish and chips, followed by section rehearsals with the help of Dave Boyes, Colin Clark, Leigh Martin and Patrik Randfalk and it all came together over the next few hours before a BBQ tea. The Association arranged all meals, and the social time late Saturday night. The evening demanded more playing, with some very tired players after a very full day.

Sunday morning saw all back at Addington band room for some fine-tuning. As for the weather - the cold front hit us with a vengeance that had to be experienced to be believed.



Solo Cornets in rehearsal during the Canterbury Youth Brass Band School Weekend.



Feilding Brass ready for the Last Night of the Proms...photo courtesy Manawatu Evening Standard Report and more photos, pages six and seven

Dwayne was delighted with the band and in his speech at the end congratulated all on their supreme effort in the few days together. The standard was very high and brought credit to the entire band.

More news and photographs pages ten and eleven...



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**The President's
Word**



In the Northern Hemisphere, there are an increasing number of high profile contests. The European Championships and the All England Masters (now) International, Championship have joined the long-established Besson National Championship of Great Britain and the British Open Championships in relatively more recent times. Last year, we saw the addition of a World Championship at Kerkrade and now we are to have the English Championships. There is a host of other contests as well. Some in the Northern Hemisphere would argue that their contest calendar is too crowded.

That of course is not the case here, where most bands compete only twice a year: in the National Championships and their own District Championships. Occasionally, some bands travel to Australia for the Australian National Championships. The question is sometimes asked here as to whether there is room for another high priority national contest. A few years ago, the Association tested the water and promoted a New Zealand Open Contest, which eventually failed through lack of interest. The prime deterrent seemed to be one of cost.

If there is to be another high priority contest, then it might be preferable if it were an Australasian Open or South Pacific Open. Bands invited to attend would be the top bands in Australasia, with the hope of attracting the odd Northern Hemisphere visitor. There would need to be approximately eight bands willing to enter such a contest and the venue could alternate between Wellington and Sydney (I have nothing against Christchurch or Auckland or Dunedin – Wellington just sprang to mind first). Such an event would be more likely to succeed if it had had the support of the Australian Band Council and the various state associations in Australia as well as, of course, our association.

It would not be possible to establish such an event unless it could be managed to make a profit. And it would, indeed, need to be high profile to attract bands. The structure would need a lot of thought but possibly there could be a test piece on a Friday evening, an own choice on the Saturday and a gala concert on Sunday. That formula seems to work in the Northern Hemisphere.

I know there will be some support for such a contest. I also know there will be some opposition. Whether the time is right, only time itself will tell.

K. S. Dell

**CALENDAR
OF EVENTS**

Sunday June 18, 2006

Feilding's Festival Of Bands,
10:30am - 5:30pm.

Sunday June 18, 2006

Waikato B.O.P.B.A. AGM, Putaruru
Municipal Band Room, 10am.

Sunday June 25, 2006

Waihi Field Day, Waihi College.
Everyone welcome to have a blow!

Friday June 30, 2006

Dalewool Solo Competition, (free admission)
7.30pm, Alfriston College, Manuwera.

Sunday July 21, 2006

WDBBA Rep Band in concert with the NZ
Police, 2pm, Wellington Town Hall.
Tickets from Ticketek.

Saturday August 5, 2006

Brett Baker (Trombone, Black Dyke Band) in
concert with Trust Porirua Brass.
See July issue for details.

Sunday August 13, 2006

Dalewool's annual Orewa Concert
2.30pm, Centrestage, Orewa.

Friday August 18 to

Sunday August 20, 2006

Hastings Citizens' Band Celebration:
120 years of Music-making.

**Saturday 19 August and
Sunday 20 August**

West Coast Brass Bands Association.
Regional Contest: Solo, Party & Band
Events. Motueka High School, Assembly
Hall & Audio-Visual Room from 9.00am

Sunday September 3, 2006

WDBBA Band Contest,
9am, Southwards Theatre Paraparaumu.

Thursday Sept. 14, 2006

Last Night of the Proms. Dalewool with
the Auckland Choral Society,
7.30pm, Great Hall Auckland Town Hall.

**Saturday Sept. 16 and
Sunday Sept 17, 2006**

Waikato B.O.P.B.A. Area Contest,
University of Waikato,
Performing Arts Complex, Hamilton.

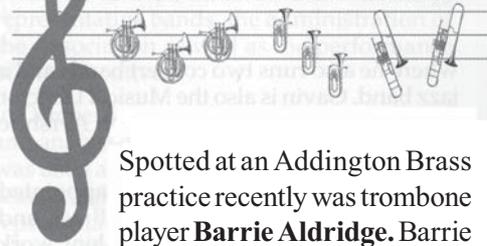
Sunday October 28, 2006

Annual Conference BBANZ, Wellington.

April 5 - 8, 2007

125 years of Brass Banding in Wanganui.
Written enquiries to PO Box 764 Wanganui.

Between The Bars



Spotted at an Addington Brass practice recently was trombone player **Barrie Aldridge**. Barrie has joined the Christchurch B grade band after leaving Woolston under difficult circumstances. His twin brother Graeme also joins the back row at Addington.

According to their website Kumeu Brass have been joined by new conductor **Kerry Woods**, a well-known cornet

player originally from Gisborne. Kumeu are a very active community D grade band who perform in and around the wine region west of Auckland. They plan to enter the 2007 National Contest in Auckland.

The **Auckland Brass Academy** has recently expanded with 18 new learners at Opaheke Primary School in Papakura City. The tutor is **Ian Levien** and he plans that these youngsters will feed into the Papakura Junior Band.

As reported briefly in the May *Mouthpiece*, **David Bremner** has taken over as Musical Director of Pelorus Trust Wellington Brass. After three rehearsals,

the band is back to good numbers after being down to about 15 players. David reports that the average age is only 23 years with lots of students, but aims to rebuild the band ready for the Wellington District contest in September and some concerts later in the year.

Waitakere City Brass (Simon Kerwin) have decided not to attend the National Contest in Dunedin but still plan to travel to Switzerland in September for the Swiss Open Contest in Lucerne. A short tour includes joint concerts with Brass Band **Emmental** in Switzerland and in Britain, the **Fairey Band** at the Buxton Opera House and the **Dobcross Band Club**.

FOOD FOR THOUGHT...

Qualifying for the National Solo Championships.... "Discussion before decision."

From time to time there is discussion on the merits or otherwise of having soloists qualify to compete at the National levels through Regional Contests.

How do players feel about this?

Regional Associations?

Would this increase participation at Regional Solo & Party Contests?

Do Regions want an increase?

Should qualification be applied to all sections i.e. Under 15, Junior & Open?

If a soloist failed to qualify at his/her region, could he/she compete in another region to try to gain entry to the National level?

There could be an advantage for the National Contest where currently some fields are too large. Smaller fields would be easier to administer, take less time to run and could result in a higher standard, more befitting a National event.

If the top two players from each region qualified, that would result in a field of 14 in the case of an open event. Or should it be winners only? How then would we cater for overseas participants? Should

exemptions be permitted for them and if so, by what criteria should they be deemed eligible?

What about past winners and defending champions? Should a current champion have automatic right of entry for the following year? These questions, and no doubt many more, need to be addressed before any decisions for change can be made.

If you feel you have a worthwhile contribution to make on this topic, please air your views in the Mouthpiece or direct your comments to Ian Levien: deniseandian@hotmail.com Snail mail comments can find him at: 41 Callis Ave, Papakura, Auckland 1703.

SIMONE REBELLO WORKSHOP IN INVERCARGILL...

On 30th April 2006, individuals within the Otago and Southland Brass Band Movement and musicians from other groups, were graced with the presence of world renowned percussionist Simone Rebello in Invercargill.

The workshop with a duration of two and half hours was inspiring for all 25 attendees representative of all age groups. It involved solos performed by Simone and various fun activities with audience

participation. The audience participation included keyboard instrument techniques and later, a couple of group exercises requiring large spans of concentration as the exercises involved large amounts of multi-tasking which even some of the female attendees struggled to cope with - making the male population's self esteem rise a little!

The workshop was a very successful venture and on behalf of the Otago and

Southland Brass Bands Association, I would like to thank the **Invercargill Licensing Trust** for their financial assistance and **Simon Hocking House of Travel** for assisting in the air travel of Simone while she was in New Zealand. Without the support from these two agencies, this venture would not have been possible.

Chris Herman
Convenor

NATIONAL SECONDARY SCHOOLS BAND...

In a ground breaking move by managers Evan Sayer and Alexandra Kerwin it has been decided that for 2006 all applicants will be invited to take part in this years National Secondary Schools Band course in Wellington.

The reason behind this decision is the

jointly held belief by Evan and Alex that New Zealand needs to harness the future generation of brass band players. By extending the invitation to all applicants this will be of great benefit to not only the players themselves but to all New Zealand brass bands.

The course will be held at the Silverstream retreat from 3 to 8 August, will feature prominent New Zealand musicians and tutors and will also include conducting classes. The musical director for this course will once again be Simon Kerwin.

Alexandra Kerwin 2006

LAST NIGHT OF THE PROMS A TREAT...

Last Night of the Proms with Feilding Brass under musical director Peter Ellery, principal soloists Wendy Kale, Ray Woolf and Clyde Dixon, Feilding Civic Centre Stadium, Sunday evening. RICHARD MAYS was there.

Toots, plenty of hoots, a massed fluttering of flags, and a rousing Rule Britannia will probably ensure Feilding's first Last Night of the Proms won't be a one-off.

Not everyone dressed up, but some arrived an hour early to grab prime places in the Civic Centre Stadium for the gala novelty treat. Conducted in great spirit by Peter Ellery, Feilding Brass celebrated its musicianship and showmanship with numbers that included the Can Can (dancing girls not included), Cornish medleys, and the ever-popular Colonel Bogey. At half time, uniforms came off, and out came the funny hats, while the musicians continued providing accomplished and light-hearted accompaniment for guests.

Champion cornet player Clyde Dixon astounded, first with his solo from the Carnival of Venice, and later dressed as Lofty from It Ain't 'Alf Hot Mum, performing the difficult Post Horn Gallop on a rifle barrel.

Ray Woolf sang his World War II bracket kitted out as a refugee from Dad's Army, and performed an affecting Danny Boy. Feilding-raised soprano Wendy Kale took the high road to start with Habanera from Carmen, added I Could Have Danced All Night from My Fair Lady, and returned for the finale cheekily costumed as a feisty trident-wielding Britannia. Choirs from Nga Tawa and Feilding High added solo and combined items to the carnival. A buoyant audience responded with sing-along, laughter, whistling, duck calls, and random balloon popping and seemed reluctant to leave. Review courtesy of the Manawatu Evening Standard.



The last bracket of music included *Rule Britannia*, *Jerusalem*, *Land of Hope and Glory* and *Now is the Hour*.

The emphasis was on audience participation and they did well with some very loud singing!

The evening was an enjoyable event for all involved and one that, hopefully, will be repeated in the future.



NEW ZEALAND BRASS BAND CHAMPIONSHIPS DUNEDIN 2006

Nominations for the Administrator of the Year and the Accompanist of the Year close 16 June 2006.
Please send your nominations to BBANZ Band Office, PO Box 5314 Lambton Quay, Wellington.

Contest Schedule

Wednesday 5th July from noon

Junior Solos, Masters solo, and Open Ensembles

Evening - Invitation Slow Melody:
"An Evening of Melody"



The Bremner family celebrate with father and husband Trevor's win at the Invitation Slow Melody at Wellington Contest March 2005.

Thursday 6th July

Open Solos, Junior Ensembles and all Percussion events

Evening - Junior and Open Champion of Champions events

Friday 7th July

Street March

D Grade and Youth Grade band event

Sacred Item and Test piece for A, B and C Grade Bands.

Saturday 8th July

Own Choice Selection for A, B, and C Grade Bands.

Sunday 9th July

Afternoon - the Entertainment Band of the Year.



A surprised Vinny Jervis (Eb Bass) of Hamilton with his Junior Champion of Champions Trophy is joined by Barbara Smith his accompanist and also 2005 Accompanist of the Year.

Conductor Blair Sinclair celebrates with Pelorus Trust Wellington Junior Brass – winner of the inaugural Youth Section in 2005.



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FROM EVERYONE IN BBANZ

30 BANDS HEAD FOR DUNEDIN...

At the close of entries for the 2006 National Championships 30 bands had signed up to compete. This is very positive for National Contest as it is a higher than the usual number for a contest held in the lower South Island. The average historically is 25 to 27 bands.

Numbers are very strong in the A and C Grades, with ten bands in each.

The A Grade features two Australian Bands, both making their first appearance at a New Zealand contest: Gunnedah Shire Band from NSW and Kew from Victoria.

Eight bands have entered the B Grade, which is a good sign after only six made it to Wellington last year. However, 2005 Champions from the B Grade, Pelorus Trust Wellington Brass, and Tasman Eastern Bay of Plenty Brass in the C Grade are not returning to defend their titles.

But where are the D and Youth Grade Bands? At the close of entries there was only one entry in each of these grades. The drop in numbers in the D Grade can be attributed to very positive circumstances - surprising though that may seem - being the promotion of six bands to the C Grade in the last three years. (For your interest, four out of those six bands are from the Canterbury /Southland area – explaining why there are very few D Grade Bands in the lower south island left to attend a Dunedin based contest)

As for the lack of entries in the Youth Grade – this is disappointing – especially after the very positive launch of this grade at the Wellington contest.

Total entry numbers in the solo events remain the same as last year - with a very pleasing increase in the open Soprano section. Last year – two entries – this year 12!

Please note that all junior and open solo and ensemble events will be held at the University of Otago on Wednesday 5 July and Thursday 6 July.

The Invitation Slow Melody:

Wednesday 5 July from 8 pm, Glenroy Theatre. Sponsored by Simon Hocking House of Travel.

The full list of participants will be printed next month, but in the mean time I can confirm that all three place-getters from the 2005 event: Trevor Bremner, David Chaulk and John Lewis, as well as current NZ and Australian Champion of Champions, Mason Elliot, will compete in this years event.

Special Event:

International trombone soloist Brett Baker from the Black Dyke Band in England will be at the contest. Brett will be hosting a workshop and adjudicating some events. Date and venue for the workshop will be published on the BBANZ website and in Contest newsletters.

To keep up to date with all the developments leading up to the contest as well as the results as they are available - log on to the BBANZ website – www.brassnz.co.nz or www.dunedinbrass.org.co The weather may be cool in Dunedin (OK cold) but the hospitality will be warm and friendly and the competition will be red hot!

See you in Dunedin!

Helen Hoy

Contest Manager

BETWEEN THE MOON AND MEXICO...

The 2006 A Grade Test Piece

Reprinted from the cover notes.

Philip Sparke, for the 1998 Finals of the National Brass Band Championships of Great Britain, composed “Between the Moon and Mexico”. The first performance took place at the Royal Albert Hall, London, on 17th October.

The title has no hidden meaning and was chosen precisely because it would not predetermine the style or form of the work. The composer wanted to see what sort of piece would emerge if the only influence was what had already been. The result is a sort of musical collage in which various musical elements, ranging from two or three notes to complete melodies, assume importance by virtue of their contest. In a way, the piece grew out of itself.

The piece opens with a modal tune from the horns over a bubbling baritone accompaniment. A faster flourish from the cornets changes the mood until the opening tempo returns with a cortege introduced by the euphonium and basses. This leads to a reprise of the opening melody interspersed with the cornet fanfare.

Violent triplet chords introduce the next section where a series of short ideas of contrasting mood try, unsuccessfully, to establish themselves.

After a full-band climax, the trombones introduce a snatch of melody, which is to become important later on, and material from earlier in the piece is distilled, until the trombone tune brings this section to a close.

A short recollection of the opening tune leads to solos for baritone and horn, which introduce the slower, central section of the piece, a folk-like melody for the solo cornet and an expressive tune for the horns. Flugel horn and horn then repeat the cornet tune and, after a brief cadenza, the faster music returns. New material is introduced but bit by bit it becomes clear which of the earlier ideas will eventually mature into complete, melodic material and the trombone tune is developed into a celebratory theme for the whole band. The slower central section is revisited in a form that is more substantial until the opening horn tune and cornet fanfares assert themselves. However, they cannot dispel the overall mood of celebration and the piece ends triumphantly.

“Between the Moon and Mexico” will be performed by the A Grade Bands at the BBANZ National Championships on the afternoon of Friday 7 July. Ken Young will adjudicate.

(From our records, this will be the first performance of Between the Moon and Mexico at a NZ National Contest as it has never been used as an own choice selection).

A FIRST-HAND REACTION...

Canterbury Youth Brass Band Course

This page sponsored by Canterbury Provincial Brass Band Association and Simon Hocking Travel.



On the night of Friday 12 May the Addington Bandroom was full of youthful exuberance and excited anticipation of what was to come. It was the start of the Canterbury Youth Brass Band Course. Little did I know what was ahead! Dwayne, the musical director, got straight into it - playing all the pieces straight through.

Being a percussionist is always interesting and our section grew and shrank over the 3 days. Let me just stop here and explain something: We percussionists do not walk up to a chair, pick up cornets, horns, or whatever and start playing with the valves or blowing the mouthpiece or pulling different slides (well, at least, I don't). If we did, you would have the right to be angry with us - right? This is why I get annoyed when people just go up to the timpani or the kit etc. and play it. This is also, why I was given the "Person most displaying the attributes of a Drum Major" award.

Right, now I have got that sorted, I can happily go back to the Canterbury Youth Band. We settled in to about 11 hours of practice on Saturday, and everyone was continuously improving. Many thanks to all the tutors who came in to help us continue that improvement.

Most importantly we got fed well. On Sunday we tried not to practise too much (apparently brass players can't continuously play... something to do with their "chops") but Dwayne fixed up a few last minute things. The concert was at 2:30pm and we met at the Salvation Army Citadel at 1:30 and got in - well -later. We got all the percussion set up in world record time. Canterbury Foundation played the first half of the concert and did an amazing job. I have to admit I was rather apprehensive about playing after them but the band were great and I didn't muck up *too* much! We had a lot of fun, Dwayne had done a bit of choreography and it looked really good.

Before the weekend I wondered how much Dwayne and the band could really do in such a small time. I was amazed. It was a great experience. If you are young enough you should definitely consider it next year!



Leighton Roberts



Dwayne Bloomfield



Principal Solo Cornet, Slade Hocking, addresses the troops



Emma Powell, author of above article, and best impersonator of a Drum Major.

D of E

I have been thinking recently that we have very few young NZ conductors coming through the ranks. Conducting has always been seen to be a job for older players, and thus young players very rarely get the opportunity to conduct bands.

I think it is a great skill to have - being able to control a band, to be able to shape the sound, rehearse music, and fix mistakes. It is an important part of growing as a musician, being able to hear mistakes and knowing how to fix them. I do not know what the answer is, but I would think that players who are in their 20's who have the time should be encouraged to take junior bands. The skills learnt will rub off on your playing, and

the confidence you gain from doing this will help you in many aspects of your life.

Most universities in New Zealand offer conducting courses through a Music Degree, and it is fair to say that a decent career can be made from conducting. It is a viable option. The most important part of being a good conductor is aural skills. Training to be a conductor can really improve these skills. I would encourage all young players out there to get involved with junior and auxiliary bands...not only are you putting something back into the banding movement, but you will be increasing your skills as a musician, which will have great spin-offs for your playing.

Finally, this month, I would like to reiterate what Kevin Dell said in the last *Mouthpiece* about supporting the National

YouthBand. The cost of putting this course on each year is escalating, and we need the support of the whole movement to make sure we continually give the youth of today this fantastic opportunity.



I plead with you to get behind this band and become a Friend of the Youth Band: all the information is at the back of this *Mouthpiece*. A small amount to give back to make sure our association continues to grow!

Keep well
Dave

AN ANZAC SALUTE...

A special concert took place at the Christchurch Town Hall in the evening of Anzac Day 2006.

The Christchurch Symphony and Christchurch Civic Choir (Conductor, Brian Law).
NZCT Woolston Brass (Musical Director, David Gallaher).
Helen Medlyn
First performance of a special item by Emeritus Professor John Ritchie.

Appropriately presaged by the familiar fanfare and joined by a full-throated audience, proceedings began with *God Save The Queen* and *God Defend New Zealand*. Sir William Walton's *Spitfire Prelude and Fugue*, played by the orchestra, was made more poignant by the death in Christchurch of WWII fighter ace Johnny Checketts, DSO., DFC., only days before the concert.

Then came, commissioned by the Band with a grant from Creative New Zealand, a magnificent new work *Gallipoli Voices* for brass band, chorus, bass baritone and narrator, from the pen of John Ritchie, another wartime pilot and patron of Woolston Brass. For this initial performance, the narrator was Paul van Uren.

Unique in including narration from the diaries of 17 soldiers and sailors who

served in that disastrous campaign we commemorate each year, *Gallipoli Voices* is in five continuous segments:

Dawn 25 April with muted entry and narrator, "Heaven only knows where the next New Year will see us", followed by a fortissimo *Invasion*, with percussion and tubas prominent: "Bloody rough country for infantry!" from a sergeant's diary as the band portrays the scaling of those barren hills and the carnage which followed: "Out of a whole battalion of 800 men not more than 200 now remained". The battle rages on, with "The work of the Turkish artillery is most accurate and deadly."

The third section, *Islam mourns*, begins with an announcement by flugel horn, continues with evocative scoring for full band, dying away in contrasting chords. A quote from the Holy Koran follows, with Mustapha Kemal's famous order to his troops "I don't order you to attack, I order you to die" enhanced by reiterated semi-quavers leading to a dramatic sustained fortissimo passage for full band.

Then a diminuendo to several quotations, among them the famous remark by Cyril Bassett VC, "I got a Victoria Cross. All my mates got were wooden crosses." Joined by the choir, this powerful work goes on to depict a soldier's desire to live through the holocaust of *Renewed Battle* as the Wellington Regiment reaches the heights

of Chunuk Bair. The drama continues, as choir and band interact, with Chris Bruerton and chorus leading through to a final *We Will Remember Them*, with a fitting conclusion by full band to end this portrayal of the campaign and of those who took part in it.

All participants in this first performance are surely to be congratulated. There was action aplenty for percussionists in *Gallipoli Voices*, and much to reflect upon as the work received a great reception from a hitherto hushed audience. The composer himself was then afforded a deserved accolade by all present. Let us hope that we hear this work often in the years to come. New Zealand and Australia too, deserve no less.

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NEW BANDROOM FOR DANNEVIRKE...

After 80-plus years the Dannevirke Brass Band has a new home! The new home is a larger band room erected next to the now redundant old band room. In 2000 the Band decided to get serious about the future of its band room and became an incorporated society, so that a platform for easier fundraising would be in place. In 2001 a grant from our patron started the fundraising and through to early 2005 the Band's focus was on raising the \$100,000 that would be required.

The initial plan was to bring in a transportable building but it was decided to erect a building from scratch and the expertise of members to acquire a better building than would have been possible with a transportable one. A member prepared plans and a labour-only builder was contracted to erect the building. The electrical installation was done at a considerably reduced rate. The gib stopping was done by a supporter of the Band with the help from several playing members – this area proved the most labour intensive part of finishing the building. All painting of the building was done by the members under the supervision of a former painter, former post-man, current freezing worker, cum-part-time painter who also did most

of the wallpapering. Our percussionist laid the carpet.

Only 9 months (coincidentally the gestation period for humans!) after the foundations were prepared, the band room was ready for opening. On **Saturday 19th November 2005** the Dannevirke Brass Band had the second biggest party in its existence (the first being its centennial in 1988). The Band's four existing life members were in attendance, as were a considerable number of ex-members and supporters. After the Band and friends played, speeches were made, BBNZ service awards were presented by Ian Levien (back at his band of origin), and DBB service awards were presented by Life member Don James. The building was blessed by Rev. Ron Sinclair (a former chairman) and officially opened by our patron Mrs Gwen Fairbrother. The final act of the official part of the day was for our oldest Life member Eric Harrington to cut the cake. At that stage everyone went home – if you believe that you still believe in fairy tales!

What the Band has ended up with is now a considerably larger band room which cost approximately \$100,000 but is worth

\$140,000, thanks to the contribution of services by members and supporters. For a band with a current playing strength of 15, the members can feel proud of the achievement.

Photographs of the new band room will be in the next issue. (Ed)

When producing an article or comment for our friends in the electronic media, why not email 'NZ Mouthpiece' a copy? brass@banz.org.nz With over 1000 readers, not all of whom have access to the internet, your comments will be more widely read.

Swans sing before they die – 'twere no bad thing did certain persons die before they sing. (S.T. Coleridge)

Tom Williams is taking a break from writing for Mouthpiece this month, while he journeys overseas. His column will return next issue.

THE EXCITING FUTURE OF BESSON AND COURTOIS...

(Reproduced from The Brass Herald by kind permission of Philip Biggs)

News broke in January of this year that Buffet Crampon of Mantes la Ville, France, the company that has been manufacturing prestige woodwind instruments since 1825, had not only acquired the Antoine Courtois company, but also the Besson Musical Instruments brand. I recently visited the head offices of Buffet Crampon in Mantes le Ville and spent some time with the Company President - Paul Baronnat, Werner Duwé - Buffet's Brass Product Manager and the team at Buffet Crampon to get the story from the people themselves.

"A perfect marriage," is how Paul Baronnat described the twin acquisition of Besson and Courtois. "There were two separate decisions to buy these brass instrument brands. Firstly, when Gerhard Meinel called me to say that Antoine Courtois was on the market, I thought that Antoine Courtois is 'French' (Gerhard Meinel's JA Musik GmbH had purchased Courtois from the Gaudet company in 1994) and we wanted to see the company stay a French company. With Besson, there is a long and very close association between Buffet and Besson - for 25 years Besson and Buffet were sister

companies, firstly in the Boosey & Hawkes group and then the Music Group." Paul continued: "It has been a very intensive six or seven months. One has to remember it was only last year that we purchased Buffet Crampon. That offer went to the brink when the formal offer was made on 9th June. Peter Chevis, the Finance Director of Buffet Crampon and myself had to find the investment initially to be able to put the financial package together to purchase Buffet. The investment company was Argos Finance of the Soditic Group. They saw the potential and gave massive

backing for the scheme to the tune of 85% of the purchase price; then Peter and myself undertook a huge personal financial undertaking of the remaining 15% of the share capital." It was the same investment company, Paul told me, that backed with confidence both the purchase of Besson and Courtois.

I asked Paul how this perfect marriage would work. "Besson and Courtois will co-exist with their own identities," he explained. "Both will continue to manufacture their full range of instruments as they have done previously. Both have strong identities in the market place. Both have long and proud histories in the music world. The name Besson has prestige world wide and we will be looking to build on that. Brass bands and Besson are inseparable." Turning to Courtois, Paul commented: "For instance, there are many symphonic trombone players in mainland Europe who play Courtois and there is now a full range of Courtois for brass bands. Courtois will retain the French spirit of musical instruments but we want to see it have a greater international profile and build on past successes."

Regarding manufacturing, the Courtois factory will stay in Amboise, 300 kilometers south west of Paris and Jacques Gaudet will remain the Managing Director. Paul explained that a plan was already in place to expand Courtois manufacturing and eight more staff had been recruited, with two more starting next month.

I asked Paul about the manufacturing of Besson instruments. He revealed that production had already commenced and manufacturing would initially be based in Germany with the Gerhard Meinel group JA Musik GmbH. It is expected that the first instruments will be available for purchase in September. "In today's world we need to bring all our expertise together - we have to pool it," Paul reasoned. "JA Musik GmbH have a fine international reputation for brass instruments manufacture and this will enhance the Besson brand world-wide. It is to everyone's mutual benefit that we work in partnership with others."

to be continued next issue

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Howard Taylor – Musical Director, National Band of New Zealand...



Photograph courtesy of Shaun Murray photography

The Brass Bands Association of New Zealand congratulates Howard Taylor on his appointment as Musical Director of the National Band. Howard's appointment, barring extraordinary circumstances, will run from 2007 to 2009.

Howard Taylor started his musical career as a cornet player for the Salvation Army in the South West of England. During the early 1990's, Howard led Bodmin Town Band to the South West Championship and Cornish Championship 3 years in succession. Howard also toured as Musical Director with several different brass bands to Holland, Luxemburg, Germany and Sweden.

His appointment as Musical Director of Waitakere Band (November 1996) saw

him take it to become the New Zealand National Champion Band in 1999. During Howard's leadership Waitakere were also awarded the "NZ Band of the Year" in 1999, 2000 and 2001. Howard led the band on tours to Hong Kong and Australia, and was responsible for coordinating and producing several CDs with the band.

Howard moved to Brisbane in 2002 after his appointment as Musical Director of Brisbane Excelsior. His successes continued and Brisbane Excelsior is now regarded as one of the top brass bands in Australia. The band was crowned Australian Champions in 2005 and 2006. Howard is widely sought as a Guest Conductor, Teacher and Adjudicator throughout Australasia.

Howard maintains an interest in youth development: and while in New Zealand directed the North Shore and Waitakere Youth Bands, as well as tutoring students at University and Secondary School levels.

Of his appointment, Howard Taylor wrote:

"I am obviously delighted at the invitation and am glad to accept the position of MD. I look forward to the challenge and I know that we will have a great time and a lot of fun (and hard work) over the next few years."



Photographed at the recent Central Districts Competitions.

Musical Director and Manager of 2030 National Band?

(Photograph courtesy Rangitikei District Monitor) Colour photograph insertion in Mouthpiece sponsored by Brian and Lynette Williams.

See results and comments pages six and nine.



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**The President's
Word**



I was disappointed when I read the Queen's Birthday Honours List to be unable to identify anybody who had received an award for services to brass bands.

I know that there are numbers of people throughout the country who are deserving of such recognition. We have had people recognised in the past, but there seems to be less recognition now than was the case. I suspect that we are not nominating enough of those people who are deserving of an award. Occasionally I am asked to contribute support for an application for recognition, but I have to say that it is not too often.

I think we should reassess our attitude to nominating people for recognition. I am sure that most bands in the country will have someone within their organisation who would be deserving of – at the least – a nomination. The awards not only suitably recognise the recipient but they do bring some reflected glory to the organisation to which the recipients belong. All of that is worthwhile.

I think the procedure for nomination is detailed although not complicated. Applications need to be prepared and presented in a professional manner. There is quite a bit of work involved in preparing the application. If you think there is somebody in your organisation worthy of an award then I would like to think that you would make a nomination.

I look forward to greater recognition of the brass band movement in future Honours Lists.

CONGRATULATIONS...

Jim and Elsie Rafferty celebrated their 65th Wedding Anniversary on May 31st.

**CALENDAR
OF EVENTS**

Sunday July 23, 2006

"On the Beat" –

Wellington District Representative Brass Band and the NZ Police Pipe Band:
2pm, Wellington Town Hall.

Also featuring the Wellington Police Dog Team, Wellington Combined Maori Cultural Group, Te Ati Kiiwhia, Kildunne Irish Dances and a special mystery guest.

Tickets through Ticketek - ph 04 384 3840

or online www.ticketek.co.nz

(Booking fees may apply). Tickets - Adults \$20, Senior Citizens/Students \$15, Children under 12 yrs \$12, Family (2A, 2C) \$45.

Saturday 29 July 2006

Trust Porirua City Brass and

Coasters Musical Theatre Inc. present

"Last Night of the Proms",

2pm & 7.30pm at Southward Theatre,

Paraparaumu

Tickets 2pm: \$17; 7.30pm \$19 -

available from Coastland's Customer Service Desk or phone 04 902 9885

(\$3 booking fee applies to phone transactions).

Saturday August 5, 2006

Brett Baker in concert with Trust Porirua

City Brass 7.30pm at Hosanna Fellowship,

Driver Crescent, Cannons Creek, Porirua

Tickets: Waged \$15, Unwaged \$10, under 12 years free

Contact: Cheryl Godwin, 04 498 1053 or email

tickets@garrett.msg.as

Sunday August 13, 2006

Dalewool's annual Orewa Concert

2.30pm, Centrestage, Orewa.

Friday August 18 to

Sunday August 20, 2006

**Hastings Citizens' Band Celebration:
120 years of Music-making.**

August 19 & August 20, 2006

West Coast Brass Bands Association:

Regional Contest: Solo, Party and

Band Events: Motueka High School,

Assembly Hall and

Audio-Visual Room from 9.00am

Sunday September 3, 2006

WDBBA Band Contest,

9am, Southwards Theatre Paraparaumu.

Thursday Sept. 14, 2006

Last Night of the Proms.

Dalewool Auckland Brass and the

Auckland Choral Society,

7.30pm, Great Hall Auckland Town Hall.

Saturday Sept. 16 and Sunday Sept 17, 2006

Waikato B.O.P.B.B.A. Area Contest,

University of Waikato,

Performing Arts Complex, Hamilton.

Thursday October 19, 2006

Cathedral Brass: Dalewool Auckland Brass

4th Subscription Concert, 7.30pm,

St Matthews in the City, Hobson Street.

Sunday October 28, 2006

Annual Conference BBANZ, Wellington.

April 5 – 8, 2007

125 years of Brass Banding in Wanganui.

***“In fond memory: Tom Taylor:
Loving husband and father, beloved conductor.
Died May 9th, 2002”***

No, that’s not the inscription on his headstone, but it is in this spirit that the Tom Taylor Memorial Shield has been gifted by members of Levin and Districts Brass Inc. to the Brass Bands Association of New Zealand, for use at the annual National Contest.

Tom Taylor will be a familiar name to many in the brass banding fraternity. He picked up his first brass instrument at the age of ten: it was the cornet, and Tom would go on to play with the Timaru Municipal Brass Band. Tom was selected for the National Band in 1970, and engaged in a five-month tour with them.

In 1961 Tom was asked to conduct the then Levin Municipal Band and, having a passion for conducting (as well as three years’ experience with the Motueka band), he accepted. Current President of the now Levin and Districts Brass Inc, Chris Craddock (*pictured*) started as a beginner in the band in 1968. Chris enjoyed being under Tom’s tutelage, and now plays E^b Bass for the band along with his Presidential and publicity roles.

The 2006 National Contest sees the newly promoted Levin band competing in the C Grade for the first time in many years. Upon realising that the C Grade Own Choice Selection category had no trophy assigned to it, Ray Harvey of the Levin band saw a way to fulfil two needs with one item.

Ray (Life Member, Vice President, cornet player, and retired joiner) saw that by creating a memorial shield to Tom Taylor, it would not only fill an empty space in the BBANZ trophy collection, but also fulfil Levin’s desire

to create something in remembrance of Tom’s life – with some significant factors:

- Under Tom Taylor’s guidance, Levin had worked its way from D Grade to C Grade – the grade for which this shield is designated.
- He spent a period as President of the BBANZ. The shield links this to Levin and Districts Brass Inc., a band he once conducted.

Once the idea had been fostered, permission was sought from the Taylor family. Tom’s wife, Margaret, now lives in Auckland, but is a Life Member of Levin and Districts Brass Inc. Margaret and the family were more than happy to endorse the proposal, and willingly gave permission.

The photo depicts the new shield, just prior to its journey to Dunedin for the National Contest.

A fondly remembered quote of Tom’s is one from the year 2000, when he came back to Levin to conduct the band in its Centennial Performance. Tom had completely lost his hearing during an unfortunate period of poor health, and being unable to hear the band, he had to conduct along and hope that they kept up. Once he finished, he joked to them, “I have finished. Have you?”

You may have finished now, Tom ... but we still play on.

Nik Rolls

(Levin and Districts Brass, Percussion)
<http://spaces.msn.com/randomcosmos/>



Chris Craddock, President of Levin and Districts Brass, with the Tom Taylor shield.

The music teacher visited twice a week to bridge the awful gap between Dorothy and Chopin. (George Ade)

Most rock journalism is people who cannot write interviewing people who cannot talk for people who cannot read. (Frank Zappa)

ROTORUA BRASS – MUSICAL DIRECTOR WANTED

A Musical Director/Brass Educator is required for Rotorua Brass Band. This appointment has the possibility of a part or full time itinerant brass/woodwind teaching position. Rotorua is situated in the middle of the North Island and offers a great lifestyle with its recreational opportunities. The position requires a person with good organising skills and an ability to work with youth.

Please contact Glenys Searancke at (07) 3484243
or Email: g.g.searancke@clear.net.nz

FROM THE SWISS BRASS BAND ASSOCIATION...

We would like to draw your attention to the new **Composing Competition of the Swiss Brass Band Association**. The competition is open to composers under the age of 35, regardless of their nationality or residence. The latest date of posting of competition entries is **December 15, 2006**. Detailed rules as well as a contact address can be found on the following website: www.brass.ch/sbbv/.

This competition has the objective of promoting the creation of new concert music for brass bands. Prize-winning composers will receive **cash awards** of CHF 5'000., 2'000. and 1'000. Furthermore, their works may well be used as test-pieces of the **Swiss National Brass Band Championships**. This event is an exciting opportunity to present their works to a wider audience in a thriving music competition in which the best bands of the country participate.

We would like to encourage the composers amongst you who fulfil the entry requirements to participate in this competition. We're looking forward to receiving thrilling new works!

*Swiss Brass Band Association
Music Commission*

THE EXCITING FUTURE OF BESSON AND COURTOIS...

(Reproduced from *The Brass Herald* by kind permission of Philip Biggs)

News broke in January of this year that Buffet Crampon of Mantes la Ville, France, the company that has been manufacturing prestige woodwind instruments since 1825, had not only acquired the Antoine Courtois company, but also the Besson Musical Instruments brand. Philip recently visited the head offices of Buffet Crampon in Mantes le Ville and spent some time with the Company President - Paul Baronnat, Werner Duwé - Buffet's Brass Product Manager and the team at Buffet Crampon to get the story from the people themselves.

Continued from the June issue...

When asked about musicians who were Besson-endorsed at the time the Watford based company went into administration, Paul replied, "We will do the maximum to do our best to support those who have played Besson. These are early days, but both Besson and Courtois have big futures in front of them. The future of Besson and Courtois instruments is in good hands. The individual integrity of both Besson and Courtois will be maintained, I wish to assure all Besson and Courtois musicians of this. Also, instruments will not be released into the market until we know they are exactly right."

I warmed to Paul's quiet, personable and thoughtful manner. Before Buffet Crampon, Paul was an executive with RCA and before that a professional singer, working with choirs including the Chorus of the Orchestre de Paris. Paul, President of Buffet Crampon, pointed to this as a great strength and benefit as he knows and understands the mentality of musicians.

I spoke next to Werner Duwe, himself a bass trombonist of high repute, mainly in the symphonic area, but who has also 'done his bit' with brass bands when he played with the Midden Brabant Brass Band of Belgium. He explained that it was essential for Buffet Crampon to have in place the infrastructure required for such a big expansion and that an international logistical platform was being put in place, with all the necessary structure and controls that were needed to ensure the worldwide success of Besson and Courtois. "We are actually ideally placed for this," Werner commented. "We have an expansive international network. Buffet Crampon has 30 representatives in Japan, 25 in the United States and a further dozen in Europe on top of those working directly in Mantes la Ville. We are working on new warehouses to be able to cope efficiently with the addition of these brands."

"We have much confidence in both Lyndon Chapman and Tim Barrett, who will be in charge of the distribution of both Besson and Courtois in the United Kingdom," he continued. "We know them well from their days working for Boosey & Hawkes. They know the territory; they are very well experienced and well respected. We are also delighted to have engaged the services of the virtuoso soloists Roger Webster and Steven Mead. Not only will they continue to be Besson artists and clinicians but they will also greatly support Lyndon and Tim's activities in the UK."

The invitation to tour the Buffet Crampon manufacturing facility was an opportunity too good to miss. Buffet has manufactured clarinets since 1825, when Denis Buffet-Auger made them in Paris and became famous for the development of the 13-key clarinet. In 1830, Jean-Louis Buffet (Denis' son) took over the business. He married Zoé Crampon in 1836 and so the famous Buffet Crampon brand name was created in 1844 and has remained unchanged ever since. Manufacturing moved to Mantes La Ville from Paris in 1950.

I was accompanied by the ubiquitous Werner Duwe, who explained that the ongoing training in the factory is a five year process and production is divided into cells, where every employee learns all processes in that particular cell. As we 'walked the floor', Werner stated: "Buffet Crampon is in a luxury specialist manufacturing industry. The Buffet Crampon 'Tosca' GL Clarinet is widely regarded as the world leader and is the most expensive instrument of its type on the market". Massive investment has been made in computer technology in the plant, with CNC machinery and equipment much in evidence. I observe the Granadille wood being bored, to silver keys being assembled, to clarinets and oboes and brass keys to saxophones, with skill and dedication by the members of the highly skilled and motivated workforce. We followed the manufacture path all the way through to final assembly and sound testing. I was left in no doubt as to Buffet Crampon's commitment to quality in every facet of the company. This is such a positive sign for both Besson and Courtois.

Before leaving for the Gare du Nord and the Eurostar journey home, I give Messrs Paul Baronnat and Werner Duwé best wishes from *The Brass Herald* for the future success of Besson, Courtois and Buffet Crampon. They in turn send their good wishes to *The Brass Herald* and its readers and all Besson and Courtois Instrumentalists.

For more information please contact

Buffet Crampon S.A.S.

5, rue Maurice Berteaux 78711 MANTES-LA-VILLE - France

Tel.: +33 (0)1 30 98 51 30 - Fax: +33 (0)1 34 78 79 02

E-mail: info@buffetcrampon.fr - www.buffetcrampon.fr

CENTRAL DISTRICTS BRASS BAND ASSOCIATION

SOLO AND PARTY EVENTS CONTEST

Held at Huntley School, Marton on Sunday May 21, 2006

Under 13-Slow Melody

1st Cristyl Brooks (New Plymouth Brass)
 2nd Matthew Lamb (New Plymouth Brass)
 3rd Read Wheeler (Feilding Brass)

Under 15-Slow Melody

1st A. Towers (Hawera Brass)

Under 15-Air Varie

1st Stacey Randles (Brass Wanganui Auxiliary)
 2nd Cristyl Brooks (New Plymouth Brass)
 3rd Matthew Lamb (New Plymouth Brass)

Under 17-Slow Melody

1st Olivia Williams (Rangitikei Youth Brass)
 2nd Anna Smith (Rangitikei Youth Brass)
 3rd = Michael Martin (New Plymouth Brass)
 Carissa Lamb (New Plymouth Brass)

Under 17-Air Varie

1st Olivia Williams (Rangitikei Youth Brass)
 2nd Michael Martin (New Plymouth Brass)
 3rd Carissa Lamb (New Plymouth Brass)

Under 19-Slow Melody

1st Lisa Crawley (Brass Wanganui)
 2nd Bridget Walker (Brass Wanganui)
 3rd Sam Parkinson (New Plymouth Brass)

Under 19-Air Varie

1st Lisa Crawley (Brass Wanganui)
 2nd Sam Parkinson (New Plymouth Brass)
 3rd Matt Hitchings (New Plymouth Brass)

Open Slow Melody

1st David Maas (Brass Wanganui)
 2nd David Thome (Hawera Brass)
 3rd Don Brooks (New Plymouth Brass)

Novice Slow Melody

1st Chris Smith (Rangitikei Youth Brass)

Open Air Varie

1st Linda Warren (New Plymouth Brass)
 2nd Don Brooks (New Plymouth Brass)
 3rd David Rogers (Feilding Brass)

CD Championship

1st David Maas (Brass Wanganui)
 2nd Bryce Gordon (New Plymouth Brass)
 3rd Ken Austin (New Plymouth Brass)

Junior Percussion

1st T. Cameron (Hawera Brass)

Senior Duet

1st A. Jackson
 J. Eyers (Hawera Brass)

Junior Quartet

1st Emma Lovelock, Anna Smith
 Danielle Stevenson, Olivia Williams
 (Rangitikei Youth Brass)

As hosts of this event, the Rangitikei Youth Brass would like to thank those bands that attended. We congratulate the winners and applaud all of the players. Special thanks is extended to the adjudicators: Barry Cullen, Bob Hollingshead and Stewart Stainbridge. Not all sections were contested, but some very good playing was heard and the younger players are to be commended for participating.

Joy Bowra-Dean, Brian Williams (Rangitikei Youth Brass)

ST KILDA NEWS...

St Kilda Brass and their long-serving conductor Peter Adams have parted company. St Kilda's new Musical Director, Steve Miles, conducted the band at the National Contest and he will direct the band's subscription series concerts for the remainder of the year.

Two concerts have already been held following the bands successful trip to Brisbane for the Australian Nationals - a concert with Simone Rebello and an evening of Celtic Brass.

After the National Contest, the band has a concert with Black Dyke trombone soloist Brett Baker, a "Cathedral Brass" concert and a Christmas concert - as well as participating in the new South Island Brass Contest in September, which makes for a very full banding year.

CONGRATULATIONS... Jim and Elsie Rafferty celebrated their 65th Wedding Anniversary on May 31st.

WDBBA SELECTS A REPRESENTATIVE BAND

The Wellington Districts Brass Bands Association is very pleased to announce they have formed an inaugural Wellington District Representative Brass Band.

Under the Baton of Kerry Garrett from Trust Porirua City Brass Band with assistance from David Bremner, Pelorus Trust Wellington Brass Band, the Wellington District Representative Brass Band will come together for their first rehearsal on 25th June 2006.

Although the idea to form a Wellington District Representative Brass Band has been around for a few years now, this year is a good year to form one. Over recent years, bands from the Wellington District have been very successful at National Contests so the talent is definitely in the area. In 2004 saw Trust Porirua City Brass Band win the National B-Grade Championship, including Titan Hutt City Brass Band the B-Grade Sacred Hymn section.

The following year in 2005, saw Wellington District bands win three of the five National band championship titles. Levin & Districts Brass Band won the D-Grade, Pelorus Trust Wellington Youth Band the inaugural Youth Grade, and Pelorus Trust Wellington Brass Band the National B-Grade title. To complete the B-Grade tri-fecta Trust Porirua City Brass Band came second and Titan Hutt City Brass third. Masterton Youth also came third in the Youth Grade.

The opportunity to form a Representative Band came following discussions with the NZ Police Pipe Band to perform a combined concert. The NZ Police Pipe Band are an elite band with a chore of players based at the Royal New Zealand Police College. Police pipers and drummers from all over New Zealand, come to Wellington to form the balance of the band. They are one of New Zealand's top pipe bands, and travel every year to an international contest in either the USA or the UK. They regularly attend the World Pipe Band Championships in Glasgow Scotland and every other year, travel to the USA or Ireland to compete.

The concert "On the Beat", will include a bracket of music by each band, plus combined Pipes and Brass. To add further entertainment to appeal to the wider public audience there will be appearances from the NZ Police Dog Display Team, the NZ Police Maori Culture Group - Te Ati Kiwihia, Kildunne Irish Dancers and the mighty Wellington Town Hall Pipe Organ. Not forgetting a special mystery guest!

For the Wellington District Brass Bands Association, this is the perfect opportunity to show off our best players in a formal concert setting and to lift our profile to the people of Wellington and New Zealand. The members of the band will also enjoy the camaraderie of being in a Representative Band. We hope to form a band every year to either perform a concert, or travel to a district contest somewhere in New Zealand.

The combined concert "On the Beat" will be performed at the **Wellington Town Hall on Sunday 23rd July 2006 at 2pm**. Tickets are from **Ticketek, phone (04) 384 3840**, or visit www.ticketek.co.nz. We would like to thank the support of the NZ Police, the Wellington City Council and "Timeless Music 99.4Coast" The Radio Network, for making this concert possible.

Mike Sander, President WDBBA

THANK YOU



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FROM EVERYONE IN BBANZ

Kevin Dell and Graham Dick Co-managers of the National Band...

The Brass Bands Association of New Zealand is also pleased to announce the appointment of Kevin Dell and Graham Dick as co-managers of the National Band for the duration of Howard Taylor's appointment as Musical Director.

Both Kevin and Graham have served the Brass Band movement in a variety of ways, and it is the strength of their partnership in finance, administration and general banding experience that promises much for the fluent administration of the National Band, 2007 – 2009.

Kevin has spent long hours in the administration of Arts bodies such as Youth Music Festivals, Speech Competitions and many Brass Band committees. Graham's experience in management of local branches of the Export Institute of New Zealand and YMCA Recreation, among others, are indicative of his versatility and financial expertise.

Howard Taylor has indicated the partnership between Musical Director and Management is crucial to the development of the National Band. We wish these three every success in their work.

Auckland Bands Association Solo & Party Results

On Sunday 21st May, the ABA held their annual Solo & Party Contest at Alfriston College, Manurewa. This year saw a huge increase in entries (over double last year's), due in the main to many more junior entries following a Youth Band camp a few weeks earlier.

This increase meant we needed an extra hall, and the help of four adjudicators – **Mason Elliot** from Dalewood Auckland Brass (and current NZ and Australian Champion of Champions), **Denis Spurdle** (Bandmaster of the RNZAF Base Auckland Band), **Kerry Wood** (principal cornet of North Shore Brass) and **Darrell Farley** (bass trombone from Dalewood Auckland Brass).

We also needed much more help for supervising the halls, and the **ABA would like to say a huge thank you to all who gave up their time to make the very busy day run smoothly.**

Percussion Under 16

- 1st Dylan Laverick (Kumeu Aux Brass)
- 2nd Mitchell Borger (Kumeu Aux Brass)

Restricted Under 16

- 1st Cohan Chapman (Papakura City Brass)
- 2nd Mason McQuinn-Taylor (Kumeu Aux Brass)
- 3rd Lydia Alecock-Hill (Smiths Locksmiths Manukau Aux)

Restricted Over 16

- 1st Nicholas Taylor (Kumeu Brass)
- 2nd Helen Beech (Kumeu Aux Brass)

Slow Melody Under 13

- 1st Caroline Filimoehala (Auckland City Youth)
- 2nd Martha Petia (Kumeu Brass)
- 3rd Anne Filimoehala (Auckland City Youth)

Not Slow Melody Under 13

- 1st Martha Petia (Kumeu Brass)
- 2nd Reuben Rakena (Kumeu Aux Brass)
- 3rd Joshua Tagaloa (Kumeu Aux Brass)

Slow Melody Under 16

- 1st Johnathon Fuller (Papakura City Brass)
- 2nd Gemma Malungahu (Auckland City Brass)
- 3rd Linda Filimoehala (Auckland City Youth)
- 3rd Kereta Petia (Kumeu Brass)

Not Slow Melody Under 16

- 1st Gemma Malungahu (Auckland City Brass)
- 2nd Kereta Petia (Kumeu Brass)
- 3rd Johnathon Fuller (Papakura City Brass)

Slow Melody Under 19

- 1st Josh Finlay (Kumeu Brass)
- 2nd Kurt Macdonald (Dalewood Auckland Brass)
- 3rd Jordy Robertson-Bickers (Smiths Locksmiths Manukau Brass)

Not Slow Melody Under 19

- 1st Kurt Macdonald (Dalewood Auckland Brass)
- 2nd Jordy Robertson-Bickers (Smiths Locksmiths Manukau Brass)
- 3rd Patricia Robertson-Bickers (Smiths Locksmiths Manukau Brass)

Slow Melody Any Age

- 1st Steven Packer (Dalewood Auckland Brass)
- 2nd Sean Whyte (Trusts Waitakere Brass)
- 3rd Julie McKee (Trusts Waitakere Brass)

Not Slow Any Age

- 1st Carol Goss (Trusts Waitakere Brass)
- 2nd Steven Packer (Dalewood Auckland Brass)
- 3rd Luke Christianson (Smiths Locksmiths Manukau Brass)

Championship Slow

- 1st Andrew Large (Dalewood Auckland Brass)
- 2nd Andrew Leech (Auckland City Brass)
- 3rd Sergio Marshall (Trusts Waitakere Brass)

Championship Not Slow

- 1st Andrew Large (Dalewood Auckland Brass)
- 2nd Fendall Hill (Trusts Waitakere Brass)
- 3rd Andrew Leech (Auckland City Brass)

Duets Under 16

- 1st Joshua Tagaloa/Trent Tagaloa (Kumeu Aux Brass)
- 2nd Kereta Petia/Martha Petia (Kumeu Brass)

Duets Under 19

- 1st Josh Finlay/Nicholas Taylor (Kumeu Brass)

Duets Over 19

- 1st Lisa Rogers/Sergio Marshall (Trusts Waitakere Brass)
- 2nd Vickie Ward/Lisa McKinley (Band Royal NZ Artillery)

Quartets Over 19

- 1st Auckland City Brass
- 2nd Smiths Locksmiths Manukau Brass

Ensemble Over 19

- 1st Trusts Waitakere Brass
- 2nd Papakura City Brass

Special Awards

Tuffin Shield (highest points for a competitor under 11 years)
Reuben Rakena (Kumeu Aux Brass)

Sullivan Cup (highest points for a competitor under 16 years)
Johnathon Fuller (Papakura City Brass)

Conductors Cup – Kumeu Brass

St Kilda Brass

Currently No 1 ranked NZ Band (4barsrest rankings), 2nd place 2006 Australian Championships, 2006 Otago / Southland Provincial Champions, 3rd placed NZ band 2005 NZ Championships.

Busy and successful annual concert series

**Current vacancies exist for
Cornet and Eb Tuba.
Assistance offered with
relocation, accommodation
and employment.**

**Tertiary Scholarships for 2007
of \$1500 are again being
offered for 1st year students,
providing opportunities for
development with Steve Miles
and University programmes.**

Enquiries and applications to Band Manager Peter McHenry email pxm@sealord.co.nz ph 03/4545023 or the Secretary, P.O. Box 314, Dunedin



D of E

Hi all,

Contest time is upon us, and the most frequently asked question around this time is “How do I control my nerves?” Well, the great thing about us human beings is that we are all completely different. What might stress me out, might not stress you out, and how nerves affect me, might not affect you. There is no gospel according to nerves, but there are a few ways that we can help keep them under control.

Firstly, nerves are not completely bad! Ok, so they might make you a little dry, and uncomfortable, but you have to think positively about nerves. If you turned up and had no excitement or nervous energy, you would be flat as a pancake. Nerves help you stay focussed, and they can give you the edge you need to perform well. So, work with your nerves, they can really benefit you.

Secondly, nerves may affect you physically. This can be in many different ways, from a dry mouth, to slightly shaky hands, to breathing heavily, to getting a bit sweaty. The most important thing about these symptoms is to acknowledge them, and to make sure you are prepared for them. Think of them as your body trying to gear you up for a big event. I am sure Tiger Woods has butterflies in his stomach before teeing off. The important thing is to use it to your advantage.

Try to think about these things: if they are physical, say a dry mouth, drink some lemony drink, this helps produce saliva in your mouth. If it is a shaking of the hands, take some deep breaths, and stay away from the coffee! If you are getting a bit hot under the collar, go somewhere cool, find some fresh air. Everyone is different when it comes to this, you need to just find out what affects you, and then find a way to relax.

Breathing exercises are the best for controlling your heart rate. If you can

get somewhere quiet, and spend 5 minutes taking some good long breaths, this will help you immensely.

Try breathing in and out over 5 beats at a count = 60. Do this for a couple of minutes, and this will help get your heart rate down.

Most importantly though, don't focus on your nerves. Think about all the hard work you have done preparing for the contest, and how much you want to show everyone how much you have improved. Stay positive, nerves will just help give you that edge that you need to blow everyone away.

Best of luck to everyone competing.
Keep well,
Dave



It's Contest Time!

Whether you are heading to Dunedin to compete, or to support your favourite band – here's a bit of information to whet your appetite for the 126th National Championships...

Special Events...

This year's contest begins with a **seminar on contest preparation**, presented by Brett Baker from the Black Dyke Band. Basically, what to do or not do on the day. For a small charge of only \$10, this is a wonderful opportunity to get tips from one of Britain's best players.

Brett will cover topics such as:

- The Physical and mental aspects of contest preparation.
- Nervousness and how to combat it.
- What to do on a contest day - how much playing.
- What to eat and drink etc.
- How to make an impression.
- What adjudicators look for.
- Performance aspects.
- What not to do.

Invitation Slow Melody...

This event has only been part of the National Champions since 2000 but has evolved to be one of the most eagerly anticipated events. This year's field includes **Mason Elliot** (Flugel Horn) – the 2005 New Zealand Champion of Champion and winner of the 2006 Australian Champion of Champions title. Five former Champion of Champions are represented – **John Lewis**, **Trevor Bremner**, **Riki McDonnell**, **Mike Ford** and **Phillip Johnston**. 2003 British Open Solo Champion, **Alexandra Kerwin**, will be participating, as will **Kevin McMorran**, Canterbury Champion.

Australian representatives are **Amanda Casagrande** (Flugel Horn with Brisbane Excelsior) and **Kristy Rowe**, 2005 Ern Keller Baritone Champion from the Gunnedah Shire Band. The winner of the public vote on the BBANZ website was soprano player **Fendall Hill** from Auckland.

Scenic Circle Band of the Year...

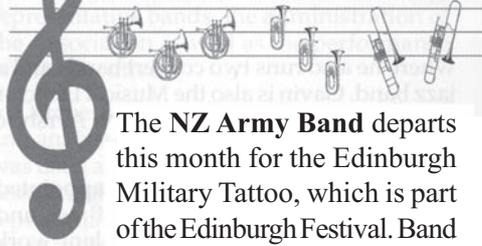
The final event of the Championships is the Band of the Year contest on Sunday afternoon. This year sees a slightly different format with only two bands, St Kilda and Woolston competing for the title as part of a variety concert. Adding the variety to this concert are guest artists All Star Brass – an international sextet including Steve Miles and Brett Baker as members and Poles Apart – a band made up of players from throughout New Zealand and Australia who got together earlier this year to record a CD featuring soloists Alexandra Kerwin and Riki McDonnell.

Results for all events will be posted on the BBANZ website – www.brassnz.co.nz throughout the contest.

See you in Dunedin

Helen Hoy
Contest Manager

Between The Bars



The **NZ Army Band** departs this month for the Edinburgh Military Tattoo, which is part of the Edinburgh Festival. Band Master Sergeant Major Dwayne Bloomfield says a touring group of 39 will perform 24 times at Edinburgh Castle throughout the month of August. This group last performed at the Tattoo in 2002 in addition to the Edinburgh Military Tattoo's performances 'Down Under' in Sydney and Wellington. "It will be a great experience for our young musicians after the hard work they have put into the display," says Bloomfield. "To perform in front of a live audience of over 200,000 alongside some of the best military musicians in the world is certainly a real buzz".

Some extreme weather has been hitting the South Island and several Australian bands people have been emailing their Kiwi colleagues to check what the weather will be like in Dunedin in July. Do they bring their snow shoes for the street march? Can we ski to / from the events? Remember, this is the first July contest in the lower South Island after a change in 2003—remember the extreme weather just before the Rotorua contest in 2003?

Similar concerns have also been expressed on the forum website set up for Australian and New Zealand band people. Check

out www.spitvalve.com.au it is a lot of fun – you can find out all the gossip and correct any wayward stories!

Another website that can interest band concert promoters is www.fuel4arts.co.nz it is dedicated to all art professionals and has some great advice, marketing tools and ideas which fit in well with one of our most frustrating cries after some of our concerts "Where were all the people?" Check it out, but you need to register.

Someone said the other day "**why aren't brass bands making the news more?**" We looked back over the last 15 months and were surprised with some of the national publicity that attracted the media to some of our national groups and events:

April 2005

National Contest in Wellington
TV One News, Concert FM Live,
National Radio
ANZAC Friday: National Youth
Brass Band, Breakfast TV

June 2005

National Band Tour: Frontline
Feature
Lack of Creative NZ funding:
Dominion Post & other dailies

July 2005

National Band results: TV 3 News
There is no doubt further publicity generated locally that has highlighted particular bands and individuals.

St Kilda Brass topped the rankings for Australasian brass bands for the first time in April, after its success in Australia and the Otago Southland Regional contest



Penny Hoosen and Damien Huynen, winners of the Junior Duet in the recently held WDBBA Competitions. (See page ten).

earlier in the year. Chris Bowman collates this ranking at www.4barsrestdownunder.com. The rankings are based only on contest participation and the results that eventuate. It is a bit like golf player rankings used worldwide. Therefore, a band that might not be so successful can still rate well from just participating. It will be interesting to see if Brisbane Excelsior will pass St Kilda after their appearance at the International Masters in England last month.

Young musician shows great promise...

It was a very successful competition at the Central Districts Brass Band Competition at Huntley School over the weekend of Sunday 21st May 2006. There is one special success story that Rangitikei Brass Band is keen to announce.

Marton's Olivia Williams, from the Rangitikei Youth Brass Band, won first place in all three of the events she entered including the U17 Slow Melody (*Demelza*), Under 17 variation (*Silver Threads Among The Gold*) and as one of the Junior Quartet (*Grandfather's Clock*).

"We are naturally very proud of Olivia but this is just a reflection of the dedication to practising her chosen instrument (the Eb Tenor horn) and it is an indication of the possibilities that await her," says her proud father, Brian Williams, one of the main organisers of the Central Brass Band Champs.

The competition hosted by Rangitikei Youth Brass, involved bands from Feilding Brass, Brass Wanganui, New Plymouth Brass, Port of Napier Brass, and Marton's own Rangitikei Youth Brass.

(source: *abridged from*: The Rangitikei District Monitor)

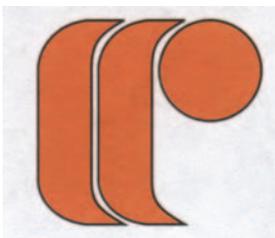
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Sousaphone, Tuba (Eb or Bb), Cornet (Bb), Bass Drum

We are family members who play together to entertain friends and ourselves.

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Wellington District Brass Band Association – Solo & Party Contest...

On Sunday 21 May 2006, the WDBBA Solo & Party contest was held at the Hutt International Boys School, Trentham. While the day started with a slight chill in the air, our saviour **Evan Sayer** arrived at the school early to ensure the heaters were on for us!

Our adjudicators for the day were **Jeff Mulraney** from Blenheim, **Davey Boyes** from Christchurch, **Robert Priday** from Masterton and **Colin Honey** from Levin. Due to unforeseen circumstances they were given very short notice of their appointments, and we are especially grateful for their willingness and expertise.

Special thanks must go to Evan Sayer, who did the lion's share of the organisation of the event, and to **Mike Sander**, President WDBBA. Thanks also to our supervisors **Trevor Cudby, Bill Platt, Kelvin Paris and Peter Jury**. (Mike and Evan also did their stint as the supervisors).

Levin & District Brass provided the manpower to setup and pack down, as well as door supervisors.

Pelorus Trust Wellington Brass looked after the catering (we now have a tradition of BBQ hamburgers, sausages, etc. – it is great!) in addition to sandwiches, slices, muffins, etc.

Cheryl Godwin, Secretary, WDBBA

Abbreviations: TPCB – Trust Porirua City Brass, PTWB- Pelorus Trust Wellington Brass, THCB- Titan Hutt City Brass, UHCC- Upper Hutt Cosmopolitan Club Brass, LDB – Levin and Districts Brass, PTYB- Pelorus Trust Youth Band, SCMS- Southland Companions Musical Society.

Open Events:

OPEN SLOW MELODY

| | | |
|---------------|------|---|
| Cheryl Godwin | TPCB | 1 |
| Clynton Payne | TPCB | 2 |
| Sally Garrett | TPCB | 3 |

OPEN AIR VARIE

| | | |
|---------------------|------|---|
| Anthony Bracegirdle | PTWB | 1 |
| Marie Rockell | TPCB | 2 |
| Russell Boyle | THCB | 3 |

VETERANS

| | | |
|---------------|------|---|
| Russell Boyle | THCB | 1 |
| Evan Prout | UHCC | 2 |

OPEN DUET

| | | |
|------------------------------------|------|---|
| John Jones & Sally Garrett | TPCB | 1 |
| Clynton Payne & Marie Rockell | TPCB | 2 |
| Justin Gulliver & James Sutherland | PTWB | 3 |

OPEN QUARTET (Small Ensemble)

| | | |
|---|------|---|
| John Jones, Sally Garrett, Clynton Payne, Marie Rockell | TPCB | 1 |
| Gary Collins, Chris Craddock, Nigel Hewitt, John Fenn | LDB | 2 |

OPEN ENSEMBLE

| | | |
|---|------|---|
| John Jones, Edrick Child, Clynton Payne, Marie Rockell, Tom Daniels | TPCB | 1 |
| Lynda Carter, Graham Sewell, Robert James, Neville Farr, Dave Conning, Richard Richardson | THCB | 2 |
| Reuben Price, Seb Taylor, Marilyn Jeffery, Don Jeffery, Norm Stewart, Chris Craddock | LDB | 3 |

Junior Events:

NOVICE

| | | |
|-------------------------------------|-----------|----|
| Laura Dawson | TPCB | 1 |
| Rachel Avison | TPCB | 2 |
| Ashleigh Smith-Lines / Mary Cordery | TPCB/PTYB | 3= |

UNDER 13 SLOW MELODY

| | | |
|------------------|------|---|
| Nicholas Garrett | TPCB | 1 |
| Preston Lyons | TPCB | 2 |
| Tim Dawson | TPCB | 3 |

UNDER 16 SLOW MELODY

| | | |
|------------------|------|---|
| Andrew Yorkstone | SCMS | 1 |
| Brent Garrett | TPCB | 2 |
| Julian Kirgan | PTYB | 3 |

UNDER 19 SLOW MELODY

| | | |
|---------------------------------|-----------|----|
| James North | UHCC | 1 |
| James Sutherland | PTYB | 2 |
| Andrew Aitken / Natalie Hormann | TPCB/SCMS | 3= |

UNDER 13 AIR VARIE

| | | |
|------------------|------|---|
| Nicholas Garrett | TPCB | 1 |
| Tim Dawson | TPCB | 2 |
| Jane Holt | TPCB | 3 |

UNDER 16 AIR VARIE

| | | |
|------------------|------|---|
| Brent Garrett | TPCB | 1 |
| Andrew Yorkstone | SCMS | 2 |
| Rachel Kaler | PTYB | 3 |

UNDER 19 AIR VARIE

| | | |
|------------------|------|---|
| James Sutherland | PTYB | 1 |
| Mark Davey | PTYB | 2 |
| James North | UHCC | 3 |

JUNIOR DUET

| | | |
|----------------------------------|------|---|
| Penny Hoosen & Damien Huynen | PTYB | 1 |
| Nicholas Garrett & Preston Lyons | TPCB | 2 |
| Takeshi Burden & Scott Rusbridge | PTYB | 3 |

JUNIOR QUARTET (Small Ensemble)

| | | |
|---|------|---|
| Preston Lyons, Ashleigh Smith-Lines, Michael Hurnen, Tim Dawson | TPCB | 1 |
| Mohi Chambers, Jeremiah Chambers, Ken Te Ohaere | TPCB | 2 |
| Nicholas Garrett, Mohi Chambers, Andrew Aitken, Brent Garrett | TPCB | 3 |

JUNIOR ENSEMBLE

| | | |
|---|------|---|
| Nicholas Garrett, Mohi Chambers, Andrew Aitken, Brent Garrett, Tim Dawson | TPCB | 1 |
|---|------|---|

OVERALL RESULTS (OPEN):

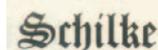
| | |
|------------|---|
| 1st Place: | Trust Porirua City Brass |
| 2nd Place: | Titan Hutt City Brass |
| 3rd Place: | Levin District & Pelorus Trust Wellington Brass |

OVERALL RESULTS (JUNIOR):

| | |
|------------|-------------------------------------|
| 1st Place: | Trust Porirua City Brass |
| 2nd Place: | Pelorus Trust Youth Band |
| 3rd Place: | Southern Companions Musical Society |



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Wagner has some lovely moments but some terrible quarters of an hour.
(Gioacchino Antonio Rossini)

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Poles Apart – CD review...

POLES APART

Doyen CD 222

Featuring Riki McDonnell and Alexandra Kerwin.

Reviewed by David Dobson

From the dramatic opening (*Hungarian Melodies*), and the first brilliant cadenza to the closing mischievous composition (*Poles Apart*), with its moments of stupendous virtuoso playing, we are treated to quality music making and interpretation. From time to time, I found myself muttering that it couldn't get any better – whereupon it did!

Dynamic variations and moods abound. No matter whether the musical is lyrical (*Shenandoah, Annie Laurie*), jazzy (*Feelin' Good*), assertive (*Sounds of the Hudson*), our soloists present sublime control – not only of dynamics, but also of intonation and style. They linger over phrases as to tease the listener, allowing rubato to dominate but never suffocate. The sense of line, of progress to a point, is never lost or even compromised.

I am a lover of music that draws from the Western Christian tradition. So I listened even more intently (were that possible) to the *Lord's Prayer* and *Ave Maria* which come late in the programme. I wanted to be convinced that the players had 'done their homework' in regards to the words. They had. Without any doubt, I heard first Riki, and then Alexandra 'singing' the music. Should I have ever doubted that they could!

The engineering of the CD has the same hallmark of quality as

the music. If one is tempted to argue that the band seems placed a little far back in terms of the aural experience, then we are required to listen more closely and discover more magic by doing so. This group of such distinguished musicians displays sensitivity and humility in the accompaniment passages that is indicative of their commitment – and of their respect for Alexandra and Riki. When the band 'lets loose', it is with panache and virtuosity (and a sense of enjoyment) that matches in every respect the quality of the soloists. It speaks volumes for the skill of the newly appointed Musical Director of the National Band of New Zealand that Howard Taylor could shape the music so well in such a short time.

The accompanying notes are meticulous and informative. An accolade is given to all the players and others associated with the recording. Alexandra and Riki explain the reasons behind their selections – and perhaps in this lies one of the explanations for the success of this CD. They are playing music which not only do they love, but which means something to them and this is conveyed repeatedly throughout the 72-minute programme.

Within those seventy-two minutes, we discover an accompanist of a skill to match the soloists. Lee Farley plays with sensitivity, and when called upon, with a virtuosity equal to that of the band, Riki, or Alexandra. Indeed, I listened to some of the music again solely to enjoy the relationship between soloist and accompanist.

Quality throughout! Add it to your collection now! And don't be too quick to stop the CD at the conclusion of the sixteenth track...

Auckland Bands Association B Section Traditional Contest Results

On Sunday 28th May, the ABA held their annual traditional contest for the B Section bands (C and D Grade).

The event was rather different this year, with a panel of 3 judges providing comments and places, but not points. The judges were Simon Kerwin (conductor of Waitakere Trusts Brass), Brent Large (conductor of North Shore Brass) and Denis Spurdle (conductor of RNZAF Band Base Auckland). The A Section event will be held later in the year.

The ABA appreciates the help of Keith and Sue Harris, Eluned van der Steeg, and Craig and Julie McKee for their help in running the contest, which was held at Long Bay College on Auckland's North Shore.

| | | | |
|-------------------|---|-----------------|--|
| Hymn | - | 1 st | Smiths Locksmiths Manukau City Brass (<i>St Lawrence</i>) |
| | | 2 nd | Auckland City Brass (<i>Crimond</i>) |
| | | 3 rd | Kumeu Brass (<i>Crimond</i>) |
| Test Piece | - | 1 st | Auckland City Brass (<i>Partita</i>) |
| | | 2 nd | Smiths Locksmiths Manukau City Brass (<i>Three Memories for Brass</i>) |
| | | 3 rd | Papakura City Brass (<i>Divertimento</i>) |
| March | - | 1 st | Smiths Locksmiths Manukau City Brass (<i>Manukau March</i>) |
| | | 2 nd | Auckland City Brass (<i>Colonel Bogey</i>) |
| | | 3 rd | Kumeu Brass (<i>Army of the Nile</i>) |
| Aggregate | - | 1 st | Smiths Locksmiths Manukau City Brass |
| | | 2 nd | Auckland City Brass |
| | | 3 rd | Papakura City Brass |

KIWIS TO THE FORE AGAIN!

23rd May 2006 saw the Brisbane Excelsior Band from Australia embark on their long awaited UK tour for the All England and International Masters in Cambridge. On the tour with the band were **Riki McDonnell**, **Alex Kerwin**, **Kevin McMorran** and one we still claim as our own: **Brent Hoy**. However, the NZ connection did not end there. All the travel was arranged by **Simon Hocking** and Simon was also the Tour Manager.

Flying Emirates via Singapore and Dubai - 3 sectors of 7 1/2 hours with one hour each in Singapore and Dubai. "Ah, shopping stops." they all thought.

Alas...Singapore 2am: most shops closed. Dubai: we landed away from the terminal and had to be bussed to the departure terminal for the next flight. By the time we got to the terminal the flight for London was being called and we had only time to queue for boarding. That was Dubai !!!!

London at midday and then 3 hour coach trip to Norwich which was to be the base for the next few days. Here the band was hosted by Cawston Brass. We had the use of the Band room and enjoyed some good rehearsals and some great social time. Friday saw a joint Concert to a very appreciative audience of 200. Perhaps this evening's highlight was the trombone player from Norwich and his playing of 'Acrobat' where the last part saw him sitting bare footed manipulating the slide with his big toe!

On Saturday we had a chance to 'walk thru' the Corn Exchange. This was arranged by Philip Biggs. We were not able to have an actual sound check as the stage show 'Blood Brothers' was showing in the evening. So the enterprising Australians burst into song: "We call Australia Home..." Did I spot Alex, Kevin and Riki singing this? Just as they finished there was an almighty scream from back stage and one of the actors came rushing on stage screaming and in tears. She was from Sydney and could not believe what she was hearing back stage in Cambridge!

Sunday 21: Whilst the Band was disappointed with its playing of the test piece "Paganini" they came a credible 10th, beating some of the better-known English and European Bands. It was a great day and there was plenty of support for the band.

Wednesday saw the band heading to Howard Taylor's home town of Plymouth.

The Hotel was directly opposite the Concert Venue, which was filled to overflowing for the "HOMECOMING" concert. In the audience there must have been all of Howard's relations, including his mum who had been up to Cambridge and also travelled to Bristol the next day for that concert as well. It was great concert with a number of stories told about Howard's younger days in Banding. We had better not mention the shaved eyebrows and half a moustache...

Saturday was the last concert and what a finale! Manchester Cathedral, with Leyland - the National Champions of the UK - conducted by Excelsior's friend Russell Gray. The Cathedral was a truly magnificent setting and the joint items with the Manchester Choral Society were a great way to end a fabulous tour.

We had time to catch up with the likes of **Bob Mulholland**, **Brett Baker** and **Mike Kilroy**, all who had made the trip to the Navigation Inn to join the band for a few drinks before we parted company to head home, or for further journeys into Europe.

Simon Hocking

Tom Williams' Percussion Discussion



Where Are the Percussionists ?

(and does anyone care?)

At this time of the year, others and I are besieged by Bands looking for extra Percussionists to get them through National Contest – and it is all too little, too late!

My observation is that many Brass Bands, after decades of evolution, are still viewing their Percussion sections as an addition to the Band, rather than an integral and vital part of the Band.

Looking towards Contest, any professional brass-player help required is organised early to ensure that the brass ranks are filled, and the need for extra Percussionists is largely ignored - relegating the need for a full complement of efficient percussionists in the Band to the 'too hard', 'not important' and 'only when desperate' baskets. At the very last minute, desperation sets in.

When you look at the fact that a good Brass Band cannot successfully operate without a good Percussion section, and there are only two types of instruments (brass and percussion) in a Band, then the Percussion section, though small in numbers by comparison, can well be considered to be half the Band. So why is that 'half' always considered as second/last in every way to the brass?

I have recently learned of a conductor who insists on hearing all the percussion parts played, even though there are not enough Percussionists in the section to be able to do this. How unrealistic is that? Would that conductor ask the Soprano to play the Flugel part because there was no Flugel player present? I do not think so!

There is a very real need for Bands to establish and maintain a fully manned, efficient Percussion team all the year round, and not to wait until someone 'turns up' or you have to get someone in to help. I appreciate that this is easier said than done, but it is essential to the completeness and the overall success of the Band in performance.

Brass players are attracted from teaching in schools, and of course there is always a number of good brass tutors within the Band to teach and encourage new recruits. My experience tells me that there are more and more students wanting to learn 'drums' in schools

and privately. Although these students are almost certainly only waiting to be 'rock stars' in the future, there will always be a few who could be lured to the ranks of 'real music', (and even be taught to read music?) What about the tutors of these students? Are they musical enough to be able to participate in Percussion activities, or to recommend that some of their students try this area of music?

Good tutoring of young and not so young Percussionists in Bands, especially in provincial towns, has always been a problem, so that when I observe some Percussionists in performance, I am too often disappointed at the lack of personal skills, musical knowledge, and organisational skills.

For many years now, BBANZ has employed a Director of Education, and in all those years, I am not aware of a single initiative towards the education and development of Percussion in Bands. This is the ultimate example of my 'percussion - poor relation' observation in paragraph 4 above.

Establishing and maintaining a full and efficient Percussion section has many rewards for all concerned. No one has ever said it was easy, and it is not. Nevertheless, with a little knowledge of the requirements and methods, and a lot of perseverance, this should be achieved.

Some time ago I put many years of experience in running fully proficient Percussion sections and ensembles into an article entitled "*Duties of a Percussion Section Leader*", and this article can be found on the website www.re-percussion.co.nz Click on 'Info', 'Articles & Advice', then 'Percussion Section Leader' for pretty well all you need to know to run a well-oiled Percussion team.

The thoughts of this article are born from long successful experience, constant observation, and many disappointments. Sadly, as I conclude these thoughts, I again come to the realisation that this quest for solutions to what I see as an ongoing problem will largely be ignored, and little or nothing will be done to change the situation as it is. But then again, hopefully and just possibly, small changes will take place that will lead to more Bands having an ongoing Percussion promotion policy. As always, I stand ready to help with any assistance I can give!

Yours in percussion,
TOM WILLIAMS

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NEW ZEALAND **m** MOUTHPIECE

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**Congratulations!
Woolston Brass
Champion A Grade
Band,
Scenic Circle
Band of the Year,
Street March
Champions, 2006**

**Congratulations!
Kevin Hickman
Champion of
Champions**

(Pictured: Kevin, with wife, Sarah)



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**The President's
Word**



I am not sure whether everybody appreciates how difficult it is to schedule the events for the National Contest. The task falls to Helen Hoy the Contest Manager and it is an unenviable one.

When applications are made to hold the contest, applicants have to give an indication of the facilities available for the contest and indeed make preliminary bookings of those facilities.

However, it is not possible to allocate events to those facilities or put the events in order until entries have closed because it is not until that time that any estimate can be made of the duration of each event. Consideration also has to be given to who will adjudicate what event and events need to be ordered in a way that enables the Association to make the best use of adjudicators' skills. Balancing of facility, event and adjudicator is quite complex.

As far as band events are concerned there is an argument for holding as many of the grades as possible in the one hall, because that focuses the contest and the people attending it on that particular place. However that will often mean that the last event (presumably the A grade bands) may run beyond midnight and that is unfair to the bands that draw the later places. Thus, it is nearly always necessary to use two halls, which has the disadvantage of splitting the audience.

All of these things are decided on an annual basis and there is no fixed plan. The numbers competing in events - both solo and party, and band - can vary quite widely from year to year, depending upon the test piece and the location of the contest.

Attendances at band test piece events have not been high for a number of years, but over the last two or three years attendances at own choice events have also dropped. There are probably many reasons, but it is unfortunate. It is particularly unfortunate that attendance at the A grade own choice event has

**CALENDAR
OF EVENTS**

Friday 18th August

Just Jazz: Brett Baker in concert with Canterbury Foundation Brass.

Special guests: Janine Bailey and Barry Brinson. 7:30pm, Salvation Army Citadel, Durham Street.

Sunday August 20, 2006

Hastings Citizens' Band Celebration: 120 years of Music-making.

Saturday 19 August and Sunday 20 August

West Coast Brass Bands Association:

Regional Contest: Solo, Party and Band Events: Motueka High School, Assembly Hall and Audio-Visual Room from 9.00am

Sunday September 3, 2006

WDBBA Band Contest, 9am, Southwards Theatre, Paraparaumu.

Thursday Sept. 14, 2006

Last Night of the Proms.

Dalewool Auckland Brass and the Auckland Choral Society, 7.30pm, Great Hall Auckland Town Hall.

Saturday Sept. 16 and Sunday Sept 17, 2006

Waikato B.O.P.B.A. Area Contest, University of Waikato, Performing Arts Complex, Hamilton.

Thursday October 19, 2006

Cathedral Brass: Dalewool Auckland Brass 4th Subscription Concert, 7.30pm, St Matthews in the City, Hobson Street.
Sunday October 28, 2006
Annual Conference BBANZ, Wellington.

dropped because this is the final event of the contest and it would be preferable for the contest to close on a "high".

One way of remedying this is not to announce any band results or award any prizes until the end of the A grade. That would mean all competing bands, no matter what their grade, would have to attend the final event to find out their results. I understand that is what happens in some European countries. I am uncertain whether it would be a popular decision here, but if you have views about it, then we would be pleased to hear them.

K. S. Dell

CONGRATULATIONS ADDINGTON BRASS...

Winners of the B grade Championship, 2006.



Graeme Bremner...
Winner Masters , and Champion Drum Major.

CONGRATULATIONS TAURANGA CITY SILVER...

Winners of the C Grade Championship, 2006



Roanna Cooper...
Percussionist Extraordinaire.



John Lewis...
Winner Invitation Slow Melody.
(With visiting Adjudicator, Brett Baker)

Woolston Brass appoints new Musical Director...



Woolston Brass has great pleasure in announcing the appointment of their new Musical Director: local musician **Graham Hickman**.

With a raft of quality applicants from Great Britain, Canada, Australia and New Zealand

the band was spoilt for choice. Mr Hickman was selected after a selection process including a rigorous series of auditions.

An accomplished Musical Director Mr Hickman has extensive conducting experience with orchestras, jazz bands, choirs, concert bands and brass bands, including five years as the professional conductor of the world renowned New Zealand Army Band.

As a performer, Mr Hickman possesses a diverse musical background. Holding national titles on cornet and Flugel horn, he has performed with groups as varied as the New Zealand

Symphony Orchestra, the National Band of New Zealand and the Victoria Big Band. He has toured extensively with various musical organisations, and has tutored and adjudicated nationally and internationally.

Woolston Brass, as one of Christchurch's most established amateur arts institutions, has a proud history of community involvement: both in supporting the development of local musicians and in providing high quality musical performance to the people of Canterbury. The band has an extensive success record in contesting, both regionally and nationally, and is currently the Champion Brass Band of New Zealand.

Graham Hickman: "I am obviously thrilled with the appointment. Woolston are the Crusaders of the brass band movement and this appointment has been a goal of mine for many years. They *are* the most successful brass band in the country and I'm looking forward to working with them... to continue their proud tradition of quality performance."

Band member Patrick McCarthy said of the appointment: "As an ex-member of Woolston Brass, Graham understands the proud traditions and living history the band possesses. Although he is following in the footsteps of the most successful Musical Director (David Gallaher) Woolston has experienced, Graham's background of versatility and professionalism will ensure the band's momentum, which is what any successful organisation strives for".

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Woolston Wins Championship – Gunnedah Wins Praise...

Who had heard of the small town of Gunnedah in northern NSW before the Dunedin contest?

The 2006 National Championships will certainly be remembered for the impact made on it by the Gunnedah Shire Band and its dynamic musical director, **Jason Katsikaris**. The band's performance of the test piece, *Between the Moon and Mexico*, and their own choice, *Journey to the Centre of the Earth*, brought the entire audience to their feet in acknowledgement of some of the most exciting playing heard on a contest stage. This ovation was much to the delight of the Gunnedah supporters who numbered more than thirty, including the town mayor, the town crier and their own film crew.

Gunnedah Band has risen rapidly through the grades. They won the Australian C Grade Championships in 2003, followed by a win in the B Grade in 2005. Last year the band was promoted to A Grade and immediately won the NSW State Championships. While much of the credit for their contest performance goes to their contest conductor Jason Katsikaris, bandmaster **Lawrence Rowe** builds the foundation for the success of the band on solid teaching and training.

But Gunnedah did not win the Championship – that honour went to Woolston Brass and their musical director **David Gallaher**. Woolston's win in the Sacred Item with an eight point lead over fifth placed Gunnedah, along with third placing in the test and second in the own choice gave the band the Championship title. While David and the band are a little bemused by the nature of their win, they will take it and add it to their impressive record over the last ten years under David's leadership which has gained the band five national championships. In addition, Woolston, under David's leadership, has come second on four occasions and has won six Entertainment Band of the Year national titles. Congratulations to Woolston Brass on its win and best wishes to David Gallaher on his retirement from the band after a very successful ten-year tenure.

Congratulations to Woolston's principal cornet **Kevin Hickman**. What a contest he had! Kevin was a member of the winning Quartet, winner of the Cornet Championship and Champion of Champions, joint winner (with percussionist Roanna Cooper) of the best soloist at the "Band of the Year" event and Principal Cornet of the Champion Band of NZ.

The B Grade Championship was won by Addington Brass, with Tauranga Brass taking home the C Grade title. Results from all contest events will be found on pages six and seven of this issue.



David Gallaher...
10 years at the top with Woolston.

Behind the scenes...

It was an anxious time for soloists from the Auckland bands on Wednesday morning as they arrived at the airport to find that all flights to Dunedin were cancelled. (Here was some reminder of last year's Contest!) After a very long day, they made it to Dunedin in time to compete in the Open Duet although they missed the Ensemble and Junior solos. More stress followed for Invitation Slow Melody competitors **Mason Elliot** and **Fendall Hill**. Although they arrived mid afternoon their uniforms and instruments didn't turn up until 7 pm - half an hour before the draw.

New Trophies...

The **Tom Taylor Memorial Shield** for the winning band in the C Grade Own Choice was presented to the 2006 winners Tauranga Brass by Tom's son **Brett Taylor**. The shield was donated to the Band Association by the Levin & Districts Band who were close to winning the shield themselves with a second place in the own choice event. (This represented a pretty good result for Levin in their first contest in the C Grade.)

Another new trophy was donated (at the contest) by the **Christiansen Family** of Howick. This was to be presented to the winning soloist in the Youth Grade entertainment programme. Because of the lack of entries in the Youth Grade the one remaining band, Pelorus Trust Wellington Youth Brass, decided not to perform an entertainment programme opting instead for standard contest events: own choice selection, sacred item and stage march. The trophy thus went to a leading soloist in the own choice selection. Adjudicator Brett Baker awarded it to the band's Flugel Horn player - **Sophie Ivory**.

Brett Baker, our guest adjudicator from the UK had the unusual knack of being involved in events that ran very late. Upon finishing judging in his first event on Wednesday he commented how well everything was running to time – just as one of the solo halls ground to a complete halt – resulting in his next event starting an hour later than scheduled! Unfortunately the same thing happened when he judged the next day – although it was only half an hour late that time. On Friday, Brett only just made it in time to judge the D and Youth Grade events because of the lateness of the Street March. Fortunately, as he was walking up the hill with his trombone, a couple in a car who wanted directions to Kavanagh College kindly gave Brett a ride.

How many computers are needed run a National Championships? For those of you who found the contest office at the University you may have concluded that at least 30 were required. The office was a seminar room fitted out with computers on the all desks around the walls. The truth is that only five laptops were actually in use. r

continued on page 15

Results from the 126th New Zealand National Brass Band Championships: Dunedin 5th to 9th July 2006...

Junior Solos

Under 15 Group 1 - Cornets

| | | |
|------------------|--|----|
| Laura Settle | Tauranga City Silver Band | 91 |
| Megan Gooding | Ascot Park Hotel of Invercargill Auxiliary Brass | 90 |
| Nicholas Garrett | Trust Porirua City Brass | 89 |

Under 15 Group 2 – All other instruments

| | | |
|-------------------|--|----|
| Mitchell Spence | Tasman Eastern Bay of Plenty Brass | 81 |
| William Struthers | Alpine Energy Timaru Brass | 79 |
| Connor Ellison | Ascot Park Hotel of Invercargill Auxiliary Brass | 78 |

Under 15 Group 3 - Percussion

| | | |
|-----------------|------------------------------------|----|
| Alexa Halvorsen | Tasman Eastern Bay of Plenty Brass | 86 |
|-----------------|------------------------------------|----|

Junior Cornet

| | | |
|-------------------|----------------|----|
| Jennifer Magoulas | Kew Band, Aus | 95 |
| Slade Hocking | Woolston Brass | 94 |
| Stacey Ward | St Kilda Brass | 92 |

Junior Horn

| | | |
|---------------|-----------------------------|----|
| Lisa Crawley | Brass Wanganui | 94 |
| Emma Caunter | Castle Trust Hamilton Brass | 92 |
| Roseanna Dale | Woolston Brass | 90 |

Junior Trombone

| | | |
|--------------------|--------------------------------------|----|
| Mark Davey | Pelorus Trust Wellington Youth Brass | 89 |
| Trent Hamilton | Oamaru Garrison Band | 88 |
| Jonathan Greenwell | Brass Wanganui | 87 |

Junior Euphonium

| | | |
|---------------|--|----|
| Blair Mason | Westport Municipal Band | 86 |
| Logan Hampton | Ascot Park Hotel Brass of Invercargill | 81 |
| Andrew Jones | Woolston Junior Band | 80 |

Junior Bass

| | | |
|--------------|--|----|
| Vinny Jervis | Castle Trust Hamilton Brass | 93 |
| Sam Pinder | Alpine Energy Timaru Brass | 88 |
| John Calder | Ascot Park Hotel Brass of Invercargill | 86 |

Junior Percussion

| | | |
|-------------|----------------------|----|
| Ben Garland | Port of Napier Brass | 88 |
| Emma Powell | Addington Brass | 87 |

Junior Champion of Champions

| | | |
|-------------------|-----------------------------|-----|
| Jennifer Magoulas | Kew Band, Aus | 1st |
| Vinny Jervis | Castle Trust Hamilton Brass | 2nd |
| Blair Mason | Westport Municipal | 3rd |

Junior Ensembles

Junior Duet

| | |
|---------------------------------|----|
| Castle Trust Hamilton Brass | 83 |
| Marlborough District Brass No 3 | 81 |
| Marlborough District Brass No 2 | 80 |

Junior Quartet

| | |
|------------------------------------|----|
| Castle Trust Hamilton Brass | 90 |
| Marlborough District Brass No 1 | 85 |
| Tasman Eastern Bay of Plenty Brass | 82 |

Open Solos

Soprano Cornet

| | | |
|------------------|----------------------------------|----|
| Mark Fitzpatrick | Bell Post Hill Concert Band, Aus | 94 |
| Marcus Salone | Gunnedah Shire Band, Aus | 93 |
| Fendall Hill | Dalewood Auckland Brass | 92 |

Championship Cornet

| | | |
|------------------|----------------------------|----|
| Kevin Hickman | Woolston Brass | 95 |
| John Lewis | St Kilda Brass | 94 |
| Trevor Bremner | Nelson City Brass | 93 |
| Alexandra Kerwin | Marlborough District Brass | 93 |

Amateur Cornet

| | | |
|---------------|----------------------------------|----|
| Anthony Smith | Woolston Brass | 97 |
| Hamish Miller | St Kilda Brass | 96 |
| Tony Lashmar | South Brisbane Federal Band, Aus | 95 |

Flugel Horn

| | | |
|-------------------|-------------------------|----|
| Mason Elliot | Dalewood Auckland Brass | 92 |
| Amanda Casagrande | Brisbane Excelsior, Aus | 91 |
| Martin Kibble | St Kilda Brass | 89 |

Tenor Horn

| | | |
|--------------|--------------------------|----|
| Steve Ridler | Brisbane Excelsior, Aus | 96 |
| Bill Vail | Woolston Brass | 94 |
| Bruce Myers | Gunnedah Shire Band, Aus | 93 |

Baritone

| | | |
|----------------|-----------------------------|----|
| Kristy Rowe | Gunnedah Shire Band, Aus | 95 |
| David Mallett | Canterbury Foundation Brass | 94 |
| Ross Gerritsen | Dalewood Auckland Brass | 93 |

Tenor Trombone

| | | |
|----------------|--|----|
| David Chaulk | Woolston Brass | 98 |
| Kieran Byrne | Marlborough District Brass | 95 |
| Blair Sinclair | Ascot Park Hotel Brass of Invercargill | 93 |

Bass Trombone

| | | |
|----------------|-----------------------------|----|
| Russell Boyle | Titan Hutt City Brass | 87 |
| Darrell Farley | Dalewood Auckland Brass | 86 |
| Hayden Randall | Canterbury Foundation Brass | 84 |

Euphonium

| | | |
|------------------|----------------------------|----|
| Riki McDonnell | Marlborough District Brass | 96 |
| Danny Alexander | Gunnedah Shire Band, Aus | 94 |
| Patrik Randefalk | Woolston Brass | 93 |

Eb Bass

| | | |
|-------------|--------------------------|----|
| Adam Arnold | Gunnedah Shire Band, Aus | 92 |
| Julie Woods | Brisbane Excelsior, Aus | 91 |
| Steven Ford | Kew Band, Aus | 90 |

Bb Bass

| | | |
|------------------|----------------------------|----|
| Phillip Johnston | Woolston Brass | 94 |
| Leigh Martin | Woolston Brass | 88 |
| David Johnstone | Marlborough District Brass | 82 |

Percussion Championship

| | | |
|---------------|--------------------------|----|
| Roanna Cooper | Woolston Brass | 91 |
| Adam Dickson | Gunnedah Shire Band, Aus | 86 |
| Leon Duncan | Kew Band, Aus | 71 |

Masters

| | | |
|----------------|-----------------------------|----|
| Graeme Bremner | Woolston Brass | 95 |
| Bob Grimwood | Canterbury Foundation Brass | 94 |
| Keith Jennings | Port of Napier Brass | 93 |
| David Johnston | Marlborough District Brass | 93 |

Masters Age Group Winners

| | |
|--------------------------------|-----------------------------|
| 55 to 64 years: Graeme Bremner | Woolston Brass |
| 65 to 74 years: Bob Grimwood | Canterbury Foundation Brass |
| 75 years plus: Fred Knopp | Kaikorai Metropolitan Brass |

Champion of Champions

| | | |
|---------------|-------------------------|-----|
| Kevin Hickman | Woolston Brass | 1st |
| Roanna Cooper | Woolston Brass | 2nd |
| Mason Elliot | Dalewood Auckland Brass | 3rd |

Invitation Slow Melody

| | | |
|----------------|----------------------------|-----|
| John Lewis | St Kilda Brass | 1st |
| Trevor Bremner | Nelson City Brass | 2nd |
| Riki McDonnell | Marlborough District Brass | 3rd |

Open Ensembles

Duet

| | |
|--|----|
| Woolston Brass | 91 |
| Ascot Park Hotel Brass of Invercargill | 90 |
| Dalewood Auckland Brass | 89 |

| | |
|------------------------------------|----|
| Ensemble A (3 to 5 players) | |
| Woolston Brass No 1 | 96 |
| Castle Trust Hamilton Brass | 95 |
| Woolston Brass No 2 | 92 |

| | |
|--|----|
| Ensemble A (3 to 5 players) Section 2 | |
| Levin & Districts Brass No1 | 90 |

| | |
|-------------------------------------|----|
| Ensemble B (6 to 12 players) | |
| Titan Hutt City Brass | 87 |
| Levin & Districts Brass No 2 | 85 |
| Levin & Districts Brass No 1 | 84 |

Special Awards

Dunedin Ladies Brass Band Trophy – awarded to the woman soloist gaining the highest points
Kristy Rowe, Gunnedah Shire Band and Jennifer Magoulas, Kew Band

The Pat Cole Medal – awarded to the youngest winning soloist in an Open Event.
Kristy Rowe Gunnedah Shire Band

Administrator of the Year –
Kevin McMorran Nominated by Canterbury Foundation Brass

Accompanist of the Year
June Higham Nominated by Castle Trust Hamilton Brass

Band Events

| | |
|--|----|
| A Grade | |
| Sacred Item | |
| 1 Woolston Brass Lo, He Comes with Clouds Descending | 98 |
| 2 Dalewood Auckland Brass I'll Walk with God | 97 |
| 3 Kew Band Hymn for Diana | 96 |

| | |
|---|-----|
| Test Selection | |
| Between the Moon and Mexico by Philip Sparke | |
| 1 Gunnedah Shire Band | 147 |
| 2 Dalewood Auckland Brass | 146 |
| 3 Woolston Brass | 144 |

Winning Soloist in the Test Selection
John Lewis St Kilda Brass

| | |
|--|-----|
| Own Choice Selection | |
| 1 Gunnedah Shire Band Journey to the Centre of the Earth | 148 |
| 2 Woolston Brass Extreme Makeover | 147 |
| 3 Kew Band Extreme Makeover | 146 |

| | |
|--|-----|
| Championship | |
| 1 Woolston Brass - David Gallaher | 389 |
| 2 Dalewood Auckland Brass - Nigel Weeks | 388 |
| 3 Gunnedah Shire Band – Jason Katsikaris | 385 |

| | |
|--|----|
| B Grade | |
| Sacred Item | |
| 1 Castle Trust Hamilton Brass Wolvercote | 94 |
| 2 Trust Porirua City Brass Abide with me | 93 |
| 3 Addington Brass In Perfect Peace | 92 |

| | |
|-------------------------------------|-----|
| Test Selection | |
| Galdhopiggen by Simon Kerwin | |
| 1 Castle Trust Hamilton Brass | 144 |
| 2 Addington Brass | 142 |
| 3 Trust Porirua City Brass | 141 |

| | |
|--|-----|
| Own Choice Selection | |
| 1 Addington Brass Coventry Variations | 144 |
| 2 Alpine Energy Timaru Brass Inspiration | 142 |
| 3 Port of Napier Brass Blazon | 140 |

| | |
|--|-----|
| Championship | |
| 1 Addington Brass: Iaan Wilson | 378 |
| 2 Castle Trust Hamilton Brass: Gary Bilton | 374 |
| 3= Trust Porirua City Brass: Kerry Garrett | 371 |
| 3= Port of Napier Brass: David Oswin | 371 |

| | |
|--|----|
| C Grade | |
| Sacred Item | |
| 1 Smiths Locksmiths Manukau City Brass St Laurence | 80 |
| 2 Ascot Park Hotel of Invercargill Auxiliary Brass Mid All the Traffic | 78 |
| 3= Auckland City Brass Crimond | 76 |
| 3= Tauranga City Silver Swedish Folk Song | 76 |

| | |
|--|-----|
| Test Selection | |
| Dimensions by Peter Graham | |
| 1 Smiths Locksmiths Manukau City Brass | 136 |
| 2 Tauranga City Silver | 135 |
| 3 Auckland City Brass | 132 |

| | |
|--|-----|
| Own Choice Selection | |
| 1 Tauranga City Silver Three Saints | 137 |
| 2 Levin & Districts Brass Seven Wonders | 133 |
| 3 Auckland City Brass Partita for Brass Band | 132 |

| | |
|---|-----|
| Championship | |
| 1 Tauranga City Silver – Grant Langdon | 348 |
| 2 Smiths Locksmiths Manukau City Brass – Graeme Brown | 346 |
| 3 Auckland City Brass – Andrew Leach | 340 |

| | |
|---|-----|
| D Grade | |
| Roxburgh Pioneer Generation Brass – Alastair Monteath | |
| Sacred Item The Day Thou Gavest | 90 |
| Own Choice Selection Oregon | 140 |
| Stage March Men of Harlech | 140 |
| Championship | 370 |

| | |
|--|-----|
| Youth Grade Contest | |
| Pelorus Trust Wellington Youth Brass – Aaron Lloyd | |
| Sacred Item Moscow | 90 |
| Own Choice Selection Confluence | 140 |
| Stage March Midwest March | 138 |
| Championship | 368 |

Winning soloist in the Own Choice Selection
Sophie Ivory Flugel Horn

| | |
|---------------------------------------|--|
| Scenic Circle Band of the Year | |
| 1 Woolston Brass – David Gallaher | |
| 2 St Kilda Brass – Steve Miles | |

Winning Soloist in the Band of the Year
Kevin Hickman & Roanna Cooper Woolston Brass

| | |
|---|-------|
| Street March | |
| A Grade | |
| 1 Woolston Brass – Graeme Bremner | 500.5 |
| 2 Canterbury Foundation Brass - Todd Turner | 489 |
| 3 St Kilda Brass – Peter McHenry | 480.5 |

| | |
|---|-------|
| B Grade | |
| 1 Castle Trust Hamilton Brass – Moses Cherrington | 451 |
| 2 Port of Napier Brass – John Everitt | 447 |
| 3 Titan Hutt City Brass – John Hinton | 442.5 |

| | |
|--|-----|
| C Grade | |
| 1 Tauranga City Silver – Graeme Thomas | 380 |
| 2 Westport Municipal – Ray Moroney | 374 |
| 3 Te Awamutu Brass – Yvonne Cullen | 365 |

| | |
|--|-------|
| Youth Grade | |
| 1 Pelorus Trust Wellington Youth Brass – Ant Bracegirdle | 331.5 |

Champion Drum Major
Graeme Bremner Woolston Brass

Woolworths Challenge Trophy – awarded to the band with the highest points in the Street March, other than an A Grade

Castle Trust Hamilton Brass

On page six of the July edition of NZ Mouthpiece there appeared an article about St Kilda Brass.

It could be construed from the article that Peter Adams and St Kilda parted company inimically. St Kilda and Peter Adams have not parted company and in fact, Peter was involved in a conducting role at the 2006 Nationals and he continues to have an ongoing involvement with the band.

NZ Mouthpiece is very happy to set the record straight and apologises for any embarrassment caused to Peter or the band.

Sophie Ivory - Flugel Horn, Pelorus Trust Wellington Youth Band. Inaugural winner of the Victor Kenneth Christiansen Cup, 2006

(Notes by Max Christiansen)

My father and I agreed that our family would like to donate a cup for the winner of Youth Grade Contest soloist in memory of my grandfather, Victor Kenneth Christiansen who was the conductor of Patea Municipal from 1933 until they disbanded. He then moved on to Wanganui Garrison where he did some teaching.

Victor passed away a few years ago while living in Matamata.

My son Luke won the Youth Grade Contest while playing for Masterton Youth Band last year and we thought it would be an appropriate time to donate a cup in Granddad's memory.

Luke and I are members of Smiths Locksmiths Manukau City Brass and brought the **Victor Kenneth Christiansen Cup** down with us to be donated starting this year.

Victor came from a large musical family living in Patea. He was a cornet player who along with his younger brother, Russell, a bass trombone player, founded the Patea Band in the mid-thirties. Russell served in the Army Band as a bass trombone player during the war. My father Darcy joined Victor in the band as a trombone player along with his brother Cedric, a cornet player. The band did well in the 1940 Centenary contest.

After the Patea band disbanded, Victor moved on to do some teaching with the Wanganui Garrison Band. Cedric stayed in the army band serving in Malaya. Darcy moved to Masterton Municipal on 1st Trombone where he still plays today along with my brother Neil who is a bass trombone player. I played

with them as a teenager on 2nd Trombone. I now play with Smiths Locksmiths Manukau Brass on 2nd trombone, with my son Luke leading the section on 1st trombone. Luke played for the Masterton Youth Band last year winning the Youth Grade Soloist section. Our family sends its congratulations to Sophie in winning the Trophy. Well done!

The Icing On The Cake...

National Contest 2006: We were competing third to last in the 'B' grade Sacred Item and Test piece. On completion we were transported by bus to our 'digs,' where we changed into marching uniform and then straight back on the bus.

No time for lunch (moan, moan).

But wait! My Aunty Mary, a Dunedin resident (84 going on 64) had made us a chocolate cake. Cut into at the door of the bus, the finger lickin' delicacy disappeared down to the Tupperware in seconds.

Stepping off on the Street March in Downtown Dunedin, we felt confident under the capable leadership of Drum Major Moses Cherrington. We performed like a well-oiled machine – no great pile-up on the second change of direction, as in our last effort (bad memories never fade).

Surprise, Surprise! This time we won!

Thanks Moses, we could not have done it without you.

As for Aunty Mary, well she confessed to me later that she drops a little brandy into the icing of her chocolate cakes.

Our 2006 success was surely the 'Icing On The Cake!'

Lorene Elliot, Castle Trust Hamilton Brass

Future Looks Bright For Hamilton...

Castle Trust Hamilton Brass has a bright future, given the results their junior players achieved in the Solo & Party events in Dunedin.

In the Junior events, Castle Trust Hamilton Brass was the most successful band at the Championships. All of the players in the band eligible to enter junior events were playing and every one of them left with a medal.

Vinny Jervis showed his class once again by winning the Junior Bass section for the second year in a row, and it took an Australian (**Jennifer Magoulas**) to beat him as he defended his Junior Champion of Champions title.

continued on page 19



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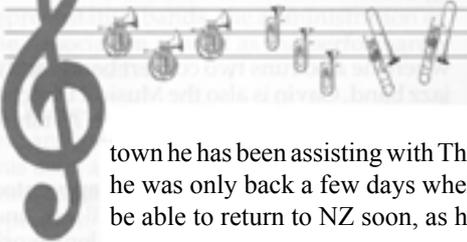
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Between The Bars



Due to NZSO commitments **Titan Hutt City Brass** chose to use two conductors at the recent Nationals in Dunedin. **Mark Carter** (sub principal trumpet with the NZSO) took the band in the hymn and test for the Friday, then departed for the remainder of the NZSO tour, while **Bruce Roberts** took the band on the Saturday own choice.

While **Gavin Lindsay** might have parted company with Dalewool Auckland Brass, across town he has been assisting with The Trusts Waitakere City Brass. After spending time with his new grandson in Scotland recently, he was only back a few days when his mother suffered a stroke and Gavin had to return to Scotland. All hope that Gavin will be able to return to NZ soon, as he is booked for judging the Canterbury and Wellington regional contests in September.

The Trust Waitakere City Brass (Simon Kerwin) tour of Britain has been firmed up, with the band in concert with Faireys, the Scottish Co-op Band and Hepworth Band. They will conclude their tour at the famous Dobcross Band Club with guest soloist, David Morris, world whistling champion. They will also be competing at the Swiss Open Contest on Sept 23rd in Lucerne's Concert Hall. The band has recently welcomed euphonium player **Kathleen Heath** from Scotland. Kathleen is teaching in the Auckland area.

The **Brass Bands Association of New Zealand** had record hits on its website www.brassnz.co.nz during July as people from around the world logged on to find the results from the 126th NZ National Brass Band Championships. With over 5000 visits and 80,000 hits, the biggest referrer was Google followed by 4barsrest and Spitvalve websites. Interestingly 7% of the hits were from the USA and 18% from Australia. Webmaster Amanda Casagrande had results on the site straight from the contest office, so it was the first site to get full results for every event, including photos and daily updates.

The **Regent Theatre** in Dunedin was the base for the A and B grade events as well as the Scenic Circle Hotels Band of the Year. At what other venue in the world can you take your beer, wine or coffee into the auditorium? Band supporters, players and anyone enjoyed a tittle while watching their favourite band perform on stage. Surely, this has to be a first for a brass band contest?

This month the **National Secondary Schools Brass Band** assembled in Wellington at the Silverstream Retreat. Musical Director Simon Kerwin, along with joint managers Alexandra Kerwin and Evan Sayer provided the mainstay of the administration and creative teams. Over 60 musicians descended on the Upper Hutt venue. Highlights included a Master Class from Black Dyke trombone player Brett Baker and a conductor's seminar for all players from Simon, who was assisted throughout the course by tutors from Wellington, Blenheim and Christchurch. The band performed at a concert in the Upper Hutt Cosmopolitan Club on Sunday evening, 6th August.



Top: CASTLE TRUST HAMILTON BRASS: Winners B Grade Street March

(Photo courtesy Pauline Edwards)

Centre: WOOLSTON BRASS: Winners A Grade Street March

(Photo courtesy Pauline Edwards)

Bottom: TAURANGA CITY SILVER: Winners C Grade Street March

(Photo courtesy Elizabeth Sturt)

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Tom Williams' Percussion Discussion



Roanna Reigns !

Woolston's Roanna Cooper showed again what a great percussionist, musician and performer she is at the recently concluded National Brass Band Championships in Dunedin.

Starting with overcoming two very good Australian percussionists from the Kew and Gunnedah Bands in the Open Percussion Solo event, she went on to come second in the Champion of Champions (against the top 13 brass soloists), performed a very effective marimba cadenza in her band's Own Choice selection and then topped the week off by being awarded first equal soloist in the Band of the Year Contest.

An Honours Graduate at Canterbury University, Roanna continually performs at the highest level of capability, and is a wonderful example to other percussionists and musicians in general of just what can be achieved in percussion performance.

Contest Percussion Solo Events:

A good number of people provided an adequate audience to witness and enjoy the 'wonder' of this competition for percussion soloists. With the three disciplines of Timpani, Mallet Keyboards, and Multiple Percussion own choice music played by each contestant, there was plenty of interest and entertainment for all.

Judged in three sections the Under 15 Solo was claimed by the only contestant **Alexa Holvorsen** of Tasman Eastern Bay of Plenty Brass. This Band continues to present young percussionists for competition, and it was great to observe their conductor **Alan Spence** giving his assistance in setting up and guiding Alexa in her performance.

The Junior Percussion Solo was won by last year's winner **Ben Garland**, of Port of Napier Brass, with newcomer **Emma Powell**, of Addington Brass, coming a close second in her first start.

The Junior events were judged by the highly competent Dunedin percussionist **Robert Craigie**, of Mosgiel Brass and St Kilda Brass, and supervised by **Marilyn Edgecombe** of Hamilton.

All works played were interesting and demanding in their complexity and it was great to see these young percussionists tackling this competition. Some lack of good basic percussive techniques left me a little disappointed, and again points out the lack of

good percussion education available to these promising young people.

The Open Percussion Solo displayed a high level of percussive skills and performance by three percussionists who are almost certainly percussion students or graduates at University. This percussion music was 'out-of-sight' of performances of yesteryear, and had me concerned for the average brass band percussionist who might consider competing in this event.

It was certainly a first, and highly appropriate, that this top-notch field should be judged by the Contest Chief Music Adjudicator, **Kenneth Young** and supervised by the Contest Manager, **Helen Hoy**.

The Spirit of Percussion certainly prevailed over these percussion events, with the logistical nightmare of transporting, setting up and breaking down of the many instruments required being eased by the considerable co-operation between competitors and the many helpers involved. Instrument items and accessories were borrowed and loaned in a true spirit of co-operation, and everyone was generally helpful.

No Percussion Ensembles – Sad to relate, but not one turned up this year. I guess it's all too hard! This is a pity, because of the great value that a percussion ensemble can be to a Band. (See the March & April *NZ Mouthpiece* articles for more information on this subject).

Conclusions

This was a good half-day of percussion demonstration/competition, and I applaud the four New Zealand and two Australian competitors for their expertise, and for their effort in just being there to compete.

The fact remains however that there were only four NZ competitors over three sections of National Competition, and that Brass Bands are still not doing enough to promote their young percussionists towards excellence in performance. What a great investment that would be!

Quotes from Contest –

A brass player leaving the percussion solo events – "Very good, but where's the tune?"

An Auckland tenor horn player cautioning the people following behind – "Mind the mess, my ice cream fell out of my beer glass".

Happy post-Contest relaxing
Yours in percussion,
TOM WILLIAMS

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D of E

Hi all,

I hope you have all recovered from the contest. Congratulations to all that competed, and especially to those who took home prizes. Special congratulations to Dave Gallaher and the Woolston band for taking out the A grade. Dave is stepping down from the conducting job, and he has done an amazing job in lifting the playing, and profile of Brass Bands in this country, from all Woolston's success to his conducting of two very fine National Bands here and abroad. We should all be inspired by Dave's commitment to this organisation, and it is great that he could finish with Woolston on such a high note. Well done Dave!

I was only able to be at the contest for one day this year, and managed to hear some Junior Solos on that day as well as the Slow Melody night. What an event the Slow Melody night has turned into: great music, fantastic players. To me it is now one of the highlights of the contest. One thing that struck me listening to Junior Solos and then the Slow Melodies was the tuning process before performances. Some chose not to tune up, some chose to tune themselves, and some had teachers or conductors to help them tune.

I have one piece of advice for young players competing in these types of contests. If you are unsure of your tuning,

get someone to help you. I see many teachers tuning their students with a tuner, which is fine, if the piano is at the same pitch! Make sure that you get someone with a good ear to help you. In the heat of the moment, nerves are a little high, and sometimes your ears can play tricks on you. Having someone there to help you just gives you the security to know that it's going to be right.

It is important that you continually test yourself to see if you are flat or sharp. Do not always rely on a tuner. When you are at home practicing, make sure you are always listening to your pitch, and constantly listen to the tuning on every note. Test yourself, and help train your ear. Always challenge your ear for different things, like hearing pitches and trying to remember what note it is. Not many people have perfect pitch, but in challenging your ear you can have very good relative pitch. This will help your playing immensely.

Keep well,
Regards,
Dave



Letter to the editor...

Dear Editor,

As a subscriber to your magazine, I was saddened a few years ago to learn of the passing of former BBANZ President, Tom Taylor.

What a lovely thought by members of the Levin and Districts Brass Inc to donate a Memorial Shield in his honour for the C Grade Section of the Nationals. The quotation "I have finished, have you?" appears to have been a fitting quotation from one who did so much, for so many for so little.

My wife Aileen and I recall fond memories of our 3 visits to NZ, coinciding with your Nationals, and the last one being at the time of the Millennium. During those visits the hospitality we received from bands-people and the communities generally, was marvellous and gratefully appreciated. Tom Taylor made us very welcome when he was your President.

It is ironical that Tom was associated with Timaru Band, as Aileen and I were invited to join that Band at a pub in Picton the night prior to sailing to Wellington for the Nationals in 1981. Our memories of that, "Oh Boy! What a night!"

Greetings to all bands-people in New Zealand, and best wishes for good banding in the future. You have a great Magazine.

Ivan Johnston
Tasmania



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Many of you will know, or know of, **John Gibbons**, a stalwart member of Te Awamutu Brass. Now in his 80th year, John has been writing marches for 60 years. To date he has 29 to his credit and he is surely New Zealand's greatest living march composer. Very fittingly, John was to be seen in the Street March in Dunedin.

The International Military Music Society (IMMS), on behalf of bands-people throughout New Zealand, is to honour John with a special tribute concert to be held in his home town, at the ASB Events Centre, Te Awamutu on Saturday 23rd September 2006 at 6.30pm. IMMS has decided to recognise John's great talent and contribution in the best way possible, by staging this unique concert devoted exclusively to marches. His own finest marches will be played in company with those some of the world's greatest march kings - John Philip Sousa and Kenneth Alford.

This concert, sponsored by KBB Music, deserves to receive national attention and the talk amongst the local band community, where John is greatly respected by his fellow musicians, is already running hot. Many leading personalities from the NZ music scene have indicated that they "would not miss this special occasion for anything". The band fraternity have rallied round in support of this event and several bands were keen to take part, but the participants have been limited to three bands - Te Awamutu Brass, Piako Concert Band and The Band of The Royal New Zealand Artillery – all bands of which John is either a past or a current playing member.

John himself will play and conduct during the concert, and a number of special presentations will be made. Also taking part will be a brass quintet from the RNZAF Auckland Band, and the excellent Waitau Marching Team.

It is hoped that there will be a sell-out attendance for this special occasion (the venue holds 750), and that musicians and supporters will want to make a special effort to be there. Tickets will be available from early August, at Benjamin Moore Paints, Te Awamutu and from IMMS co-organiser Gavin Marriott at iteach@xtra.co.nz (Adults \$10; Under-12s \$5). Enquiries to immsnz@clear.net.nz.

continued from page 5

For all the computer power available in the room it was very difficult to get internet access. Nevertheless, once connections were established, the contest results were placed on our BBANZ website on soon as they were announced. Many thanks to our webmaster **Amanda Casagrande**. The contest coverage on our site also included photos and a daily commentary from **Owen Melhuish**. The service was clearly appreciated as on average more than 350 people visited the site each day throughout the contest.

We were pleased to have the services of several new comperes at our Championships. Dunedin city councillor and local radio personality **Neil Collins** hosted the Invitation Slow Melody. Our recently appointed Executive Officer, **David Dobson**, co-hosted the Open Champion of Champions with **Ray Paul**, General Manager of the KBB Music, the sponsor of the event. David also compered the A Grade Band events. The Mayor of Dunedin **Peter Chin** not only compered the Scenic Circle Hotels Band of the Year, but also acted as the entertainment judge – scooting down the stairs after each segment to sit in the audience. The award for "courage under fire" goes to twenty-year-old **Paul van Uden** who hosted the Junior Champion of Championships. Paul did a very professional job and the audience would not have known that all the prepared biographical notes for this event were misplaced when the contest office moved - and were found only 5 minutes before the start of the event. (Sorry Paul! And thanks to Woolston for releasing you from band practice to do this job.)

Prior to St Kilda's final item in their Band of the Year programme Peter Chin offered a fond farewell to a stalwart of Dunedin and New Zealand banding – **Alan Brieseman**, who was on stage performing for the last time after a 60 year playing career. Alan, a champion trombone player was a member of the National Band and former President of BBANZ.

The last word from behind the scenes is about the social function on the Saturday night in the jam-packed Railway Station. Dunedin certainly lived up to its reputation for southern hospitality with an endless supply of beer and food, test rugby on screen and karaoke until the wee small hours.

On behalf of the Management Committee of the Brass Bands Association of New Zealand I would like to acknowledge and thank the members of the **Dunedin Contest Committee and their Chairman John Walsh**. Contest Committee members from the St Kilda, Kaikorai and Mosgiel bands have been working on the planning and preparation for this event for the past 18 months. BBANZ would also like to thank the many volunteers who worked during the contest and the local businesses that supported the contest through sponsorship.

And finally, on your behalf I would like to thank the supervisors, comperes and adjudicators for their work during the contest week – especially our "Chiefs" **Ken Young, Kevin Jarrett, David Clearwater and guest adjudicator Brett Baker**.

Helen Hoy Contest Manager



WAIHI FIELD DAY...

On 25 June, the Waihi Federal Band held its third annual Field Day at Waihi College. This day is open to brass or woodwind musicians from any band to gather for a pleasant day of playing, learning, and meeting like-minded people.

This year, 43 players from bands at **Cambridge, Gisborne, Hamilton, Katikati, Kerepehi, Matamata, Putaruru, Tauranga, Thames, and Waihi**, plus **students from Katikati and Waihi College Bands** attended. There was a good balance of instruments including nine basses, two flutes, two clarinets, and three saxophones.

Our Conductor was Robert Wilson who started us off with helpful hints on breathing exercises, buzzing, and tips on cleaning the inside of instruments on a monthly basis.

Music for the day was specially chosen to be not too difficult for younger players or older ones like me who find it hard to keep up.

We began playing with a nice slow Japanese Folk Song 'Hamabe Nouta', followed by Ivory Palaces, New Colonial March, Amazing Grace, Clarinet Jive, and finally Big Band Bop. After a few slow attempts at the latter piece, Robert soon had us playing faster in the correct swing style.

The weather was brilliantly fine following a light frost and the day began at 9.30 am with a morning tea, giving people a chance to meet each other.

Music started at 10 am, followed at noon by a BBQ lunch of sausages, salad and homemade soup. During the lunch break, someone discovered a Sky TV so a large group watched part of the All Blacks / Argentina Rugby Test until 1 pm when we resumed playing, endeavouring to improve on the morning's effort.

The programme ended at 3 pm with a cup of tea for those wanting one before travelling home.

Thanks must go to Robert Wilson for his splendid conducting and tuition, and to Len Riggir and members of the Waihi Federal Band for arranging another successful day.

These Field Days provide a pleasant relaxing atmosphere with the challenge of sight-reading good music and, in my opinion are so much better than rehearsing two or three frequently boring pieces of music for weeks on end to try to reach perfection at a contest.

I look forward to returning to Waihi for the 2007 Field Day.

Ned Williams



KUMEU BRASS NEWS...

(see photos next page)

Kerry Woods was our Musical Director during 2005. However he was, unfortunately, unable to continue with us due to other commitments.

Our Musical Director, as from March this year, is Peter Logger. We welcomed Peter, who has recently moved to New Zealand from Holland with his wife, originally from NZ, his young son and imminent new arrival! He is looking forward to the NZ lifestyle and becoming involved in the music scene here.

Peter studied music in Holland where he played Trumpet in semi-professional orchestras, gained conducting experience and worked for a large sheet music publishing house. Since moving to NZ, he has played trumpet for the Manukau Symphony Orchestra and several local groups and wants to continue with trumpet tuition.

Kumeu Brass is now looking to improve its performance and standard. In order to do this we currently need players for the following key positions to join them to bring the Band up to full strength: cornets, solo horn, baritone/ euphonium, Bb bass and percussion.

We would love to hear from any players living in the north or north-west of Auckland who would be interested in joining our Band. Check out our web site www.kumeubrass.org.nz for more details.

ABA Solos – May 2006

Kumeu Brass achieved excellent results in this contest with members of their Auxiliary band earning 1st or 2nd places in the U13, U 16, U 19 and over 16 sections and also the U16 and U19 duets.

The Tuffin Shield for the competitor aged under 11 gaining the most points was awarded to Reuben Rakena. Kumeu Brass was also awarded The Conductors Cup for the band gaining the most points overall.

Their success is a testament to the hard work that all the players have put in,

under their conductor and training director, Claire Bymolt and the tutors in the band.

Kumeu Brass would like to acknowledge the assistance given by the **Rodney District Creative Communities Funding Scheme** that enabled many competitors to take part in this contest.

HASTINGS CITIZENS' BAND NEWS...

The response to the planned **Celebration of 120 Years of Music Making**, which was to have been held 18 19 and 20 August 2006 was very disappointing. All events were cancelled except the **Sunday get-together** which will be held on the **20 August** with a church service with the Salvation Army at 10.30am, followed by lunch in the band room. During the afternoon, the Auxiliary and Senior bands will entertain guests. There will be no charge except for liquid refreshments but registration is necessary for lunch. Bands-people are welcome to bring their respective instruments to join in the music making. Two life member awards will be presented during the afternoon.

The Auxiliary Band, formed earlier this year, comprising of five adults and fifteen younger people is progressing very well with several play-outs already to the Band's credit. Neville Stewart, assistant conductor of the Senior Band and itinerant brass teacher to many of the Hawke's Bay schools, is the man with the expertise behind the baton for the Auxiliary Band.

Percussionist Mike Birch is forming a **Drum Corp** and has three very keen young lads and two mature ladies 'giving it a go'. More drummers are required so advertisements have been placed in the local papers to try to attract others - young or older - to be part of the Drum Corps.

The Senior Band performed well at the Feilding Festival of Music gaining a silver award. The Seniors are rehearsing at present for the annual **Proms Concert 2006** and for the 120 Year Celebration on Sunday 20 August.

The fortnightly **Brass and Percussion Radio Programme on Radio Kidnappers 1431** Community Access Station is going well with a variety of appropriate music played.

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KBB Technicians from left: Guy Moon (UK), Jeff Albert (Canada) & Michael Austin (NZ)

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Thank you Dunedin...



Peter Logger, Kumeu Brass (see article previous page).



Kumeu's successful soloists

NEW ZEALAND **m** MOUTHPIECE

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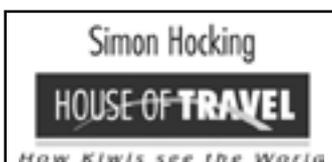
Back Row LtoR: Anna-Ruth, Callum, Karlyn, Tennith. Front (LtoR): Cade, Junelle, Shay, Tom.



Ian (Titan Hutt City Brass)Tilley's daughter, Grace, in a Bass...

Where are they from? What are they doing?

See page five...



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**The President's
Word**



One area of our Association's activities where I think there is room for improvement is in education and development.

The services we provide in that area such as the Director of Education, National Youth Band, National Secondary Schools Band, Brilliant Brass and the marketing programme *It's a Blast* are fine but there is no planned development, no monitoring of education or development, nor any real continuity. Nor is there any high performance programme.

A high percentage of our top young players appear to come from a few centres around the country. That suggests a very uneven standard of education on a national basis. The consequence is that if you live in place "A", you will have a better chance of being a good brass player than if you live in place "B". That is something we need to address.

Those who excel are offered a number of opportunities. They can benefit from courses provided by the Director of Education and they can participate in National Youth Bands and National Secondary School Bands but again there is no planned or continuous programme for such people.

It is not necessarily easy to put an education and development programme in place. It requires "buy in" from all involved, it requires administration, and it requires money. However, we should not let that deter us from putting in place something better than we have now.

While I believe the quality of our young players at the moment is higher than ever before, there are still, clearly, not enough quality players to fulfil the needs of all our bands as is evidenced by the number of professional and additional players that are called in to help bands at contest time. The ultimate aim would be to see our bands performing at the highest level (for their grade) largely consisting of their own players around the stand through the year.

K. S. Dell

**CALENDAR
OF EVENTS**

Wednesday Sept. 13

7.30pm Wellington Cathedral of St Paul
Music by Gabrieli and Schütz:
Orpheus Choir and New Zealand Brass,
(who will also perform pieces for brass ensemble).

Thursday Sept. 14, 2006

Last Night of the Proms. Dalewool Auckland Brass and the Auckland Choral Society, 7.30pm, Great Hall Auckland Town Hall.

Saturday Sept. 16 and

Sunday Sept 17, 2006

Waikato B.O.P.B.B.A. Area Contest, University of Waikato, Performing Arts Complex, Hamilton

Saturday 23rd Sept. 2006

ASB Events Centre, Te Awamutu, 6.30pm:
Tribute concert to Te Awamutu's John Gibbons, Band of The Royal New Zealand Artillery, Te Awamutu Brass, The Piako Concert Band.

Sunday 24th Sept. 2006

Hastings Citizens Band Proms Concert
Town Hall 2pm. 23rd/24th Sept. 2006
Director of Education in Palmerston North

Thursday October 19, 2006

Cathedral Brass: Dalewool Auckland Brass, 4th Subscription Concert, 7.30pm, St Matthews in the City, Hobson Street.

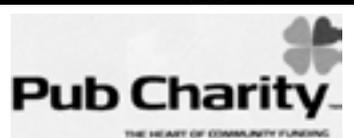
Saturday October 28, 2006

Annual Conference BBANZ, Wellington.
(Apologies: previous notice said Sunday. Ed.)

18th/19th November 2006

Director of Education in Hamilton

THANK YOU



FROM EVERYONE IN BBANZ



CHIEF ADJUDICATOR FOR 2007 CONTEST ANNOUNCED...

Nigel Boddice, MBE, Hon.A.R.A.M., enjoys a busy, impressive, and enterprising conducting career.

For his musical input and work with the youth of Scotland generally and West Lothian in particular, Nigel was awarded the MBE in the 2005 Queen's Birthday Honours.

For much of the last ten years has enjoyed travelling throughout Europe to conduct bands of all combinations. Highlights include the appointment as Chief Conductor to the Royal Norwegian Navy Band where for seven years he helped to develop a far-reaching reputation for the ensemble. During this time, Nigel also discovered new music, worked alongside international soloists and recorded six excellent CDs, all of which have received fine reviews.

From that springboard other professional wind band engagements, tours and recordings followed, with the F.R.O., Southern and Eastern Army bands of Norway.

At home in Scotland, Nigel has enjoyed the high standards set at the Royal Scottish Academy of Music and Drama with both wind and brass orchestras. He has also

worked with the National Youth Wind Ensemble of Scotland for some six years, and prepared two much heralded CDs: *Celebrations* and *The Gathering* cut by the West Lothian Celebrity Winds and featuring fine contemporary works from Scottish composers.

As an educationalist within music, which stems from his 21 year association with the West Lothian music service, there are frequent invitations and visits to summer schools and courses which have ranged from the four corners of Scotland to regular forays into Europe and U.S.A.

The Boddice family are steeped in the brass band world. Nigel was taught in the local band at Church Gresley before developing at the NYBBGB and then on to the Royal Academy of Music as a trumpeter. The brass band movement gave Nigel his first chances to conduct and provided the backdrop for his current work. Over the years he has worked with most of the top Scottish bands and has guest-directed at YBS, Manger, Silkeborg and, more recently, in Molde on the beautiful fjord coast of Norway.

His appearances have led to invitations to adjudicate at European, National, Norwegian, Danish, Scottish, Northern and Yorkshire championship competitions. For individual levels, he was appointed as external examiner at the University of Salford and at the Royal Northern College of Music in Manchester.

His special association with the young musicians of West Lothian led to the inaugural presentation of the Mortimer Medal from the Worshipful Company of Musicians in London. For his prolific presentation of contemporary music he was honoured by the Scottish Composers Society.

Nigel Boddice's career has been built on the solid foundation of a twenty year appointment [1975-95] as principal trumpet with the BBC Scottish Symphony Orchestra and subsequent conducting engagements with the BBCSSO, the Ulster Orchestra and the Armenian Chamber Orchestra 'Serenade' in Yerevan as well as a host of freelance orchestras.

Photograph and biography from Nigel's website: <http://www.boddice.fsnet.co.uk>

ON THE ROAD WITH THE NATIONAL BAND...

This occasional column will help keep readers up to date with planning for our world famous National Band.

The Management Team and the Musical Director are currently putting together what might be called a concept plan for 2007, 2008 and 2009. Some exciting ideas have been discussed and we are now negotiating and evaluating to see whether they are feasible. Some things are certain however: there will be a New Zealand tour in 2007 and an overseas tour and contest in 2009.

At this moment, we are endeavouring to commission a number of works from New Zealand composers for use by the band. This all costs money of course. Sponsorship for such commissions would be welcome. If you are interested or know of anybody who is interested in sponsoring such a commission, please let us know. The piece will be published with an acknowledgement that it was commissioned with funds provided by the sponsor, thus providing a permanent record of that sponsor's generosity and support. As a guide, the cost of such commissions ranges from \$4,000 to \$7,000 (depending on length).

We are also looking for existing New Zealand repertoire, both compositions and arrangements. We have a reasonably detailed knowledge of such works, but if you think you have something suitable, which we do not know about, then please tell us, although, of course performance cannot be guaranteed.

We hope to be able to tell you more shortly.

Kevin (Dell), Graham (Dick) and Howard (Taylor).

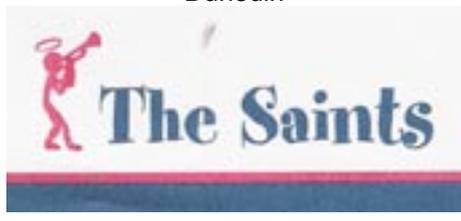
St Kilda Brass

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Current vacancies exist for Cornet and Eb Tuba. Assistance offered with relocation, accommodation and employment.

Tertiary Scholarships for 2007 of \$1500 are again being offered for 1st year students, providing opportunities for development with Steve Miles and University programmes.

Enquiries and applications to Band Manager Peter McHenry email pjm@sealord.co.nz ph 03/4545023 or the Secretary, P.O. Box 314, Dunedin



The Hokitika Municipal Band is currently conducted by Doug Sowman who is well known amongst Bandspeople in the northern part of the South Island. He has had a playing involvement with a number of Bands (Takaka, Motueka and Nelson) over the years. His work with the West Coast Brass Band Association for which he is a past President, and currently Vice President, has also brought him recognition. For a number of years Doug has organised an annual Band Camp at St Arnaud for learner and junior band members of the Association. He recently received his 40 years longservice medal from the BBANZ and also a Life Membership of the Hokitika Municipal Band.

Justin Cook teaches the young players and conducts the Junior Band. He joined Hokitika Band three years ago, after a short stint with Nelson. He previously played for Avonbank (Evesham) and Silver Lining Brass (Worcester), both in the UK. "I am thrilled to bits with the young players, they have learnt really quickly – much quicker than some of the adults!"

There are other youngsters who would like to join, but all the old instruments are now in use. Any band or individual having any old instruments they would like to donate to this good cause, should please contact Justin Cook on nojunkjc@gmail.com or ring 025 776451.

THE STORY BEHIND THE PHOTOGRAPH, Page One...

Hokitika Junior Brass was formed in November 2005, out of a desire to rebuild the main band. Hokitika Municipal Band had struggled to enter the annual West Coast Regional Contest in recent years. There were many dented and battered instruments in the cupboard (mostly Regents), some of which had not been used for twenty years. After much work was done to free valves and tuning slides, mouthpieces were found, and the instruments were distributed to an eager bunch of 6-13 year-olds. The new owners of the instruments do not seem to mind the dents; indeed, they have even added a few more!

The Junior Band has been a great success, with nine players - only one young lad dropping out, preferring hockey for some peculiar reason. One cornet, three horns, two baritones, one euphonium, one tuba and one drummer make up the band. The remarkable retention rate is due to finding a bunch of "home-schoolers" who are not subject to negative peer pressure. The band recently featured in local newspapers with their first public play-out at Hokitika New World.



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“THE LIGHT OF THE WORLD” A CONCERT FEATURING THE MUSIC OF SIR DEAN GOFFIN

In late May 2006, a concert was held at Wellington Salvation Army Citadel to recognise the 90th anniversary of the birth of Commissioner Sir Dean Goffin, known the world over as a composer of brass band music both within and outside of the Salvation Army. Commissioner Goffin was Territorial Commander of the N.Z. & Fiji Territory from 1980 until retirement in 1983

after overseeing the N.Z. Centenary Congress of that year. Sadly, he was promoted to glory in January the next year after 31 years of service as a Salvation Army officer along with his wife Lady Marjorie Goffin.

A large and appreciative audience was treated to a good cross-section of brass and choral music presented by the Wellington Citadel (B/M Chris Collings) and South (B/M Duncan Horton) bands and Tawa's Soul Praise (Phil Hawkey). It was fitting that the two bands should be involved as both had a strong connection with Sir Dean over many years.

The programme, with David Major as M.C., commenced with the march “*Alderney*” by the massed bands followed by “*Adagio*” from South band and featuring Stephen Stein on cornet. The popular march “*Anthem of the Free*” preceded two numbers from Soul Praise, “*Come Alive in Christ*” and “*The Day I Lay My Isaac Down*”. The first half concluded with the festival march “*Crusaders*” by City Band.

The second half got under way with South playing “*From Strength to Strength*” and was followed by the City Bands' rendition of “*My Strength, My Tower*”, a difficult piece with plenty of work for the whole band.

To conclude the concert the two bands combined to present “*Camp Akatarawa*” written for the annual music camps that Sir Dean established in the 1970's. The influence that he had on many young lives during those years is perhaps underestimated, but for those fortunate enough to benefit by attending “music camp” there is the cherished memory of seeing all sides of a man who contributed much to our Army and our country. Recognition by way of a knighthood bestowed by Sir David Beattie in 1983 was richly deserved - a proud moment for the whole territory, and for music in New Zealand.

(The 2006 National Youth Band recorded Dean Goffin's *The Light of the World* on their recently released CD. See page eighteen. Ed.)

Letter to the Editor...

Dear Sir,

The 1956 National Contest was held in Invercargill and the Champion B Grade Band was 3rd Armoured Regiment (Derry's).

Two of the members (of that band) were Graeme and Barrie Aldridge – 17-year old twin sons of the conductor Vic Aldridge.

Move on fifty years and the now 67-year old twins join forces again, this time as members of the Champion B Grade Band Addington Brass.

Congratulations – well done everyone. The “old” twins have done well!

Pam Aldridge

“...Gareth Farr's *Funambulist Strains* is the latest NZSO concert piece commission, written for trombonist David Bremner...

Conductor, orchestra and soloist made light of acrobatic demands. From the first bars, punching out Farr's twister of a riff, Bremner was flawless; the orchestra flew fearlessly into bungy jump variations...”

NZ Herald, 6 August, 2006.

Bright future for Castle Trust Hamilton Brass... (See photos on next two pages)

The past two and a half years has seen Hamilton Brass working very hard to improve and promote Banding in the Hamilton area.

With member numbers on the decline and competition results not too healthy, the Band invited Gary Bilton to take the Band to a local outdoor concert in the hope he would recognise the Bands potential and consider taking the Band on permanently. This seemed to work. Gary agreed to take the Band on.

The Band had a core of players numbering about twenty brass players and a very good committee of people prepared to work hard in the background.

The first aim was to attend the Christchurch Nationals to see where the Band sat in the B Grade and work from there. Sadly, the Band did not fare too well and were placed well down in the field, and in the marching we were even further down the field! But we did have all our own players which was a key positive.

After the contest we set about rectifying the Band's playing and numbers level, firstly by inviting some of our junior players to come up to the senior Band, and presenting a couple of concerts, in the hope that if the Band was seen to be very active it would attract a few players from around our district. This seemed to work, as slowly we gained one or two players and the junior players improved.

Over the next year, concerts and growing membership remained our focus.

The Band undertook three major concerts and two local contests. A win was achieved in each of the contests, with the concerts proving to be very successful. The strategy seemed a success with very good audiences now coming to hear the band. As hoped with this increased level of activity, our repertoire had improved greatly as had our playing standards.

In 2005, the same theme followed and we tried to motivate the Auxiliary Band by inviting them to our rehearsals from time to time.

ary Osborn conducts the Auxiliary Band and through his guidance, more players have been introduced to the Senior Band. They are a stand-alone

group and attend the local contest and do their own concerts and so promoting players from this group is done with much care.

The Senior Band was still short of one or two key players to attend the Wellington Nationals so the Band decided not to go: instead, we did some very good concerts including a very successful showing with the Gothenburg Brass.

Apart from the concerts Castle Trust Hamilton Brass is fully involved with fundraising activities and spends a good deal of time doing citizenship and graduation ceremonies for the university. This is a big commitment for the Band as it involves several play-outs a day for three to four days at a time, but brings in a few thousand badly needed dollars!

The Band also organizes a annual dinner and a "Brass Razzoo", which is a play-A-thon, where the Band and members have to play for twenty four hours and get sponsorship. This also raises several thousand dollars.

Mid-year saw the Band at Mystery Creek for the official opening of the National Field days. As this was on a Wednesday, it was not easy to get the Band together, but we still managed to have twenty six players present.

Later in the year the Band clearly won the local contests (there are two) and put on a extremely successful concert late in the year with the audience attendance between four and five hundred.

In 2006, the Castle Trust Hamilton Brass was ready to go to the Nationals, as now it had a full complement of players and money in the bank, two key ingredients for any success.

The year started with a concert featuring the music of Simon Kerwin and Philip Sparke before competition in the first entertainment contest held by Matamata and open to concert Bands from all areas. Following the successful concert, the Band gained first place in the Contest.

continued on page 15



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Emma Caunter, Sophie Wilson, Gary Osborn (President), Gary Bilton (Musical Director), Vinny Jervis, and Sam Burnell with the winning haul. Photographer Malcolm Barr



Emma Caunter and Sophie Wilson on their way to winning the Junior Duet. Photographer Malcolm Barr



The middle and lower sections of the band provide the basis for the stars on cornet to shine! Photographer Malcolm Barr



Drum Major Moses Cherrington snaps a salute to the dignitaries. Photographer Kirstie Walker



Castle Trust Hamilton Brass marching into The Octagon lead by Moses Cherrington. Photographer Kirstie Walker



[Photo: L to R – Warrant Officer Class Two Graham Hickman, Private Colin Clark, Lance Corporal Steve Chapman, Private Pete Bunnag, Private Leigh Martin, Private Ben Robertson].

New Zealand Army Band Solo Events

The New Zealand Army Band held its annual solo competition over the period 22-23 June 06. This is an annual event, held so that the band members can demonstrate their performance abilities on their primary instruments. The events see the band split into three sections: Open Brass, Premier Brass and Rhythm Section. The band members each perform two different solos, a Slow Melody or Melodic Solo and an Air Varie Equivalent or Technical Solo.

The results of the solo events were as follows:

Slow Melody

Premier Brass

1st Pte Colin Clark
2nd LCpl Jess Blair
3rd LCpl Amanda Clark

Open Brass

1st LCpl Steve Chapman
2nd Pte Casey O'Sullivan
3rd WOII Graham Hickman

Rhythm

1st Pte Pete Bunnag
2nd Pte Stu MacFarlane
3rd Pte Jamie Linfoot

Air Varie Equivalent/Technical

Premier Brass

1st WOII Graham Hickman
2nd LCpl Steve Chapman
3rd Pte Colin Clark

Open Brass

1st Pte Leigh Martin
2nd LCpl Emma Kirkland
3rd WOII Dwayne Bloomfield

Rhythm

1st Pte Pete Bunnag
2nd Pte Marino Afele
2nd Pte Victoria Levermore

The Slow Melody events were held on 22nd June in the Band room at Burnham after inclement weather forced a relocation from the original venue at All Saints Garrison Church. The Air Varie Equivalent events took place on 23rd June, also in the Band room at Burnham. The judges for the Brass Sections were Mr Robin Randall and Mr David Johnston, both ex members of the NZ Army Band, and they agreed that the task of judging was thoroughly enjoyable and very challenging. Ms Julie Mason was the judge for the Rhythm Section events and said, "This was a very difficult task: in a lot of ways judging this section is like comparing apples with cabbages."

Director of Music Captain Leanne Smith said, "It is a daunting task to play a solo in front of your peers, and it is a task that everyone performed admirably."

The winner of the Brass Solo Aggregate Championship, awarded to the best performer in both Slow Melody and Air Varie Equivalent Solos, was Private Colin Clark. Private Pete Bunnag took out the Rhythm Section Aggregate Championship.

In addition to the solo events the Man, Military, Music Cup is presented to the private soldier who best displays those attributes and was awarded to Private Ben Robertson.

Report by Sgt Murray Johnston

KEVIN JARRETT WRITES...

What a pleasure it was for me to judge the C Grade Bands in Dunedin! To have ten bands was fantastic and the playing was of a high standard for the grade. I was particularly pleased with the selection of the Own Choice items, as all were playable by the bands. The C Grade is so important to the future of the Brass Band movement. I really was impressed with the commitment of all bands and the obvious hard work that had been put in by the Musical Directors. More people must go to listen to and support this Grade.

I heard some fine solo playing at Contest. I feel that we are in good shape to continue the high standards of Brass Banding that we have produced over so many years. There is no better movement than the Brass Band movement!

It was back to reality when I came back to Wanganui: we moved house after thirty-one years in our former home!



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Trust Porirua City Brass News...

Undoubtedly, one of the highlights of what has been a busy year for members of the Trust Porirua City Brass Band has been hosting Black Dyke's outstanding trombonist, **Brett Baker**. Brett was with us for 5 days enjoying our home-stay hospitality while we enjoyed his tremendous fellowship but most of all, his enormous talent. If ever we needed a reminder of the sheer skill and expertise of the world's leading brass exponents, Brett delivered that message in his quiet but confident manner.

The Band featured Brett in concert on Saturday 5th August where he played six solo items with band accompaniment, including well-known items such as *Annie Laurie* (Keith Wilkinson), *Autumn Leaves* (Bill Geldard), *Over the Rainbow* (Norman Bearcroft), *Something* (Goff Richards), *Pokarekare Ana* and *The Nightingale* (Harold Moss). Seldom before have I heard a brass player with such control, particularly in his quiet passages, while his range and technical ability were superb. In true professional style, he embraced the audience with his comments and relaxed stage manner - all of which added to the total musical package that he delivered to an appreciative audience.

Whilst the audience numbers were small, we were delighted to host the members of the NZ Secondary Schools Band at the concert and I am sure that they would have gone away inspired by Brett's playing. It was also great having **Simon Kerwin, Graham Hickman and Kevin Moseley** in our audience for the concert as they took time out from their work with the secondary schools band. Having said that, it was surprising that more local bands-people did not take the opportunity to hear Brett. I would have thought that would have been "a must", at least for any aspiring trombone players in the Wellington area!

Whilst he was with us, Brett also gave a "master class" to the secondary schools

band members, which I understand, was most successful. And whilst on the subject of the secondary schools band, congratulations to Simon Kerwin and his helpers for the great job they are doing with these young people. At their concert, they played some ambitious music and it was not hard to identify some exceptional talent for the future among their ranks.

Brett's stay in Porirua culminated with his attendance at our Monday night rehearsal where he sat in our trombone section punching out the parts with great precision. It was a pleasure sitting in front of him from where it was easy to appreciate his band playing skills and a different aspect of his immense talent from what we had enjoyed from him as a soloist. He also showed he was no slouch in front of the band when he conducted us through Peter Graham's *Shine as the Light*. His conducting style and methods of training were innovative to say the least, entertaining for the players, and successful - as he introduced ideas and initiatives to enhance our playing as an ensemble. I am sure that more will be heard of Brett Baker in the conducting role should he choose to go down that path.

Brett's stay with us was a rewarding experience in all respects. Player supreme that he is, he will also be remembered for his gracious manner, friendly disposition, sense of humour and the ease with which he mingled with our members, offering advice, encouragement and inspiration to all. We hope he will be back to see us sometime soon.

Life has been busy at Porirua since the Dunedin contest. Not only did we have the Brett Baker concert to prepare for but also two "Last night of the Proms" performances, which were presented to full houses at the Southwards theatre at Paraparaumu. A large number of band members were involved in the Wellington District Representative Band concert

"On the Beat" which was held at the Wellington Town Hall and in conjunction with the NZ Police Pipe Band, and now there is a district contest only days away. They say that a good band is a busy one, so we certainly qualify in that respect. We look forward to some respite after the contest but with four beer festivals in October, then Christmas concerts and carolling looming up, nothing much looks like changing this year!

**Bill Platt – Trust Porirua City Brass
August 2006**

Letter to the Editor...

Dear Sir,

After missing a few national contests because of studying in Glasgow, I was pleased to be back in New Zealand at the same time as the Dunedin contest. I really enjoyed the street marching! I hope we can keep it and be proud.

I would like to acknowledge here my congratulations to Graham Hickman for his recent appointment as musical director to Woolston Brass. I was relieved and excited that Woolston had the courage and foresight to appoint a conductor from within New Zealand. What we have here is unique. It is good that we look to the UK and beyond for models of what can be achieved, but I believe it important that we do all we can to push our own identity as something different - because we are.

Kind Regards,

Bede Williams

trumpetsandhorns@hotmail.com

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Between The Bars



The **2007 NZ National Brass Band Championships** are being hosted by North Shore City with great support from the city council and other sponsors. The contest committee have set up a website on www.championbrass.org.nz for band members to check facilities, accommodation and to contact committee members.

The **BBANZ Annual Conference** is in Wellington on Saturday 28th October at the National Office – you should make sure your band is represented and has input into your Association. We are very lucky in New Zealand to have a united and well-organized Association.

After informing you last month, in this column, that **Gavin Lindsay** was returning to judge the Canterbury and Wellington regional contests next month it has been reported that he will remain in Scotland with his family. He had a disturbing start to life in New Zealand soon after arriving in January to conduct Dalewool Auckland Brass, with a broken leg and an unhappy period with Dalewool Auckland Brass.

continued from page 7

The Band now focused fully on the next task, which were the Nationals in Dunedin.

Like any other Band in any grade they worked hard to please their conductor and even their drum major, Moses Cherrington - a quiet man, until he is on the marching arena! His positive nature was very refreshing and he seemed to get the best out from the few marching practices we had.

The test was from the pen of Simon Kerwin - a great work - both Band and MD enjoyed working with it.

The great thing about going to contests is that there is always a “buzz” around the Band and enthusiasm is always high. That is one of the good things about contesting, and attendance levels are always good too.

The contest and the results are now of course, as they say, “history” but the past year’s work in building the Band up paid off ten fold as Castle Trust Hamilton Brass came away with many trophies, but more importantly

Davey Boyes of Christchurch will now judge the Wellington District contest and celebrity judge **Kevin Milne** of *Fair Go* fame will join him as the entertainment judge. Canterbury has yet to confirm its judge.

The Waitakere City Brass conductor and band manager **Simon and Alex Kerwin** have accepted jobs in Marlborough, leaving their Auckland base. With their children aged four and seven years, the chance to live in an idyllic lifestyle area was too good not to take up. They both leave Waitakere after the band’s tour to Europe this month. Marlborough District Brass will gain two valuable players, teachers, administrators and an arranger/ composer.

Kevin Jarrett has recently judged the New South Wales brass band contest organized by the Band Association of New South Wales. Held over two days at the Joan Sutherland Performing Arts Centre in Penrith, Sydney, the event included a test piece for all bands. The A grade was *Harrisons Dream* (Graham), B grade was *Le Roi D’ys* (Lalo arr Wright), C grade was *Sinfonietta* (Langford) and D grade was *Indian Summer* (Ball). The Junior A bands were required to play *A Celtic Suite* (Sparke) and Junior B bands to play *Scene from a Comedy* (Hopkinson)

our youth, which is the life blood of any group, really did well.

So for the record: we won the Junior Duet, Junior Quartet and Junior Eb Bass. Second places were secured in the Junior Horn and Junior Champion of Champions, with our Bases being runners up in the Open Quartet.

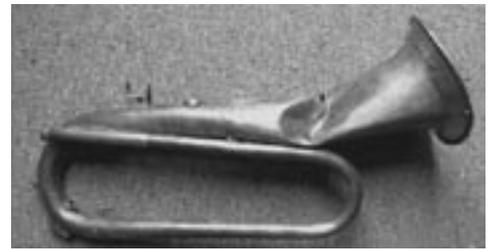
The Band won the B grade street March (even beat some A grades), won the B grade Hymn and Test (I knew it was a good piece) and were overall runners up in the B grade.

Castle Trust Hamilton Brass has a very busy schedule ahead with three more concerts and a contest before the year is out: its numbers are well into the thirties and every body is happy, even Gary!!

The future really does look bright for the Castle Trust Hamilton Brass.

(Name withheld by request. Ed)

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Tom Williams' Percussion Discussion

A paper presented to the NZ Brass Bands Association **SOUNDING BRASS** performance school for Brass & Percussion, January 1995.



APPRECIATING PERCUSSION - A CHANGE IN ATTITUDE ?

After more than 40 (now 50 !) years of drum and percussion involvement with all kinds of musical organisations, I have long ago recognised that drums and percussion generally endure a musical and social standing in the world of music that is somewhat less than that of other instruments and instrumental groupings.

In ensemble performance this standing can be uplifted by a top orchestral conductor who is fully trained in the appreciation of percussion performance, who demands that percussion performance be as competent as any other section of the ensemble, and who knows how to get the best out of a percussion section.

Conversely it can be left in its despairing depths by a conductor who only knows about (say) brass instrumental playing, and therefore asks only that the percussionists stand in a corner, don't make demands on his/her time, don't ask questions, and don't make too much noise that might interrupt the musical proceedings of the rest of the ensemble!

Here I must pause to point out that so many percussionists are their own worst enemies (also of the ensemble and the conductor) in that they allow and even encourage the perpetuation of their lesser musical position by not making the conscious effort required to improve their individual and collective skills, to acquire and learn to play those instruments that appear on their music but are not readily available, to find extra players as and when required to cover all the printed percussion parts, and to generally make their musical contribution to the ensemble one of quality that cannot be denied.

Some Fundamental Differences Between Percussionists and Other Musicians

To suggest that percussionists are not

necessarily musicians is certainly not my thinking, but it is a thinking that too often prevails in the music world, and brings about some barely acceptable jokes such as –

Q: What do you call someone who hangs around with musicians?

A: A drummer!

Q: What is the difference between a drummer and a drum machine?

A: With a drum machine you only have to punch the information in once!

Whatever your particular thoughts on the matter it is to be recognised that there are quite a few fundamental differences in the musical lives of percussionists as compared to other musicians, and these need to be known and understood before an appreciation of percussion can even begin to be realised.

Except for occasional 'doubling', musicians are responsible for only one instrument, while percussionists may be responsible for organising and playing up to twenty different instruments in a given programme.

Musicians read from only one copy of music per performance item. Percussionists are often called upon to read from a number of copies of the same music, or even different parts spread around the section.

Musicians require only one music stand from start to finish of a rehearsal or performance while percussionists must organise a number of music stands to be at each instrument or 'work station' for the duration of the rehearsal/performance. Some percussion instruments such as chimes sometimes deny the convenience of a music stand at all!

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To be continued in October issue

"Live at Expressions"



National Youth Brass Band of New Zealand 2006

| | | |
|--|---|-------|
| <i>Blenheim Flourishes</i> | James Curnow | 3.19 |
| <i>Mid all the Traffic</i> | Logan Ballentine | 3.01 |
| <i>Slavische Fantasy</i> | Carl Hohne arr. Simon Kerwin (Featuring John Lewis) | 7.52 |
| <i>Londonderry Air</i> | arr. Kenneth Young | 3.03 |
| <i>Enchanted Dance Hall</i> | Kenneth Young | 12.51 |
| <i>Spring</i> | Grieg arr. Pat Ryan (Featuring Anthony Smith) | 4.31 |
| <i>Dance Fever</i> | Kenneth Downie | 3.45 |
| <i>My Love is like a Red Red Rose</i> | arr. Gordon Langford (Featuring John Lewis) | 4.18 |
| <i>El Cumbanchero</i> | arr. Goff Richards (Featuring John Lewis) | 2.47 |
| <i>Meditation - The Light of the World</i> | Dean Goffin | 5.52 |
| <i>March - Invercargill</i> | Alex F Lithgow | 2.16 |
| <i>Reverie</i> | Kenneth Young (Featuring Riki McDonnell) | 5.02 |
| <i>Down The Brunner Mine</i> | Anthony Ritchie | 6.46 |
| <i>Hora Staccato</i> | arr. Goff Richards | 2.25 |
| <i>Sweet Shepherdess</i> | arr. Goff Richards | 3.40 |
| <i>Sweet Georgia Brown</i> | arr. Goff Richards | 3.35 |



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"Live at Expressions" National Youth Brass Band of NZ 2006

Musicians have their music ‘under the fingers’ so to speak, and this is also true for percussionists playing a monophonic (single sound) instrument such as snare drum, where they can raise the music stand to a convenient height that allows them to take in the music part along with the conductor’s beat, with little need to sight the instrument being played.

When playing keyboard or multiple instrument set-ups however, the percussionist must necessarily position the music stand close to the instrument/s and endure a great peripheral vision juggling act between the instrument, the music, and the conductor.

Musicians enjoy the ‘luxury’ of being seated in a stationary position while performing. Percussionists generally must stand and be constantly ready to move from one playing position to the next, several times in some pieces.

Musicians are issued with one piece of music per performance item and are responsible only for that. On being issued music that usually has a few and sometimes many different parts per performance item, the percussionists must list and acquire the number of different instruments required, design a percussion set that will work for the individual pieces and the entire concert, determine the number of players required and ensure that that number is available, designate which players will play which parts and ensure that there are enough music copies to cover the entire playing situation, be early enough to rehearsal to ensure that all is ready to rehearse with the very minimum of upset, stay later after rehearsals or performances to cover or pack the instruments away, and be responsible for all instruments, stands, music and mallets arriving safely at the performance venue and return.

Music parts received by musicians are generally standard in the way that they are to be played, while percussion music is often subject to wide interpretation possibilities that must be worked out in conjunction with the musical director.

Conclusion

With consideration of the above, one could be forgiven for thinking that percussionists must be *super* musicians.

Indeed the good ones are, when you consider the skill required to make music out of instruments that are essentially ‘noise-makers’, and the extraordinary amount of teamwork, communication and co-operation that goes into making the best possible percussion contribution to the music of the ensemble.

Further to this, it is my contention that all musicians should spend time in the percussion section to fully appreciate the skills and dedication required to survive in the percussive ‘minefield’ and come out with some sense of pride and dignity at the other end - to be part of the joy of adding to the rhythmical security, the dynamic punctuation, the atmospheric colouring and the exciting climaxes of the music, to move from ‘tolerating’ to ‘appreciating’ percussion, to having a renewed perception of, and attitude towards, percussion.

*Copyright – Tom Williams
January 1995*

NEW ZEALAND **m** MOUTHPIECE

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2007 NYBB WELCOMES MARLBOROUGH'S FINEST



Kevin Moseley (new Musical Director for NYBB) and Mike Ford (2007 NYBB Guest Soloist)

The National Youth Brass Band is very pleased to announce that the guest soloist for 2007 will be Tenor Horn player extraordinaire Mike Ford. Mike hails from a very successful musical career. Eight times NZ Open Tenor Horn Champion and current Principal Tenor Horn with Marlborough District Brass, Mike won the NZ Champion of Champions Title in 2002, and he has been runner up in the Champion of Champions three times. We are very proud to have Mike as the guest soloist. We know he will have a lot to offer as both a performer and tutor to the band.

The 2007 National Youth Brass Band will meet in January 2007 under the musical directorship of Kevin Moseley. This is Kevin's first course and tour in his three-year appointment as Musical Director. We are very excited and looking forward to Kevin's involvement; we know he will be a true inspiration to our youth.

We welcome to the management team Nicola Moynihan, also from Marlborough to assist with management duties. Leigh Martin returns to assist us with transport of percussion and to act as Stage Manager.

Auditions for the band will be taking place during October and November. We are pleased to see a large number of applications, which proves the focus on youth training must be going in the right direction. The talent in the audition list would bring a huge smile to any conductor, so the 2007 band has the potential to be a very impressive one.

The band will assemble in Blenheim (for the first time) on Saturday 20th January to start their summer training course. At the conclusion of the course, the band will have their first concert in Blenheim on Wednesday 24th January (an evening concert), go to Nelson for a concert on

Thursday 25th January, and then they will head down south to Christchurch for a free lunchtime outdoor concert on Friday 26th as well as an evening concert. The conclusion of the tour will be in Timaru on Saturday 27th January. Booking details, once confirmed, can be found on the BBANZ website www.brassnz.co.nz. The 2006 National Youth Band got some excellent support and attendance at their concerts - here's hoping everyone makes a bigger effort to attend next year's concerts as your support is critical to the on-going success of this band concept.

The NYBB welcomes new 'Friends of the National Youth Brass Band'. We are always looking to sign-up previous members of both NYBB and National Bands who have benefited from being in the band in the past. Now it is your opportunity to give back to the band. The NYBB has a fantastic future in New Zealand so let's embrace this group of fine young musicians and support them for the future!

Marie Rockell & Mike Sander
2007 NYBB Managers

NYBB CD.

The management of the National Youth Brass Band would like to advise that the name of New Zealand composer Anthony Ritchie is regrettably mis-spelt on the 2006 National Youth Brass Band CD back cover.

The management apologises sincerely for this error.

Acknowledgement:

The management of the National Youth Brass Band would also like to thank Evan Sayer and Mike Sander for generously 'under-writing' the cost of the 2006 CD reproduction. Without this kind support the 2006 National Youth Brass Band "Live at Expressions" CD would not have been released this year.



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**The President's
Word**



Until 1925 the administration of brass bands in New Zealand was conducted largely on a North Island / South Island basis. However, in that year the two associations joined forces to stage the National Contest and announced that in the future they would stage one official National Contest alternately in the North Island and the South Island. A few years later in 1931, the formation of our present association heralded the beginning of a new era in the history of brass bands in New Zealand.

I believe that history will look favourably on that association, now known as the Brass Band Association of New Zealand. It has been a very effective vehicle for the administration of bands in New Zealand and is admired in many quarters overseas as one of the better models in the world for the administration of bands.

The strength of the Association lies in a number of areas. In the first place, it is completely democratic. Essentially each band has one vote. Further, that vote may be exercised on an annual basis in respect of a number of matters, not the least of which is the rules governing the conduct of our National Contest. Thus, we compete under rules that we make for ourselves. There have been occasions when some rules have suited higher grades better than lower grades or vice versa but, by and large, this system works and in my opinion should be nurtured.

It is implicit in what I have just said that the fact that the National Association owns the National Contest is a particularly important - if not the most important - strength of the Association. The effect of that ownership is that any band in New Zealand that wants to compete in the National Contest has to belong to the Association. That gives us the strength of a combined body.

The National Association also has other assets that are valuable, such as the National Band, the National Youth Band and the National Secondary Schools band. Although there is some relaxation of policy at the secondary school level, players wishing to be in any of those bands have to belong to bands that belong

**CALENDAR
OF EVENTS**

**Saturday October 28, 2006
Annual Conference BBANZ,
Wellington.**

**18th/19th November 2006
Director of Education in Hamilton**

**6-9 April 2007
Brass Wanganui's 125th Reunion
celebration.
Written enquires may be sent to:
Reunion 2007, PO Box 764,
Wanganui.**

Email to molanhouse@infogen.net.nz.

to the Association. Again, this adds to the strength of the Association.

Because the Association has these strengths, it is able to offer a variety of services to members, mainly in the area of education and development. Again, because it has those strengths it is able to speak with one voice for the brass band movement in New Zealand.

I firmly believe that the model of administration we have should be preserved and nurtured. It suits our country well.

This is my last column as your President. I have spent some 31 years on the Management Committee - the last 10 or so as President. I have thoroughly enjoyed every minute. I have been humbled by your support and proud to represent you. I have made many friends with those I have been fortunate enough to work with. Although it would be nice if the Association had more money, I believe it is in good heart.

I wish every band, player and supporter well for the future and look forward to more outstanding music making which is, after all, what we are all about.

K. S. Dell

September puzzle:

Significant email problems may mean that some puzzle entries have been lost. No prize will be awarded for the September puzzle, but the next issue of *Mouthpiece* will contain another chance to win the \$20 petrol voucher and also a copy of the "Poles Apart" CD kindly donated by Riki McDonnell.

National Youth Band of New Zealand CD 'Live at Expressions'

Conducted by Kenneth Young

Soloists: John Lewis and Riki McDonnell

Recorded by Atoll Records Ltd. Producer Wayne Laird, Engineer: Keith Warren

After working with Ken Young in 2005 with the National Youth Brass Band of New Zealand, I was very eager to hear the results of Ken's direction of this year's band.

Blenheim Flourishes opens up the CD. This piece has been used as a concert item by many bands over the years, however very few bands are capable of performing it well and in a convincing manner. Thankfully, NYBBNZ do an excellent job overall. The difficulty lies mainly with the upper cornets, there are passages that take the solo cornets into very dangerous territory with slurs over high C's and D's. It was a very clean performance indeed.

A thoughtful delivery of Mid All the Traffic came next and was followed by the first solo offering on the disc by John Lewis. John was until recently assistant principal cornet of Brighthouse and Rastrick and deputy editor of Brass Band World. Since returning to his native New Zealand, John Lewis took the Invitation Slow Melody title and won Best Instrumentalist at this year's National Championships. He performed Slavsiche Fantasie with a real stamp of individualism and style. The band performed this very difficult accompaniment with the highest amount of sensitivity towards the soloist.

Londonderry Air followed in an arrangement by Musical Director Kenneth Young before Ken's original composition, Enchanted Dance Hall whirred into life. I'd heard a lot about this piece before actually hearing it and I was fascinated by the concept of such a piece and I wasn't disappointed. The title sums it up but I think that as you listen to the work you use your own imagination to conjure up mental images of these spirit dancers. It was reminiscent, in my perception, to Stephen King's 'The Shining' where a delusional Jack Torrance joins the ghostly apparitions in a party in the otherwise deserted hotel. There was some exceptional playing from solo trombone Luke Christiansen.

Principal Cornet player Anthony Smith (also an award winner this year, capturing the NZ Amateur Cornet Title) was featured in Grieg's Spring. Anthony is a lovely young man with his feet firmly on the floor and his playing was a joy to listen to. He has a very bright future.

John Lewis was again impeccable in his other two solos, My Love is Like a Red, Red Rose and in a cheeky rendition of El Cumbanchero.

Throughout the disc one player really shone out for me: she performed with grace and vigour, which belies her age. Katie Blair on soprano is a very exciting prospect for New Zealand banding. I always knew that Katie was a player of note but this recording showed some real class from the young lass from Christchurch. I sincerely hope that she keeps up the soprano because she is an awesome talent. Her class in intonation, sound and balance were evident in Dean Goffin's truly beautiful Meditation – The Light of the World. Her playing, for me, was very thoughtful and possessed a very traditional sound. Occasionally, in this piece however, the tone in the cornets was a little forced.

Very precise and rhythmic playing was evident next in the march: Invercargill. It sounded like the bass trombone really enjoyed this one!

Another of Ken Young's compositions followed. Entitled 'Reverie', it features euphonium virtuoso Riki McDonnell. I will never tire of hearing Riki's solos. He tenderly nurtures every note and phrase in his never-ending quest of finding the most beautiful way of conveying the music in a very personal way. I have said before in another review, when you perform in such a way, it is almost as though you are

D of E

Hi all, I am writing this column from San Francisco. I was lucky enough yesterday to get to Marin County to hear the Roger Fox Big Band, who are on tour in the states for a couple of weeks. It was great to see a NZ band touring the states, and they sounded fantastic in this little jazz bar in Fairfax. The last month has been pretty frantic for me, with my first band conducting experience - conducting Pelorus in the Wellington Districts, an education weekend in Timaru, and now overseas for a couple of weeks. I was very happy to be invited to Timaru to give tuition for the Timaru Brass Band. I would like to thank **Kent Smith** and the band for inviting me to be part of the weekend, and **Dave Wolf** for all his help during the weekend. I was aware of the work

Dave Wolf has done in Timaru, helping teach some of NZ's finest young brass players, but seeing it first hand, was an amazing experience. What he has done in Timaru is a lesson to us all. His enthusiasm and drive to get kids involved in Brass Bands should be an inspiration to all bands in this country. It was great being down there and helping Dave with some of the kids: a group of them have only been learning since March, and are doing fantastically well. The weekend was a real thrill, and I would like to thank Dave and the band for their hospitality and a great time.

I have weekends planned for the rest of the year in Palmerston North, and Hamilton. I can now pencil in dates for next year. I will have a list up in the BBANZ website soon with available weekends for next year. For those bands looking for a breakdown of what I offer in weekend tuition, please look on the BBANZ website, it has a full list of seminars, costs, etc.

The sooner you book the right dates, the better the chance that you will get a date that suits the band. Getting in early and organising the weekend now for next year, gives you a good chance to apply for funding from local sources. Some bands have had costs covered by grants, and then with a concert at the end of the weekend have actually made money on the weekend. I am happy to play in a concert as part of the weekend as well as tuition.



I look forward to hearing from you; I trust you are all well.

Regards,
Dave

Regards,
Dave

RESPONSE TO THE DRAFT NEW ZEALAND CURRICULUM

From organisations involved in the musical life of New Zealand, November 2006

You may have had the chance to see and read the draft of the new New Zealand Curriculum for schools, recently released by the Ministry of Education (www.tki.org.nz/r/nzcurriculum). The changes forecast in the document are to be implemented in all New Zealand schools in 2008-2009.

METANZ (www.metanz.org.nz) is deeply concerned about it, since it removes the current compulsory requirement for schools to include music in their learning programmes. METANZ is a non-political charitable trust formed in 2005 to take a lead role in advocacy for music education in this country, and held a national hui in March 2006 which set out important goals for their work. Responding to the new curriculum draft, which threatens the foundations of music education in this country, has become their top priority.

The Ministry invites responses to the draft curriculum by 30 November this year. METANZ believes that it can be most effective in collaboration with others, and invites you to endorse their response (see below). You can confirm your endorsement, either by sending an email to metanz@gmail.com or by sending a letter to them at PO Box 24-173, Manners St., Wellington. If you wish to discuss the draft curriculum, or the METANZ response, please feel free to contact a member of the METANZ Board - contact details below. METANZ states:

We are optimistic that a large number of musical organisations will join us in this initiative, and that a truly influential national music response to the draft curriculum will result. Our plan is as follows:- in October to seek the endorsement of prominent musicians, to add to the organisational endorsements; - in October also to advise relevant Ministers of our submission; - in November to release the joint response publicly, with the names of all those organisations and individuals endorsing it.

We do not know, of course, whether we shall succeed in influencing the draft curriculum, but we believe we must try, and that it is important that others understand the consequences for music in this country should the new curriculum be approved in its present form. If, despite our efforts, the curriculum proceeds unchanged, then METANZ will want to work with you to mount a much more extensive but vitally important campaign to ensure that all the schools in New Zealand make the choice to include music in their curricula.

With good wishes,

Professor John Drummond, University of Otago
Chair, METANZ Trust Board (john.drummond@stonebow.otago.ac.nz)

Other Trustees:

Morva Croxson, former Chancellor of Massey University (Deputy Chair) (m.o.croxson@massey.ac.nz)

Scilla Askew, Executive Director, Centre for New Zealand Music (SOUNZ) (scilla@sounz.org.nz)

Richard Thorne, Chair, New Zealand Music Industry Commission (richardt@clear.net.nz)

John Psathas, composer, New Zealand School of Music (john.psathas@vuw.ac.nz)

Linda Webb, Chair, Music Education New Zealand Aotearoa (webb@xtra.co.nz)

THE METANZ RESPONSE:

In the current national curriculum for music in schools "The Arts in the New Zealand Curriculum," music study is compulsory for all children aged 5 to 12, i.e. those in Years 1 to 8. In the following two years, all children are required to study at least two of the arts of music, dance, drama and visual arts. These requirements ensure that every child in New Zealand gains some experience in the creation and presentation of music, and has developed some critical understanding of it. Many children develop real musical skills within this framework.

However, the draft of the new New Zealand Curriculum, just released for discussion, does not include this requirement. It states instead that "each school will design and implement its own curriculum in ways that will engage and motivate its particular students. Schools have considerable freedom in deciding exactly how to do this." (p 26)

This means that many schools may well develop learning programmes for their students that contain no music at all. The consequences will be serious.

- Given the research that shows the impact of music-making on young children, many young New Zealanders will be deprived of the opportunity for the enhanced intellectual and social development that music provides.
- Given the research which shows the value of music education in developing the ability to understand, process and articulate personal feelings, many young people in New Zealand will be deprived of this valuable aid to their personal growth and well-being.
- Given the importance of creativity and innovation to our future economic well-being, many of our young people will be deprived of the opportunity provided by music to develop creative practices and imaginative ways of thinking that will benefit them and all of us in the future.
- Given the importance of the Creative Industries in national economic development, many of our young people will be deprived of the opportunity to develop music-making skills and products that can benefit New Zealand.
- Given the rich musical heritage of the various communities that make up New Zealand, many young people will be deprived of the knowledge and understanding of the diverse musical cultures that contribute so strongly to our national identity.
- If music becomes the exception rather than the rule in New Zealand schools, teachers will no longer be trained to be able to include it. Music learning will be further marginalised until it becomes impossible to bring it back into the schools in the future.
- The future richness of this country's musical life will be placed in jeopardy if young people do not have the opportunity to enjoy and appreciate music within their learning experiences at school.

We therefore call upon the Ministry of Education to introduce into the New Curriculum a requirement for every school to include music in its curriculum.

John Drummond (Chair, Music Education Trust of Aotearoa New Zealand)

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Gilbert Morrison 75th Birthday Celebration

North Shore Band Rooms, Takapuna

Featuring: Auckland City Brass Band conducted by Andrew Leech
North Shore Brass conducted by Brent Large
Guest Soloist: Riki McDonnell



What a look on Gilbert Morrison's face! He thought he was just attending a concert at North Shore Band Room: little did he know until the beginning of the concert that he and his wife Patricia were the guests of honour. The concert was a celebration for Gil Morrison's 75th birthday and his work in the New Zealand brass band movement. Gilbert Morrison is still teaching the future generation of New Zealand brass bands-people and he was, up until a few years ago, a prominent adjudicator and conductor both here and across the Tasman.

Auckland City Brass Band under the direction of **Andrew Leech**, who was one of Gil's pupils, presented their programme first. The programme was identical to one of Gil's whilst he was at Takapuna at the Auckland Entertainment Contest.

They kicked off in fine style with *Bandology*. The band was precise and produced a compact sound with some excellent contributions from the band's soprano cornet player.

The band continued with an expressive account of *Believe Me All Those Endearing Young Charms*, a romp through *Post Horn Galop*, and *Trumpets Wild*. Auckland City Brass concluded with a selection from *Jesus Christ Superstar*, which featured some beautiful playing from **Robert**

Leech (Andrew's son) who is taught by Gil Morrison.

North Shore Brass has some of the best rehearsal facilities I have ever seen. The main rehearsal room is named after Gilbert Morrison. However, it is quite a challenging acoustic for a concert. If Luciano Pavarotti came to North Shore Band Room, I am sure he would sound like a Pop Idol wannabe! It really swallows the sound up, but that is exactly what you want out of a rehearsal room.

After a short interval and after many people had greeted Gilbert and his wife Patricia, compère **Barry Moss** introduced North Shore Brass. Their programme (again influenced by pieces associated with Gil Morrison) began with Gordon Langford's *New World Fantasy*, featuring some lovely playing from the band's solo trombone player.

Gilbert Vinter's *Symphony of Marches* came next: the difficult opening almost perfect. There was some exceptional work from the band's solo tuba player, **Denis Spurdle**, and very precise playing all round. It is a very challenging piece to present convincingly and North Shore gave a very good account.

Gilbert's most famous protégé **Riki McDonnell** was the featured soloist in

Carnival Cocktail arranged by Steven Sykes. It does not matter where Riki plays: at the Royal Albert Hall, in an intimate theatre or in this case at North Shore Band Rooms, Riki always performs with the same conviction and musicality. Many soloists could take a leaf out of Riki's book as far as stage presence and stage etiquette go. He performed *Carnival Cocktail* with panache and technical brilliance. Riki presented Gil with a copy of his newly released CD, *Poles Apart*.

Andrew Leech then joined Riki in the beautiful duet, *Deep inside the Sacred Temple* from The Pearl Fishers. This was a very moving account indeed.

The third movement of *Rhapsody in Brass* by Dean Goffin was followed by *Cornet Carillon*. Then, in a wonderful moment, Gil was asked to conduct the band in the hymn, *The Reason*. This particular setting was a fond favourite of Gil's. He looked shocked to be asked to conduct. Right from the first note, it was pure magic. I have never witnessed his conducting before - I was mesmerized. The only way I can describe it is that it appears that Gilbert Morrison has music pouring out of him. I have never seen a hymn tune so nurtured and so tenderly shaped before. I wish I had been here when he was conducting full-time. It is safe to say that this was one of the magical moments in life, to hear and be in the presence of such a loyal servant of brass banding.

The band finished off the concert with Leslie Condon's, *The Present Age*, which was given to Gilbert by Eric Ball. The opening was truly amazing, very precise and led by the euphonium and baritones, which included Riki McDonnell, Andrew Leech and **Steven Booth**. There were some wonderful contributions from **Keith Patey** (Flugel) and **Vaughn McDonald** (principal cornet). Some very precise playing was occasionally overshadowed by intonation issues across the band.

The audience, which packed the venue, was very warm in their applause: it was a wonderful afternoon and I feel very privileged to have been there.

Alexandra Kerwin

Launch of NZLive.com...

Press Release: New Zealand Government
Rt Hon Helen Clark
Prime Minister of New Zealand

Prime Minister and Arts, Culture and Heritage Minister Helen Clark said a new government-funded website has the potential to enrich New Zealand's cultural life by harnessing the web to promote activities and events.

"The NZLive.com website is an exciting development designed to increase awareness of, and participation in, cultural activities and events," Helen Clark said.

"The website is funded through the government's Digital Strategy and recognises the importance of culture to New Zealand's national identity.

"NZLive.com will make Kiwi culture more accessible to overseas and local audiences. Both domestic and international travellers are increasingly planning their itineraries from the internet, and there is real potential for spin-offs for tourism.

"The international success of The Lord of the Rings, Whale Rider, The Datsuns, Colin McCahan and the All Blacks speak to the quality, diversity and richness of the New Zealand cultural offering and are a source of pride to us all. *(She could have mentioned our National Brass Bands. Ed.)*

"The website encompasses culture in the widest sense including: art and design, museums and historic buildings, festivals, public gardens and zoos, literature, the performing arts, New Zealand movies, music, sports and recreation.

"The approach is deliberately inclusive. It really will run the gamut from Swan Lake to Round the Lake, from the Army Museum to the Sarjeant Gallery, from cricket to BATS Theatre, from swing bridges to rock bands.

"The site is not the final product but the first phase in a four-year development programme. The events and activities guide has links to cultural websites across the sector and the country, and new content and services will be added over time.

"NZLive.com will evolve in response to the needs of the people who use it and the organisations who publish information on it.

"We want NZLive.com to become a regular part of New Zealanders' leisure time planning," Helen Clark said.

Auckland Brass Bands Association goes global!

Auckland Brass Band Association has made the bold move to create an association website, the first of any of the New Zealand district band associations to do so. The site features information about each of the region's brass bands including all the youth bands. There is also an engagement-listing page for all the bands to advertise their forthcoming concerts and up-coming meetings.

Craig McKee, president of the Auckland Band Association, says "We wanted a central point of contact for our bands, a place for those bands who don't have websites to have a chance to publish their news and contact details. It is very important for us to have a list of what each band is doing in the area. This makes it easier for the band managers to organize their concerts so as not to double book. I am delighted with how the site looks".

The site was designed by cornet player, Alexandra Kerwin and will be kept up to date with the latest news. More features are planned to be added in the near future.

Visit the site: www.aucklandbrassbands.com



Gary Bilton with a haul of trophies from the Waikato-Eastern BOP contest.

Photographer: Malcolm Barr (See article, page 11)



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TRIBUTES TO KEVIN DELL ONZM...

ON THE OCCASION OF HIS RETIREMENT FROM BBANZ MANAGEMENT COMMITTEE AFTER THIRTY- ONE YEARS OF SERVICE

At the BBANZ AGM in October this year, Kevin Dell will stand down as the President of the Association after 10 years in the role and more than 30 years as a member of the Management Committee. To mark this occasion, here are a few acknowledgments and recollections from members of our banding community.



“I’ve known Kevin as the best Ambassador (banner carrier) for NZ in Hong Kong with Waitakere, a top cornet player with Poles Apart band and I know he will be an excellent Band Manager for the National Band.

Kevin, I look forward to a happy partnership for the next 3 years - in the meantime enjoy your retirement from the National Presidency.” **(Howard Taylor and Brisbane XLCR)**

“I remember the time he played in his first solo competition. It was in Gore at the Salvation Army Hall. I was a spectator and I said then that he would be a cornet champion.” **(Jim Rafferty)**

“In 1974 I was privileged to be the leader of a tremendous cornet team in the National Band of New Zealand. The team was Kevin Dell, Errol Mason, Neville Grenfell and myself. I would say that it was a team that could do anything. We all had personal strengths – and the fact that we were close friends added to the magic. Kevin Dell was a great strength to me, as he had the ability to sense when I needed him to spell me before solos or cadenzas.

Kevin has always been a great cornet player, but his real strength was his ability in a team situation. He, of course, became an outstanding leader and Principal Cornet of the National Band.

I salute and thank him for all he has done for NZ Banding and I cherish his friendship over so many years.

Kevin has made an outstanding contribution to our movement.” **(Kevin Jarrett)**

“I had a memorable day with Kevin in late 2003 when we met up to go to a rugby match in Wellington. Kevin had flown up early for a BBANZ Executive meeting the next day and we decided to go to an NPC match versus Southland at the stadium. We wandered along to the new stadium and settled to watch the curtain raiser and Kevin found to his delight that his son was in the Southland B team and came on in the second half. A very proud Dad he was – and very vocal.

Further vocals were required later on after the match when filmmaker Peter Jackson asked the crowd for some load “roars” and “arghs” for his latest Lord of the Rings trilogy. So if you listen carefully Kevin is roaring the cornet part and me the Eb Bass !

Following another Wellington win (in both matches) we strolled back to the city for a few quiet while waiting for the big game - a Bledisloe Cup match being played in Auckland - All Blacks versus South Africa. I found a bar on Willis Street that had a huge screen – floor to ceiling. Being a true southern man Kevin began the evening with some Speights beer and we settled down to have nice meal in the restaurant adjacent to the bar and viewing area.

Being a Bledisloe Cup night there was more hype than usual and the bar was buzzing along. While innocently having our meal we were approached by two young women with trays of a new vodka, for sale as shots. Being a good southern man, and one not to miss the latest new alcoholic sensation, Kevin purchased two drinks. Very nice I thought, until I looked up at the nice young ladies who were painted a very patriotic black with silver ferns strategically placed. The thing is you see they were topless and only wearing a mini skirt with body paint over the rest of their bodies, and Kevin missed it all – too worried about his new drink!

Most perturbed he was to miss this that he kept a special watch out during the exciting match – naturally won by the All Blacks.

You can imagine what the Brass Mole did with this news when it filtered through to him.” **(Owen Melhuish)**

Kevin

Ever since I have known you, you have worked tirelessly: firstly as a bands person and then as a tutor, musical director, committee member for the band, OSBBA and BBANZ and lastly as President of BBANZ. I know you better as a tutor, bands person and friend, but in particular, as a tutor who gave of your time and knowledge freely to not only myself, Christopher and Aaron but to many more - and you still do. On behalf of all you have taught we wish you well in your retirement at administration level.

Thanks a lot. **Kath Herman, Ascot Park Hotel Brass of Invercargill**

"continued from page eight"

My late father, Louis Fox, held Kevin in high regard as a cornet player, always had positive things to say about the contribution Kevin made to the banding movement and saw him as a true bandsman in every sense of the word. Regards. **Chris Fox, Trust Porirua City Brass**

~~~~~  
 You are leaving gianormous shoes to fill. Kevin, you have been a staunch advocate of Brass Bands in NZ, we will miss you on the Executive. I will keep in touch, often or should I say VERY often. Love and best wishes. **Dianne Smeehuyzen**

~~~~~  
 I always thought that presidents should be scary and intimidating. Luckily that is not true, or Kevin would have failed utterly. Throughout his tenure, he has remained consistently friendly and approachable, for which I am grateful. And he came to see my opera. Thanks Kevin! **Aaron Lloyd. Composer, Conductor of Pelorus Trust Wellington Youth Brass Band**

~~~~~  
 On behalf of the Queensland Band Association, I thank you for all your help and counsel over the years. On a personal level, since I have known you over the last 25 years or so, you have been a mentor to many people, not only as an individual, but as a player and an administrator. I wish you *every* good wish in your retirement from the BBANZ. **Noel Cassels, President Queensland Band Association**

~~~~~  
 I first met Kevin when we played in a National Band together in 1967 under KGL Smith so that's near enough to 40 years ago. So, for those keen to bring a smile to Kevin's face and to recall some events of that era here are some questions you may like to ask of him (and his memory is pretty good).

a. Drum Major Trevor Hawthorne-Smith got into quite a tangle at the start of a street march by the National Band in Waiora (KGL Smith conducted the Wairoa band before the war). Tell us what happened there Kevin.

b. KGL had a reputation for a fiery nature. Can you give us an example of that in action? Clue: Three key words



Returning to New Zealand after three years in Brisbane are Brent and Helen Hoy and their two children. While in Brisbane Brent

played Soprano and Bb cornet for Brisbane Excelsior, including a tour to Hong Kong and the International Masters in Britain this year. The rest of the family played for Sunnybank Brass with Helen also having a major role in organizing the 2006 Australian Championships in Brisbane. Brent will be a welcome addition to Woolston Brass with children Cameron and Georgia returning to the Woolston Junior Band.

We welcome another immigrant in experienced conductor Shane Foster who has moved to New Zealand from his native Yorkshire. Shane has conducted the First Section band Drighlington for the past 14 months and got them promoted to the Championship section for 2007. His son Christopher is moving also to join the NZ Army Band. Christopher plays tenor horn. He was solo horn for Drighlington and prior to that 1st horn at Brighthouse and Rastrick Band. Shane will be looking for some conducting work in the Christchurch area.

The Trusts Waitakere Brass have just returned from their European tour including Switzerland, Scotland and England but are currently looking for a new Musical Director following the news that Simon Kerwin will move to Blenheim soon. Noted on their website www.waitakerebrass.com was the recent successful Toy Story concert with Steven Booth conducting the band. Steven recently left Dalewool Auckland Brass and was guest conductor for this event, but is not in the touring band going to Europe.

A new look BBANZ Executive will be ratified at the AGM this month. President elect is Dianne Smeehuyzen of Dunedin. Dianne is currently vice president and has been on the national body since 2001. She replaces Kevin Dell who is retiring after an amazing period of dedicated service to the movement. Graeme Dick also steps down after 10 years providing sound financial advice for BBANZ. New Executive members are Robert Wilson, from Tauranga City Silver Band, and Cathy Bennett from Mosgiel Band. Robert is well known in the Waikato/Bay of Plenty area having played for Rotorua for many years and Cathy was involved with the Dunedin contest committee this year. Graeme and Kevin slot into the joint managers role for the National Band of New Zealand 2007-2009.



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KAPITI BRASS HOSTS WELLINGTON DISTRICT'S 2006 CONTEST...

This year's Wellington District Contest was held at the Southward Museum, Paraparaumu on Sunday 3 September. It was hosted by Kapiti Brass under the management of **Neil Bleasdale**, assisted by a willing team of band members and supporters. All Wellington District bands competed with the exception of Pelorus Trust Wellington Youth Brass.

The adjudicator for the morning events and the musical standards of the concert programme was **Davey Boyes** of Christchurch, with **Kevin Milne** from Waikanae ("Fair Go" presenter) judging the presentational aspects of the concert programme. **Trevor Cudby** was chief supervisor, with **Dave Merrall** as assistant supervisor. **David Dobson**, BBANZ Executive Officer, compered the sacred item and own choice events.

Titan Hutt City Brass, under **Mark Carter**, took the majority of the major prizes, with **Kerry Garrett's** Trust Porirua City Brass winning the sacred item and coming in second to Titan Hutt City in the overall championship. **Robert Lynch's** Levin & Districts Brass collected three of the four Section B trophies (for C & D Grade bands), while Upper Hutt Cosmopolitan Club Brass under **Robert Friday** headed home with the Section B trophy for the sacred item.

Results:

Sacred Item

| | | |
|------------------------------------|------------------------|----|
| Upper Hutt Cosmopolitan Club Brass | "Abide With Me" | 84 |
| Levin & Districts Brass | "Mid All the Traffic" | 83 |
| Kapiti District Brass | "I wonder As I Wander" | 82 |
| Titan Hutt City Brass | "The New Borne Babe" | 87 |
| Master ton District Brass | "Haven of Rest" | 81 |
| Pelorus Trust Wellington Brass | "Crimond" | 86 |
| Trust Porirua City Brass | "Abide With Me" | 88 |

Own Choice

| | | |
|------------------------------------|----------------------|-------|
| Upper Hutt Cosmopolitan Club Brass | "Dimensions" | 129 |
| Levin & Districts Brass | "Cityscapes" | 130 |
| Kapiti District Brass | "Four Preludes" | 127.5 |
| Titan Hutt City Brass | "The Present Age" | 135 |
| Masterton District Brass | "Voices of Youth" | 127.5 |
| Pelorus Trust Wellington Brass | "Connotations" | 130.5 |
| Trust Porirua City Brass | "Shine As the Light" | 132 |

Concert Programme

| | Music | Presentation | Total |
|-----------------------------------|-------|--------------|-------|
| Upper Hutt Cosmopoltn. Club Brass | 180 | 57 | 237 |
| Levin & Districts Brass | 179 | 79 | 258 |
| Kapiti District Brass | 177 | 57 | 234 |
| Titan Hutt City Brass | 183 | 72 | 255 |
| Masterton District Brass | 178 | 72 | 250 |
| Pelorus Trust Wellington Brass | 185 | 61 | 246 |
| Trust Porirua City Brass | 184 | 70 | 254 |

Top soloist in Concert Programme:

David Chaulk (Pelorus Trust Wellington Brass)

Overall Championship

| | |
|-------------------------|--------------------------|
| Section B Winner | Levin & Districts Brass |
| Runner-Up | Trust Porirua City Brass |
| Champion Band | Titan Hutt City Brass |

WEST COAST BRASS BAND ASSOCIATION – REGIONAL CONTEST, Motueka 19- 20 August 2006

On a weekend that had promised doom and gloom weather-wise, Motueka Band and their stalwart Contest Committee beat the odds and provided beautiful weather for the West Coast Brass Band Association Contest held on 19-20 August.

It was pleasing for the host band and the Association to have all but one of the member bands taking part – although all bands had members present. Due to the vast area that this Association covers, it has been found necessary to conduct the solo and party events on the same weekend. It was extremely pleasing to have the Takaka Citizens Band taking part, as they have not been available in years past. Bands people were in relaxed social mode and enjoyed Takaka's participation. Bands taking part were Hokitika, Motueka, Marlborough, Nelson, Takaka and Westport.

Neil Seaton, Chief Adjudicator, and **Andrew Mitchell**, Assistant Adjudicator, commented at the conclusion of the contest that it had been an enjoyable weekend of banding, that the standard in all cases had been very high and this showed that banding within this region was healthy. Chief Military Judge, **Les Stanton**, also commented on the high standard presented in the Street March saying it had been hard for his "merry men" to choose winners from the contesting bands.

At the closing event – the "Concert" of light items - Association Vice President, **Doug Sowman**, thanked all who participated, especially the Motueka Band for its dedication in running this enjoyable contest, and announced that next year's contest would take place at Greymouth in May. As a final accolade, Association Chief Supervisor, **Richard Simpson**, made the comment that the contest had flowed smoothly and problems had been minimal. We now all look forward to Greymouth in 2007.

Results:

Street March

| | |
|-----------------|--------------------|
| 1 st | Marlborough First |
| Class | |
| 2 nd | Westport Municipal |
| 3 rd | Takaka Citizens |

Champion Drum Major
Chris Lawton, Nelson City Brass

Central Districts Contest a Great Success

The Central Districts Brass Bands Association held its annual contest over the weekend 2nd/3rd September 2006 in Hawera. This small South Taranaki town proved an excellent venue, with ideal weather for a street march competition, a very sound Memorial Theatre for stage events, and a thoroughly prepared and receptive host committee. Unfortunately, this contest was down a little on band attendance, with one band from each section 1 and 2 absent. Both Brass Wanganui and Hastings Citizens found themselves unable to field a band for the event.

The champion band is now decided over the events of both days and Port of Napier achieved a significant margin in clinching the section 1 championship. Congratulations are due to Musical Director **David Oswin**, and to his wife **Jacqui Oswin** who won the solo with band accompaniment trophy.

In section 2 Feilding Brass achieved the same result. Host band Hawera Brass collected the Entertainment prize, with Feilding achieving the section 2 Championship.

Section 3 was keenly competed this year among 3 bands. Brass Wanganui Auxiliary was judged champion, while New Plymouth Jay won the Stage event.

Adjudicators **Simon Kerwin** and **Graham Hickman** complimented the bands on their performances. Both had constructive criticism, and the weekend will have helped bands to evaluate their performances in a way that will encourage development and improvement. Chief Drill Judge **John Everitt** spoke of the declining standard in drill and marching generally, which sadly reflects changing attitudes among bands and bandsmen.

Despite some unfortunate scheduling clashes that saw some bands unable to attend, this was a successful contest.

Cambridge is re-emerging!

Cambridge's own municipal band has won the 'Cutts Family Trophy' in the public appeal section of the regional brass band competitions listed below. This is the first time for 6 years that the Cambridge band has been both strong enough and large enough to compete in the D Grade Waikato/BOP competitions.

The Cambridge band also gained 3rd place in the contest, section A (hymn and own choice), 2nd place in the entertainment section, and 2nd place for the soloist, but the icing on the cake was winning the trophy for the highest points for the band with the most public appeal during its performance. Many at the competitions agreed that the Cambridge band was indeed back from its 'years in the wilderness'.

Playing in the competitions was the band's longest serving member, **John Hargreaves**, who joined in 1947. Keeping up the family tradition is **Ryan Haworth**, John's 13-year-old grandson. At present, the Cambridge band has members ranging from 12 to 65 years.

Started in 1877, the Cambridge band will celebrate its 130-year anniversary, with a special concert in the Cambridge Town Hall in May 2007.

Musical Director Sets The Bar High...

Castle Trust Hamilton Brass Musical Director **Gary Bilton** set the standard for the weekend at the Waikato Bay of Plenty Brass Band Championships, winning four solo events and coming third in the Open Duet with Walter Genefaas. Playing the Baritone, Gary won the Veterans Slow Melody, Veterans Variation, Championship Slow Melody and Championship Variation. He then led the band to a clean sweep of the Open Section including the award for 'Highest Public Appeal'.

Hamilton Citizen's Band hosted the Championships in the magnificent Wel Energy Trust Academy of Performing Arts on the University of Waikato campus on September 16th and 17th. Solo and Party events were held on the Saturday and the Band events on the Sunday.

Hamilton Citizen's Band had entries in all 18 sections of the Solo and Party events between their two bands – Castle Trust Hamilton Brass and Hamilton Citizen's Auxiliary Brass. Members of these bands won 14 sections, and were placed in 3 of the remaining 4 sections. In total, they had 29 placings.

In the Band events, Castle Trust Hamilton Brass made a clean sweep of the Open Section. On aggregate music points, comprising Hymn, Own Choice, Soloist, and Entertainment Music (total 300 points); they were a massive 20 points ahead of the second placed band. 16-year-old **Vinny Jervis** continued his winning ways, taking the Award for Best Soloist playing 'Teddy Bears' Picnic' on Eb Bass. The band has a very good Bass team and played without Vinny for the first two numbers of the entertainment section so that Vinny could appear from the wings for his solo dressed in a Winnie The Pooh suit complete with hood!

Waikato Bay of Plenty Brass Bands Association Inc

Results, Area Contest 2006, University of Waikato Performing Arts Complex Hamilton

| Class | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 20 | Pts |
|-------|--|---|---|---|---|---|---|---|---|----|--|----|----|----|--------------------|---|---|---------------------------------|---------------------------|-----|
| | Novice Story Cup | | | | | | | | | | Variation Open Cameron Cup | | | | Quartet Open | Veterans Slow Melody | Veterans Variation | Ensembles Open | Primary Schools Ensembles | |
| | Natalie Kennedy Piako Concert Brass | | | | | | | | | | Robin Jobe Castle Trust Hamilton Brass | | | | Te Awamutu Brass A | 1st Gary Bilton Castle Trust Hamilton Brass | 1st Gary Bilton Castle Trust Hamilton Brass | 1st Castle Trust Hamilton Brass | 1st Ohaupo Primary School | |
| | 78 | | | | | | | | | | 95 | | | | 81 | 93 | 90 | 90 | 40 | |
| | William Sturt Tauranga City Silver Band | | | | | | | | | | 94 | | | | | 92 | 89 | 89 | 94 | |
| | 77 | | | | | | | | | | 90 | | | | | 94 | 88 | 88 | 88 | |
| | Patrick Webb Hamilton Citizens Auxiliary | | | | | | | | | | 90 | | | | | 94 | 92 | 90 | 90 | |
| | 75 | | | | | | | | | | 84 | | | | | 94 | 88 | 88 | 88 | |
| | Slow Melody Un/13 Beggs Cup | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 2 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 1st Kimberley Dainty Hamilton Citizens Auxiliary | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 78 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 2nd Becky Taylor Hamilton Citizens Auxiliary | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 77 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 3rd George Humberstone Hamilton Citizens Auxiliary | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 76 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | Variation un/13 Lawrence Trophy | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 3 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 1st Kimberley Dainty Hamilton Citizens Auxiliary | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 75 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 2nd Jessica Mauritz Hamilton Citizens Auxiliary | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 74 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 3rd George Humberstone Hamilton Citizens Auxiliary | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 70 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | Variation un/16 Jane Cup | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 4 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 1st Mitchell Spence Tasman Eastern B.O.P. Brass | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 95 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 2nd Laura Settle Tauranga City Silver Band | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 93 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 3rd Michael Jervis Hamilton Citizens Auxiliary | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 90 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | Slow Melody un/16 David Cup | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 5 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 1st Mitchell Spence Tasman Eastern B.O.P. Brass | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 89 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 2nd Luke Spence Tasman Eastern B.O.P. Brass | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 87 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 3rd Laura Settle Tauranga City Silver | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 85 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 6 Slow Melody un/19 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | Tauranga Orphans Cup | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 1st Vinny Jervis Castle Trust Hamilton Brass | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 90 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 2nd Emma Caunter Castle Trust Hamilton Brass | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 84 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 3rd Mitchell Spence Tasman Eastern Bay of Plenty Brass | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 82 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 7 Variation un/19 Bain Cup | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 1st Vinny Jervis Castle Trust Hamilton Brass | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 96 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 2nd Emma Caunter Castle Trust Hamilton Brass | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 89 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 3rd Joseph Thomas Tauranga City Silver Band | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 87 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 8 Duet un/19 Diasheen Trophy | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 1st Emma Caunter/Sophie Wilson Castle Trust, Hamilton | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 88 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 2nd Josh Sklenars/Alex Towers Te Awamutu Brass | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 75 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 3rd Kate Boardman/Debbie Stace Rotorua Brass | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 74 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 9 Quartet un/19 Borthwick Cup | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 1st Castle Trust Hamilton Brass | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 85 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 2nd Hamilton Citizens Auxiliary #2 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 84 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 3rd Tasman Eastern B.O.P. Brass | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 83 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 10 Slow Melody Open Hamilton Citizens Trophy | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 1st Vicki Henderson Castle Trust Hamilton Brass | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 97 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 2nd Te Reo Hughes Te Awamutu Brass | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 95 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 3rd Aki Maeda Tauranga City Silver Band | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |
| | 94 | | | | | | | | | | 86 | | | | | 92 | 90 | 90 | 90 | |

Adjudicators: Messrs. Ian Levien, Brent Large, Brian Kelly, Andrew Leech

Band Events:

| | | |
|---------|-----------------------------|----|
| D Grade | | |
| Hymn | Ronald Shaw Cup | |
| 1st | Gisborne Civic Brass Band | 40 |
| 2nd | Hamilton Citizens Auxiliary | 35 |

Adjudicator: Ian Levien

Tom Williams' Percussion Discussion

A paper presented to the NZ Brass Bands Association **SOUNDINGBRASS** performance school for Brass & Percussion, January 1995. Continued from September issue



APPRECIATING PERCUSSION - A CHANGE IN ATTITUDE ?

Whatever your particular thoughts on the matter it is to be recognised that there are quite a few fundamental differences in the musical lives of percussionists as compared to other musicians, and these need to be known and understood before an appreciation of percussion can even begin to be realised...

... Musicians require only one music stand from start to finish of a rehearsal or performance while percussionists must organise a number of music stands to be at each instrument or 'work station' for the duration of the rehearsal/performance. Some percussion instruments such as chimes sometimes deny the convenience of a music stand at all!

Musicians have their music 'under the fingers' so to speak, and this is also true for percussionists playing a monophonic (single sound) instrument such as snare drum, where they can raise the music stand to a convenient height that allows them to take in the music part along with the conductor's beat, with little need to sight the instrument being played.

When playing keyboard or multiple instrument set-ups however, the percussionist must necessarily position the music stand close to the instrument/s and endure a great peripheral vision-juggling act between the instrument, the music, and the conductor.

Musicians enjoy the 'luxury' of being seated in a stationary position while performing. Percussionists generally must stand and be constantly ready to move from one playing position to the next, several times in some pieces.

Musicians are issued with one piece of music per performance item and are responsible only for that. On being issued music that usually has a few and sometimes many different parts per performance item, the percussionists must list and acquire the number of different instruments required, design a percussion set that will work for the individual pieces and the entire concert, determine the number of players required and ensure that that number is available, designate which players will play which parts and ensure that there are enough music copies to cover the entire playing situation, be early enough to a rehearsal to ensure that all is ready to rehearse with the very minimum of upset, stay later after rehearsals or performances to cover or pack the instruments away, and be responsible for all instruments, stands,

music and mallets arriving safely at the performance venue and return.

Music parts received by musicians are generally standard in the way that they are to be played, while percussion music is often subject to wide interpretation possibilities that must be worked out in conjunction with the musical director.

Conclusion

With consideration of the above, one could be forgiven for thinking that percussionists must be *super* musicians.

Indeed the good ones are, when you consider the skill required to make music out of instruments that are essentially 'noise-makers', and the extraordinary amount of teamwork, communication and co-operation that goes into making the best possible percussion contribution to the music of the ensemble.

Further to this, it is my contention that all musicians should spend time in the percussion section to fully appreciate the skills and dedication required to survive in the percussive 'minefield' and come out with some sense of pride and dignity at the other end - to be part of the joy of adding to the rhythmical security, the dynamic punctuation, the atmospheric colouring and the exciting climaxes of the music, to move from 'tolerating' to 'appreciating' percussion, to having a renewed perception of, and attitude towards, percussion.

Copyright - Tom Williams

January 1995

October 2006

Hear Hear !

In last month's Mouthpiece our worthy President commented on the need for improvement in education and development in our movement, and suggested that there may be a very uneven standard of education on a national basis. Of all the education programmes mentioned as being already in place, there was no mention of a percussion education or performance programme - because there still is not one!

There, I've said it again!!

Yours in percussion,
TOM WILLIAMS

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“VARIETY BAND BOX”
Marlborough District Brass Band
9th & 10th September – The Marlborough Center
Musical Director – Kevin Moseley

After a long, busy and successful year, the Marlborough District Brass Band prepared for our annual themed concert. This year, the “Variety Band Box” concert featured something old and something new, including a wide range of guest performers, a rolling stage, and a huge hand-made church organ!

The show kicked off with ghostly eeriness. Emerging from the haunting smoke, the chilling sound of the church organ filled the auditorium with the *‘Phantom of the Opera Overture’* – featuring **Richard Ellena** and **Kathy Moseley** on the organs. The lights finally lit the smoky stage, illuminating the band in their ballroom elegance. The women donned beautiful elegant period ball gowns, with the men looking very smart in tuxedos, tails and bow ties. And yes, I had to play the drums wearing a ball gown!

We then played the march *‘Blaze Away’*, followed by the gorgeous tones of **Riki McDonnell** on Euphonium with *‘Annie Laurie’*. Next we played the classic *‘Strauss Cocktail’*, followed by the stage splitting in half to welcome the choirs of the Marlborough Boys and Girls Colleges to sing *‘The Battle Hymn of the Republic’* and the moving tune *‘Holy Holy Holy’*. After several more musical treats, the band played the quick-paced *‘Waltz Espagna’*, followed by the high energy *‘Toccata in D Minor’* and *‘Polovitsian Dances’* to end the first half of the concert. These last two pieces were swapped around for the Sunday show due to the massive audience reaction from ‘Toccata’ on the Saturday!

The second half was planned to be a bit more casual, and as the house lights dimmed, the stage went into a blackout creating a very awkward silence. Immediately, a spotlight illuminated me standing in the middle of the band as I played my snare drum...that easily recognized and highly repetitive pattern of the tune *‘Bolero’*, which featured many of the band’s outstanding soloists.

We next featured more guest soloists – vocalist **Jacinta Nott** singing *‘Over the Rainbow’* accompanied by guitarist **Sam Logan**. Young cornet player **Georgia Scherf** soon took to the stage to tell the story of Jonny Heyken’s song *‘Heyken’s Serenade’* – which featured Marlborough’s very own bottle-blowing band and gargling trombonists!

Riki McDonnell was welcomed to the stage again to perform the fantastic piece *‘Carnival Cocktail’* that showed off some very impressive euphonium skills, which left the audience in amazement.

An eager musician named **Mike Hopley**, strapped in dungarees and a checkered shirt, then hijacked the stage wanting to audition for the band. Out he pulled a piccolo banjo and joined alongside **David Johnston** on BBb bass to perform the toe-tapping, thigh-slapping duet *‘Whistling Rufus’*. The band lost interest after a few minutes of this song, and out stormed **Kevin Moseley** to ‘yellow card’ off the poor man, and brought the band into the march *‘The Washington Post’*, only to have that budding banjoist take his place back onstage to play along to the march with the band!

Kevin then made a little speech explaining about the constant inequality and rivalry between the brass and the percussion section over the years (so true!). My fellow percussionists and I took to the stage to perform the piece *‘Russky Perkussky’*, to show off our talents, and not to mention the major rivalry we have within our section!

After several more items, the band finished with a great swing arrangement of *‘Favourite Things’* from *‘The Sound of Music’*, a great finale to what had been yet another fantastic concert.

A huge thanks goes to all the out-of-town players in the band who came along to help, and to the soprano singers who sang along with the band through most of the songs. Also to the many people who put in such a huge effort to help make this concert possible! It was a lot of hard work but it had all paid off as the concert proved to be a huge hit for the audience. It was a great wind up for what had been a hugely successful year for the Marlborough District Brass Band.

Aimee Beaumont
Percussionist and Bottle Blower
Marlborough District Brass Band

baring your soul. Nevertheless, that is when the magic can happen, as it so often does in Riki's performances.

Anthony Ritchie's Down the Brunner Mine followed, with some excellent percussion contributions. This piece is based on the folk song of the same name. Brunner Mine was one of New Zealand's earliest coalmines. It was the scene of New Zealand's worst mining disaster in 1896 when 65 miners lost their lives.

The cornet section was featured next in Goff Richard's arrangement of Hora Staccato. The trombones certainly showed their flair although the tempo did feel slightly ponderous and lost a little of the excitement although the final cry of 'Oi' almost made up for it! Some very sweet flugel, cornet, euphonium, trombone and soprano playing opened up Sweet Shepherdess. This was a very tender reading again. Katie Blair on soprano was simply outstanding. The band's dynamics were wonderfully understated in the top end of the scale. You can tell that Ken Young has a lot of respect for Goff Richards' work: he let the music flow, yet have expansive qualities without getting maudlin.

Another Goff Richards arrangement closed the recording. Sweet Georgia Brown is another piece that seems to be butchered by many brass bands. This was a classy reading from Mr. Young - not the usual brash fodder fed to us by even the most experienced of bands. Jessica Blair (Katie's sister, on euphonium) again led her section to glory in the semiquaver runs. Trombones sounded like a very balanced section with wonderful sounds emanating from the bass trombone.

It is easy to forget when listening to the CD that these players are aged only 15-22 and yet they perform with maturity and sensitivity with added dashes of fun. It is obvious that Kenneth Young commands a lot of respect from the youngsters. Mr. Young's thoughtful interpretations and fresh compositions are a joy throughout the recording.

The future is bright.

Alexandra Kerwin 2006. (With many thanks to Mike Sander and Evan Sayer for enabling this project to go ahead).

are Whakatane, outdoor and hat.

c. In 1973 which band prevented Woolston from achieving a hat trick of wins in the NZ Championship held in Wellington? Was that also the first time you won the Open Championship Cornet? Cheers, "Square".

Dear Kevin,

Thanks for giving me a go at being the contest manager. It's a job I really like doing although I haven't quite got it right yet. But your support, calmness and wit have certainly helped put any difficulties into perspective.

Thirty years is certainly a long time to serve on any committee especially when there have been some very difficult decisions to be made during that time.

It has been my pleasure to get to know you while working together on the Management Committee - and I wish you all the best for your retirement from national administration.

Kind regards, **Helen Hoy**

| | | | |
|--|--|---|---|
| | | City Brass | |
| | | 2 nd | Maurice Abrahams, Nelson |
| | | City Brass | |
| <u>Sacred Item</u> | | | |
| 1 st | Nelson City Brass | | |
| 2 nd | Marlborough First Class | | |
| 3 rd | Westport Municipal | | |
| | | <u>Junior Solo – 13 yrs and under Air & One Variation</u> | |
| | | 1 st | Daniel Black, Marlborough |
| | | First Class | |
| | | 2 nd | Letitia Moseley, |
| | | Marlborough First Class | |
| | | 3 rd | Georgia Scherf, |
| | | Marlborough First Class | |
| <u>Selection</u> | | | |
| 1 st | Marlborough First Class | | |
| 2 nd | Nelson City Brass | | |
| 3 rd | Westport Municipal | | |
| | | <u>Junior Solo – 15 yrs and under Air & 1-3 Variations</u> | |
| | | 1 st | Steven Moseley, |
| | | Marlborough First Class | |
| | | 2 nd | Hannah Cunningham, |
| | | Marlborough First Class | |
| <u>Stage March</u> | | | |
| 1 st | Marlborough First Class | | |
| 2 nd | Nelson City Brass | | |
| 3 rd | Westport Municipal | | |
| | | <u>Junior Solo – 17 yrs and under Air & Variations</u> | |
| | | 1 st | Marsha Mason, Westport |
| | | Municipal | |
| | | 2 nd | Blair Mason, Westport |
| | | Municipal | |
| | | 3 rd | Erynne Scherf, Marlborough |
| | | First Class | |
| <u>Entertainment Selection</u> | | | |
| 1 st | Marlborough First Class | | |
| 2 nd | Nelson City Brass | | |
| 3 rd | Westport Municipal | | |
| | | <u>Junior Solo – 17 yrs and under Air & Variations</u> | |
| | | 1 st | Marsha Mason, Westport |
| | | Municipal | |
| | | 2 nd | Blair Mason, Westport |
| | | Municipal | |
| | | 3 rd | Erynne Scherf, Marlborough |
| | | First Class | |
| <u>Champion Conductor</u> | | | |
| | Nicola Moynihan, Marlborough First Class | | |
| <u>Novice Slow Melody</u> | | | |
| 1 st | Rory Milne, Hokitika | | |
| Municipal | | | |
| 2 nd | Robert Riach, Marlborough | | |
| First Class | | | |
| | | <u>Intermediate Solo – Air & Variations</u> | |
| | | 1 st | Nathan Keoghan, Westport |
| | | Municipal | |
| | | 2 nd | Adrian Laurence, Nelson |
| | | City Brass | |
| | | 3 rd | Shannon Kissell, |
| | | Marlborough First Class | |
| <u>Junior Slow Melody</u> | | | |
| 1 st | Vincent Milne, Hokitika | | |
| Municipal | | | |
| | | <u>Premier Solo – Air & Variations</u> | |
| | | 1 st | Michael Ford, Marlborough |
| | | District Brass | |
| | | 2 nd | Kevin Moseley, Marlborough |
| | | District Brass | |
| | | 3 rd | Denis Teeling, Marlborough |
| | | District Brass | |
| <u>Intermediate Slow Melody</u> | | | |
| 1 st | Nathan Keoghan, Westport | | |
| Municipal | | | |
| 2 nd | Ben French, Nelson City | | |
| Brass | | | |
| 3 rd | Simon Moroney, Nelson | | |
| City Brass | | | |
| | | <u>Open Duet</u> | |
| | | 1 st | Marlborough District BB No. 1, Marlborough District Brass |
| | | 2 nd | Westport No. 1, Westport |
| | | Municipal | |
| | | 3 rd | NelMot, Nelson City Brass/ Motueka Municipal Combination |
| | | Marlborough District brass | |
| <u>Premier Slow Melody</u> | | | |
| 1 st | Michael Ford, Marlborough | | |
| District Brass | | | |
| 2 nd | Denis Teeling, | | |
| Marlborough District Brass | | | |
| 3 rd | Graham Moseley, | | |
| Marlborough District brass | | | |
| <u>Veterans Slow Melody</u> | | | |
| 1 st | Peter Goodman, Nelson | | |

Administrative staff will now be working overtime to avoid future clashes, but at the end of the day all accolades go to one of the Districts small bands – Hawera Brass, who put on a great show and competed well.

GE Mitchelmore

Secretary

RH column:

Street March

| DRILL | MUSIC | |
|------------------|-------|-----|
| TOTAL | | |
| Palmerston North | | 301 |
| 371 | 70 | |
| New Plymouth | | 329 |
| 405 | 76 | |
| Hawera Brass | | 306 |
| 377 | 71 | |
| Port of Napier | | 348 |
| 421 | 73 | |
| Feilding Brass | | 336 |
| 410 | 74 | |

Section 1: 1st – Port of Napier
2nd – New Plymouth

Section 2: 1st
– Feilding Brass 2nd
– Hawera

Champion Drum Major

Denis Maunder, Port of Napier

Hymn (Sacred Item)/ Own Choice Selection

| HYMN | SELECTION | |
|---------------------|-----------|-----|
| CONTEST AGGR | | |
| Brass Wanganui Aux. | 70 | |
| 72 | | 107 |
| New Plymouth Jay | | 68 |
| 103 | 69 | |
| Feilding Brass | | 73 |
| 117.5 | 81 | |
| Palmerston North | | 70 |
| 109 | 74 | |
| Hawera Brass | | 72 |
| 115 | 79 | |
| New Plymouth City | | 76 |
| 86 | | 124 |
| Port of Napier | | 78 |
| 130 | 91 | |

(weighting scores applied to Hymn)

Section 3: Contest Aggregate, Hymn, and Selection: 1st - Brass Wanganui Aux.

Section 2: Contest Aggregate, Hymn, and Selection: 1st - Feilding Brass

Section 1: Contest Aggregate, Hymn, and Selection: 1st - Port of Napier

Concert Programme and Central Districts Championship:

| STAGE CONCERT | SOLO ITEM | CHAMP |
|---------------------|---|-------|
| New Plymouth Jay | | 72 |
| - | | 140 |
| Rangitikei | 173 | |
| 55 | | 71 |
| | | 201 |
| Brass Wanganui Aux. | 101 | |
| 65 | | 70 |
| | | 213 |
| Palmerston North | 214 | |
| 61 | | 70 |
| | | 211 |
| New Plymouth City | 215 | |
| 76 | | |
| 79 | | 241 |
| Hawera Brass | 245 | |
| 69 | | 74 |
| | | 225 |
| Port of Napier | 228 | |
| 82 | | 71 |
| | | 260 |
| Feilding Brass | 260 | |
| 75 | | 72 |
| | | 237 |
| | 236 | |
| | (event weightings applied as per rules) | |

Stage Event:

Section 3 – 1st: New Plymouth Jay.
Section 2 – 1st: Hawera Brass. **Section 1:**
New Plymouth City

Solo and Band Event:
Section 3 – 1st: Brass Wanganui Aux.
Section 2 – 1st: Feilding Brass. **Section 1:**
Port of Napier

Concert Aggregate

Section 3 – 1st: Brass Wanganui Aux.
Section 2 – 1st: Feilding Brass. **Section 1:**
Port of Napier

Central Districts Championship:

(Decided over both days events)
Section 3 – 1st: Brass Wanganui Aux.
Section 2 – 1st: Feilding Brass. **Section 1:**
Port of Napier

CONGRATULATIONS, KEVIN!!!!

On behalf of the Marlborough District Brass Band, we would like to congratulate our awesome Musical Director, Kevin Moseley, on his appointment as Musical Director of the National Youth Brass Band for the years 2007-2009. We are all very proud of this achievement, and we can be sure he will give us no special treatment when it comes time to audition!

We think Kevin is an excellent choice for this position, as he is a firm believer in the youth of the banding movement. This is evidenced by the number of “Eekie-Squeakies” playing in the Marlborough brass band. Currently, the band has 12 members under the age of 20 years.

Kevin always strives for perfection, and challenges the band to bring out the best of each player. He is an excellent conductor and has a lot of valuable knowledge about music.

Kevin has been conducting the Marlborough District Brass Band for many years now. During his time as Musical Director, he has not only led the band from the B-Grade into the A-Grade, but has most recently lead us to 3rd in the New Zealand A-Grade at the National Contest in Dunedin this year. This is a huge achievement in itself, as Marlborough is the only provincial band in the A-Grade. Kevin is also an accomplished cornet player, and has been a member of several National Youth Bands in the past. Most recently, he was a member of the 2005 National Band, which toured Europe and competed in the World Brass Band Championships last year.

We wish Kevin all the best for his time with the Youth Band over the next 3 years, and we will be looking forward to audition time and seeing what new ideas he has in store for the band.

Ex-‘Eekie-Squeakies’ Aimee Beaumont (Percussion) & Erynne Scherf (Flugel Horn)

Marlborough District Brass Band

NEW PRESIDENT FOR BBANZ...

A word from Dianne...



At your AGM, I was elected your President for the year. Following the meeting's ratification I addressed the gathering with an acceptance speech. As all of you are not able to attend our annual General meeting I thought my first letter to you would consist of this speech followed by a little bit about me.

I am honoured and privileged to serve as your President for the ensuing year. I look forward to a year filled with everything Brass Band – netball, my other love - will take a back seat. It is going to be a challenge to step into such gynomous shoes that have been left but I know that Kevin is just a phone call away should I require a sounding ear over the next year.

I am looking forward to working with our current Management Committee consisting of our two new members Cathy Bennett and Robert Wilson plus Evan Sayer, Mike Sander and Ian Levien for the ensuing year. I am also delighted to work with David Dobson. We have been very lucky in securing David in the role of Executive Officer and I know he is going to assist me in my term as President.

GRAHAM DICK: LIFE MEMBER OF BBANZ...



(Excerpts from Kevin Dell's citation read at the 2006 AGM can be found on page eight).

The previous executive have been achieving some wonderful things and I wish to continue with those: namely, to ensure that the NYBB and the NSSBB continue on an annual basis. We are lucky to have such committed managers and Musical Directors and other great brass tutors to assist in the training of our young players.

We now have a National Band program in place. This takes us through to 2009 and we as a committee need to look at what we plan to do after 2009 because I believe it is essential that the young people we have in NSSBB and NYBB have something to aspire to. Of course, in doing all of this, finance is always the major issue: it is imperative that these 3 entities namely NYBB, NB and NSSBB are self sufficient with their funding. We mostly rely on a number of sponsors (thank you for your support) and gaming charities in order to keep these three entities operating.

Annual contest: We are lucky to have the services of Helen Hoy as our Contest Manager and with her and David Dobson we have a great team to keep these contests going hopefully to new and better things.

Succession planning is one thing I wish to focus on in my term as President. We have been very fortunate to keep executive members from one term to the next but I would like to see a remit put forward for our next AGM to ensure that we do have continuation. My proposal will be, if our current executive agree, that each executive member be elected for a two year term in office. If the remit were accepted at our next AGM then each following year only half of the current executive positions

continued on page 2



Strategic Partners of BBANZ

The NZ Mouthpiece
is proudly supported by



**BBANZ
EXECUTIVE
DIRECTORY**



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continued from front page

would be available for nomination and re-election.

Thank you once again and a special thank you to St Kilda Brass and OSBBA for their faith in me to put my nomination forward for President. I am eagerly looking forward to the coming year.

A little bit about me: I have been involved in our movement for about 40 years playing and administering in a number of Otago and Canterbury Bands. During this period, I have also held office with CPBBA and latterly President of OSBBA. I am currently a non-playing member of St Kilda Brass. I have a wonderful partner Martin and reside in Ravensbourne with a number of small animals and birds and the messiest garden in the street. Call me, I am happy to hear from you if you have advice or if you just want to share an idea.

I wish you and your family a Merry Christmas and a Safe and Happy New Year.

A highbrow is anyone who can listen to the William Tell Overture and not think of the Lone Ranger. (Jack Perlis)

**CALENDAR
OF EVENTS**

10 Dec 2006

Trust Porirua Brass Christmas concert
Bandrooms, Wineera Drive, 2pm

6-9 April 2007

Brass Wanganui's 125th Reunion celebration.

Written enquires may be sent to:
Reunion 2007, PO Box 764, Wanganui.
Email to molanhouse@infogen.net.nz.

20 May 2007

Central Districts BBA Contest
Solo and Party events, Wanganui

1,2 Sept 2007

Central Districts BBA Contest
Band Events, Napier

**The Ideal
Spokesperson for
your band?**

(from netpress.co.nz)

They don't need to be "silver-tongued" as some commentators suggest, but they do need to be able to string a sentence together, clearly and preferably, succinctly. The media want informed comment, not bluster or spin, and will respect a spokesperson who can give them this. A spokesperson is not someone who will panic when the media calls, but will take their questions and answer them, while ensuring they remember to promote the positives of their organisation. If a spokesperson doesn't know the answer to a question or feel they need time to gather their thoughts (in order to make the most of the interview opportunity), they can call the journalist back later (after checking when their deadline is) or set a time for an interview at a later date. Having a dedicated spokesperson that is trained or experienced in dealing with the media is an invaluable asset to an organisation. They are the public face of an organisation - the people who ensure that every opportunity for positive publicity is maximised while giving others a focal point for enquiries. In summary, an organisation's spokesperson must have:

- knowledge about the organisation's work, services, activities
- understanding about the organisation's philosophies, culture and people
- authority and credibility to talk about matters freely, without seeking permission
- an ability to think on their feet, speak clearly and understandably and be a good listener, to maximise promotional opportunities as they arise
- diplomatic skills to side step/deflate difficult issues while building a good rapport with the interviewer.

For more information about talking to the media, check out "Hints & tips" on www.netpress.co.nz

Musical Director: Kevin Moseley
Guest Soloist: Mike Ford



BRILLIANT YOUTH

2007

National Youth Brass Band

Of New Zealand

Wednesday 25th Jan 2007
"Marlborough Centre" Blenheim, 7.30pm

Thursday 24th Jan 2006
"Nelson School of Music" Nelson, 7.30pm

Friday 26th Jan 2006
"Ngaio Marsh Theatre" Christchurch, 7.30pm

Saturday 27th Jan 2006
"Royal Theatre" Timaru, 7.30pm

For Booking Details: please contact either Mike Sander: mike@crowmarketing.co.nz or Marie Rockell: marier@trn.co.nz



**WEST COAST BBA –
RESULTS, REGIONAL CONTEST,
Motueka 19-20 August 2006**

Street March

1st Marlborough First Class
2nd Westport Municipal
3rd Takaka Citizens

Champion Drum Major

Chris Lawton, Nelson City Brass

Sacred Item

1st Nelson City Brass
2nd Marlborough First Class
3rd Westport Municipal

Selection

1st Marlborough First Class
2nd Nelson City Brass
3rd Westport Municipal

Stage March

1st Marlborough First Class
2nd Nelson City Brass
3rd Westport Municipal

Entertainment Selection

1st Marlborough First Class
2nd Nelson City Brass
3rd Westport Municipal

Champion Conductor

Nicola Moynihan, Marlborough First Class

Novice Slow Melody

1st Rory Milne, Hokitika Municipal
2nd Robert Riach, Marlborough First Class

Junior Slow Melody

1st Vincent Milne, Hokitika Municipal

Intermediate Slow Melody

1st Nathan Keoghan, Westport Municipal
2nd Ben French, Nelson City Brass
3rd Simon Moroney, Nelson City Brass

Premier Slow Melody

1st Michael Ford, Marlborough District Brass
2nd Denis Teeling, Marlborough District Brass
3rd Graham Moseley, Marlborough District Brass

Veterans Slow Melody

1st Peter Goodman, Nelson City Brass
2nd Maurice Abrahams, Nelson City Brass

Junior Solo – 13 yrs and under Air & One

Variation

1st Daniel Black, Marlborough First Class
2nd Letitia Moseley, Marlborough First Class
3rd Georgia Scherf, Marlborough First Class

Junior Solo – 15 yrs and under Air & 1-3

Variations

1st Hannah Cunningham, Marlborough First Class
2nd Steven Moseley, Marlborough First Class

Junior Solo – 17 yrs and under Air & Variations

1st Marsha Mason, Westport Municipal
2nd Blair Mason, Westport Municipal
3rd Eryne Scherf, Marlborough First Class

Intermediate Solo – Air & Variations

1st Nathan Keoghan, Westport Municipal
2nd Adrian Laurence, Nelson City Brass

3rd Shannon Kissell, Marlborough First Class

Premier Solo – Air & Variations

1st Michael Ford
2nd Kevin Moseley
3rd Denis Teeling
All from Marlborough District Brass

Open Duet

1st Marlborough District BB No. 1,
Marlborough District Brass
2nd Westport No. 1, Westport Municipal
3rd NelMot, Nelson City Brass/Motueka
Municipal Combination

CENTRAL DISTRICTS BBA –

Street March

Section 1: 1st – Port of Napier
2nd – New Plymouth
Section 2: 1st – Feilding Brass
2nd – Hawera

Champion Drum Major

Denis Maunder, Port of Napier

Hymn (Sacred Item)/ Own Choice Selection

Section 3: 1st - Brass Wanganui Aux.
Section 2: 1st - Feilding Brass

Section 1: 1st - Port of Napier

Concert Programme and Central Districts

Championship:

Stage Event:

Section 3: 1st - New Plymouth Jay.
Section 2: 1st - Hawera Brass.
Section 1: New Plymouth City

Solo and Band Event:

Section 3: 1st - Brass Wanganui Aux.
Section 2: 1st - Feilding Brass.
Section 1: Port of Napier

Concert Aggregate

Section 3: 1st - Brass Wanganui Aux.
Section 2: 1st - Feilding Brass.
Section 1: Port of Napier

Central Districts Championship:

(Decided over both days events)

Section 3: 1st - Brass Wanganui Aux.
Section 2: 1st - Feilding Brass.
Section 1: Port of Napier

**CANTERBURY PROVINCIAL CONTEST
RESULTS**

The 2006 Canterbury Provincial Festival Contest was held on the 23rd of September in the Aurora Centre, Christchurch. Chief Adjudicator for the Contest was **Mark Carter** of Wellington. The Entertainment Adjudicator was **John Harrison** of Christchurch.

A novel move by the CPBBA saw the Street March held in the Botanic Gardens, which proved to be very successful with a reasonable crowd enjoying the relatively short but conveniently located event. The Chief Marching Adjudicator was **Martin Bremner** with assistance from **Ian Cotton** and **Murray Johnston**, all being from Christchurch. Woolston's **Graham Bremner** was awarded the Champion Drum Major award.

This was Woolston's first contest with recently appointed Conductor **Graham Hickman** and the band certainly performed well, delivering fine performances of *Eventide*, *Pageantry* and an exciting entertainment programme. Woolston won the Concert Band of the Year title and the Champion Soloist Award went to

Kevin Hickman who again showed his class with a performance of the Harry James Trumpet Concerto.

The special award for **Youth Development** was awarded to Rangiora Brass. It is exciting to see the young players in Rangiora enjoying their music making.

Overall this was a very well run contest with **Bruce Knowles**, **John Wise**, **Gail Goodman**, **Kent Smith**, **Anthony Smith** and **Steve Dimer** carrying most of the organisational workload. Congratulations to the CPBBA for running a successful and enjoyable contest.

Sacred Item:

A Grade

NZ Community Trust Woolston 88 1st

B Grade

Addington Brass 82 1st
Alpine Energy Timaru Brass 80 2nd

C Grade

Rangiora Brass 76 1st

Own Choice Test:

A Grade

NZ Community Trust Woolston 142 1st

B Grade

Addington Brass 138 1st
Alpine Energy Timaru Brass 132 2nd

C Grade

Rangiora Brass 128 1st

Entertainment Programme:

A Grade

NZ Community Trust Woolston 178.5 1st

B Grade

Addington Brass 175.5 1st
Alpine Energy Timaru Brass 163.5 2nd

C Grade

Rangiora Brass 165 1st

Street March Results

A Grade

NZ Community Trust Woolston 160 1st

B Grade

Alpine Energy Timaru Brass 130 1st
Addington Brass 125 2nd

C Grade

Rangiora Brass 106 1st

Champion Drum Major

Graeme Bremner -Woolston Brass

Special Trophies

Concert Band Championship

NZ Community Trust Woolston

Entertainment Soloist Event (Champion Soloist)

Kevin Hickman – NZCT Woolston

Entertainment Championship (Open Grade)

Rangiora Brass

Special Award Youth Development

Rangiora Brass

Between The Bars



Spotted at the recent Canterbury Provincial Brass Band Contest was a possible New Zealand first, a husband and wife combination front row cornet team. **Kevin and Sarah Hickman** met at Woolston Band some years ago and have since married and have had a child together. They are both valuable players with Kevin being the current NZ Champion of Champions and Sarah being the 2005 Amateur Cornet Champion. Kevin will compete in the Ern Keller Competition in Sydney early next year.

The Ern Keller solo competition is an international event organised and hosted by the St Marys Club Band in Sydney each year. The winner from the New Zealand

Champion of Champions (**Kevin Hickman** – NZ Community Trust Woolston Brass) is automatically invited. Another kiwi connection this year is **Riki McDonnell**, who will be the guest judge at the event. The Australian Champion of Champions is **Mason Elliott** (Dalewood Auckland Brass) and as we went to press it is unclear if he is to be invited ahead of a local competitor.

Some prominent members of the brass band community have had recent health issues. Ex BBANZ President and Life Member **Kevin Dell MMNZ** was released from hospital after a short stay to remove bowel cancer. Also admitted to hospital on his birthday recently was Life Member **Kevin Jarrett MBE**. He also was treated for bowel cancer and he is recovering in his new home in Wanganui with the help of his wife **Heather**. We wish them all the best.

Champion Bass player **Phil Johnston**

has recently returned from the UK where, after performing with the NZ Army Band at the Edinburgh Festival Tattoo, he extended his stay to assist the Desford Colliery (Aggregate Industries) Band (Nigel Seaman). The band gained a creditable third placing at the British Open Championship. Overall winners were Black Dyke Band (Nick Childs). Phil has also been appointed Deputy Musical Director at Woolston Brass.

Meanwhile in Auckland some announcements from local A grade bands of a new conductor and principal cornet. Star Baritone player **Stephen Booth** has settled in New Zealand and has been appointed to the Musical Director at the Trusts Waitakere City Brass after a period at Dalewood. (See article below). Meanwhile, across town, ex Waitakere principal cornet player **Vaughan McDonald** has taken the same seat at North Shore Brass.

Waitakere Secure Steven Booth as Their New MD...

The **Trusts Waitakere City Brass Band** based in Auckland is delighted to have secured the services of the well-known baritone soloist and conductor Steven Booth.

The band has enjoyed three great years under the baton of Simon Kerwin, and is now looking ahead to a great future under Steven's leadership. Steven's musicality, professionalism and experience will be a great asset to the band, along with his ability to move the band forward whilst still ensuring that enjoyment and great music making is paramount.

Steven's philosophy is that band has to be enjoyable, especially when some of the members travel nearly 2 hours each way to band for every single rehearsal. He also believes it is very important that, while the band improves technically, audiences want to listen to them and enjoy the music they play. This is an important factor in his choice of programming.

One of the band's immediate challenges is to find a replacement for their principal cornet of the past three years: the outstanding Alex Kerwin, who has also been a fantastic ambassador for the band.

Steven began playing the cornet at the age



Steven Booth G.D.B.M.

of eleven. He played for his school band and various local bands before moving onto the euphonium at the age of 15, when he also began conducting bands, quartets and entering (and winning) many solo competitions at both junior and senior levels.

His move from a perceived "soloist" instrument (euphonium) to one that definitely was NOT perceived as such (baritone) did not deter him from continuing to enter, and to win, solo competitions around the country - against some of the UK's top players. The lack of specific repertoire for the instrument simply spurred him on to write his own music for the baritone, which he now publishes.

Steven is an internationally renowned soloist, and widely regarded as one of the world's leading exponents of the baritone.

Steven has played with many of the world's top brass bands, including: Black Dyke, Yorkshire Building Society Faireys, Yorkshire Imps, Fodens and Grimethorpe Colliery.

Steven has toured abroad many times, appearing as a soloist in various countries, including Belgium, Denmark, France, Germany, Holland, Japan, Switzerland, Canada, the United States and New Zealand.

Following his move to New Zealand, Steven was appointed Resident Musical Director of the Dalewood Band, and is now Professional Conductor of the Trusts Waitakere City Band, one of New Zealand's top bands,

Steven publishes his own music which includes full band works, and solos with both band and piano, many of which have been performed and broadcast by top bands and soloists around the world.



Canterbury Foundation Brass...

Last year we launched our 'Just' concert series to help promote our sponsors, brass music in the area and the band itself. Last years concerts, '**Just Jazz**' and '**Just Movies**', were very successful giving us a great platform to produce even bigger and better concerts this year - and we could not have got off to a better start with our first concert '**Just Brass**'.

'**Just Brass**' featured two of the most famous people in New Zealand banding – **Kenneth Young** as guest Conductor and **Riki McDonnell** as guest soloist. The band gained so much working with Ken and really enjoyed the time we had together, and as always Riki proved once again why he is one of New Zealand's foremost musicians. An ambitious and challenging program was chosen, including *Tydfil Overture* (written by Joseph Parry in 1832 and discovered in a hidden room in a castle in Wales!). It was great for the band to give the Southern Hemisphere premiere of what is thought to be the worlds' oldest piece written for brass bands. With *Shine as the Light* by Peter Graham and a very special performance of *Resurgam* by Eric Ball included in the programme, the 350 people present at the Ngaio Marsh Theatre left with big smiles on their faces.

With the baton handed back to the bands musical director **Davey Boyes**, the band continued its concert series with '**Just Jazz Reloaded**'. Held in September to a capacity audience, this concert featured local songstress **Jennine Bailey** and Christchurch's own **Barry Brinson**. Barry arranged much of the music especially for the band and Jennine, but also arranged Gershwin's classic *Rhapsody in Blue* with the band accompanying Barry on the piano. But wait...that's not all! We included Black Dyke Band's principal trombone **Brett Baker** as guest soloist for the evening and this gave us a showstopper of a concert.

On the 3rd November the Canterbury Foundation Brass presented its final concert in the 2006 concert series - '**Just Classical**'. This concert had the toughest programme many of the band has ever seen, with the *French Military March*, *Overture from Rienzi*, *Finale from the Organ Symphony* with the church organ, *Light Cavalry Overture*, the full *1812 Overture* with the bells of the Christchurch Cathedral and the *Grand March from Aida* to finish. Thanks to a lot of hard work by Davey and the band, we came through with flying colours producing many spine-chilling moments! Not satisfied with that, the NZSO brass quintet lead by **Dave Bremner** were also on the programme and joined with the band to create some tremendous sounds at the end of the Organ Symphony, the 1812 Overture and Aida.

Would you like to be a part of this young, busy and exciting A grade band? Contact the secretary at secretary@canterburybrass.com for more information, including how to apply for our Tertiary Scholarships. For band members, photos, concert dates and reviews, or any other information about the band visit www.canterburybrass.com.



Canterbury Brass on the march



Davey Boyes, Kevin Mc Morran and the brass quintet from the NZSO



D of E

Hi all,

I hope you are all well.

I was recently invited to take a weekend training camp with Palmerston North Brass Band. Thank you to the band for your hospitality, and for a great weekend. What a great attitude this band has - so keen to improve and have a great environment for younger members to join. I thoroughly enjoyed the weekend, and Palmerston North Brass Band really proves that with the right attitude, anything is possible.

This month I wanted to talk to you about the way we set up to play our instruments, before you play a note and then during. Teachers and players have always told me that my posture is 'not good!' I have had to work at this and it's something that is an ongoing thought process for me. It's important that you constantly monitor your posture and set-up, so that you don't get the dreaded line from a teacher "We need to change your embouchure". The best way to do this is to firstly always think about your posture. Bad posture is going to cause issues in the way you blow your instrument. Not only will bad posture give you less air to blow, but also it will create problems and put pressure on your chops and its mechanics. So, always think about how you are sitting, a few tips:

- Sit tall, with a straight back and neck.

- Don't rely on the back of the chair, it's not there to support you, but to make sure you don't fall off the back of the chair!

-Keep your feet flat on the floor, with your knees straight out in front of you (basses might have to amend this one!).

-Keep your shoulders back, not drooped forward.

Next, we need to monitor our chops and our face. The best way to do this is to practice in front of the mirror. Maybe not everyday... but once a fortnight, park up in front of the mirror, and play some scales through the full range of your instrument. Look at the pressure you are putting on your chops, and make sure the following are correct:

-No blowing out of the cheeks!

-The mouthpiece is in the middle of your chops, and is not on a steep angle up or down

-Your face doesn't go bright red when you are playing in the high register, if it is, practice going in and out of the high range at low dynamics with no pressure. Then add volume and try and emulate the feeling you had in quieter dynamics.

The best advice I can give you is to monitor these things, so they don't get worse. If you look and feel set up properly, you are going to get so much more out of your instrument, than if you have small things hampering your playing.

You will now be aware that we were recently granted funds by Creative New Zealand to fund an educational tour throughout NZ for Brass Bands. This is fantastic news, and I hope a turning point in our relationship with funding organizations. I am glad that finally they see our need for financial help in providing good brass and percussion education throughout the country. It is extremely important that we get this right, as it could determine whether we receive future grants for similar projects. I think it's important that you all have a say in how this Educational Tour could pan out. The main goal, for me, is to get to as many areas of NZ as possible in the time-frame, and to particularly focus on the C and D grade bands. It seems to me that the bands in New Zealand that require the most help educationally don't have the money to fund it, and I would like to think that this grant will enable us to get to those areas.

THE CNZ EDUCATION TOUR GRANT...

In February, 2006, shortly after his appointment as Executive Officer, David Dobson, on behalf of the National Management Committee, compiled an application to Creative New Zealand for funds for an Education Tour. The tour was to be directed by David Bremner, but the application sought to include a percussion tutor, an administrative advisor and other people to help meet the needs of bands generally, or of a specific band. In addition, the application sought funding for upgrading and updating the "Brilliant Brass" booklets and posters.

It was felt that if the tour was successfully managed, over 3000 people would directly or indirectly benefit from it - the whole of the Brass Band movement in New Zealand, in fact.

The project should be completed before the 2007 Contest, so that bands can make use of the tuition and advice to enhance their presentation for Contest itself and/or for their public engagements in mid-2007 and the following months.

As David Bremner reports (see left), the focus will be on bands that would otherwise find it difficult to fund such sessions. It is an outstanding opportunity to use the resources of BBANZ to develop and advance performance and administration skills in our 'grass-roots' bands.

The two things that David and the organisers require *urgently* from bands are

1) The best dates for you to get involved.

2) An indication of how your needs would be best met, e.g. do you have a weakness in a particular section, do your percussionists feel isolated, do you find recruitment difficult, do you have difficulties in applying for funding, are your band records in need of standardising...and so on.

Planning for this adventure will take place in January, so please get your requests and ideas NOW to David Bremner Ph 0212242920 or bilbobremner@hotmail.com and send copies of all correspondence to David Dobson at BBANZ office: PO Box 5314, Lambton Quay, Wellington, email: brass@banz.org.nz



Porirua Youth Band have a good year...

The Porirua Youth (Brass) Band has had a very successful year.

In May it competed in the Wellington Brass Band Association Solo and Party Event winning the trophy for the most competition points for only the second time since the band was formed in 1995. Players as soloists and ensembles achieved 6 first places, 6 second places and 4 third places.

In August it successfully competed in the Kapi Mana Music Teachers Association annual competitions. This time, players as soloists and ensembles achieved 4 first places, 5 second places and 3 third places.

In October, 14 players attended the annual band camp for junior players from Levin, Masterton and greater Wellington area bands at El Rancho Camp at Waikanae. The public performance at the end of the camp finished with a rousing rendition of the theme song from the Magnificent Seven. The Levin Brass Band did an excellent job organising the camp.

On 12 November the band held its own internal Solo Event with 17 players competing.

The final performance for the year will be a free public Christmas concert at the Band Rooms, Wineera Drive, at 2 pm on 10 December. Anyone learning more about the band should attend the concert and talk to one of the band members.

Enquiries to:

| | |
|---------------|------------------|
| Dennis Dawson | Tom Daniels |
| Chairperson | Musical Director |
| 04 232 9443 | 04 235 6458 |
| 027 636 8316 | 027 252 6458 |

Trust Porirua Youth Brass Band Solo Results, 12 November 2006

Novice Section

1st. Ashleigh Smith-Lines
2nd. Jessica Eton
3rd. Justin Roberts

Slow Melody - Intermediate

1st. Tim Dawson
2nd. Rachel Avison
3rd. Alex Danty & Preston Lyons

Slow Melody - Senior

1st. Nicholas Garrett
2nd. Brent Garrett
3rd. Cameron Rowe

Air Varie - Intermediate

1st. Mike Hurnen
2nd. Tim Dawson
3rd. Preston Lyons

Air Varie - Senior

1st. Nicholas Garrett
2nd. Brent Garrett
3rd. Mohi Chambers

Percussion

1st. Georgia Nuku
2nd. Lomio Taylor
3rd. Kayla Garrett

Adjudicator: Clynton Payne; **Supervisor:** Marie Rockell; **Writer:** Bronwyn James.

continued from page one

GRAHAM DICK CITATION (Excerpts)

Graham was invited to join the Management Committee in 1996 as the then members wanted to bring business and accounting skills to the committee table.

He brought these skills and experiences, among many others, which are worth recalling:

- ❖ Managing Partner of his firm – now known as McIntyre Dick & Partners (previously Coopers & Lybrand and Price Waterhouse Cooper) for ten years.
- ❖ Member of the Southland Chamber of Commerce.
- ❖ Member of a Trade Mission to France, United Kingdom and Germany in 1982.

- ❖ Member of the Southland Regional Development Council.
- ❖ Various Trustee Treasurer and Chairman of Directors of the Southland YMCA Recreation Company Limited.
- ❖ Chairman of a number of commercial associations including the Southland Branch of the NZIM.

Graham has taken primary responsibility for the Association's finances – not an easy task given the amount of activity carried on by the Association and its meagre resources – and has, together with Murray Warrington (the Association's Treasurer), kept the Association in the black.

As is often the case there is more to this than meets the eye. Graham has analysed our accounts and financial situation on a monthly basis and then reported to the Management Committee on what he has found. That close watch has enabled us to identify trends at an early stage and correct them if need be.

Graham has also bought some innovation to the Association particularly with the formation of New Zealand Bands Limited – a limited liability company which is now an integral part of the Association's affairs and which is responsible for touring National Bands and National Youth Bands.

Graham has other playing and administrative experience in the band world: He originally hailed from Dunedin but arrived in Invercargill in 1979 to be welcomed as a bass player with the Ascot Park Hotel Brass Band, then known as H & H Cougar Brass. Graham played on a continuous basis with the band until about 2000 and is still seen assisting either our auxiliary band or other lower grade bands in the Otago and Southland area from time to time.

He has been treasurer, secretary, and chairman of the Ascot Park Hotel Brass Bands committee. He was also secretary of the Otago and Southland Brass Band Association for a two-year period. He is currently Co-Manager of the National Band of New Zealand.

All of Graham's children Rebecca, Matthew, Karen, and Megan are actively involved in banding.

Graham has given long and distinguished service to banding in New Zealand and in particular the Brass Band Association of New Zealand and I have great pleasure in nominating him for life membership of that Association.

2006 – the year in retrospect...



Howard Taylor: Musical Director, National Band, 2007-2009

Dwayne Bloomfield, recipient of CNZ grant for a National Band of New Zealand 2007-2009 composition for National Band 2007-2009



Tauranga City Silver: NZ's newest B Grade Band

Woolston Brass Champion Band of NZ, 2006
(Photo courtesy of Elizabeth Sturt)
Ken Young, far left, also a recipient of CNZ grant for composition



George Malin: Access Radio Award Nominee



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New Executive Member, Robert Wilson, writes...

My playing career started with Rotorua in 1968, and I played with them until 2005. Currently, I am a Euphonium player with Tauranga City Silver.

I was lucky enough to be selected for two National Bands, one of which toured the USA.

I am currently employed as an itinerant teacher of music (brass). I was both surprised and honoured to be appointed to the NZ bands executive. I have had many years of playing pleasure with Brass Bands and now its time to give something back.

My goals are to (hopefully) have a term of 5 or 6 years and to help raise the profile of Brass music. I look forward to being an effective voice for the smaller bands of the WBOP area



New Executive Member, Cathy Bennett writes...

I started in brass banding in the late 1970s learning to play in Roxburgh from Bevney Bennetts (no relation). I spent one year in Invercargill with the H&S Auxiliary Band before moving to Dunedin in 1984 and joining the Mosgiel Band. Until mid way through this year I have always played the horn, I am now rapidly learning percussion (they tell me a change is as good as a holiday).

Apart from doing my stint on the Mosgiel committee, I have also been on the organising committees for the last two national contests held in Dunedin. I have had national operation experience by being a member of the management committee for my union, giving me an appreciation of the differences between thinking locally and nationally.

My ambitions for brass banding are simple. I would like to see the promotion of brass bands continue, through local and national initiatives. We have some great things happening throughout the country that extend into other areas.

I am currently employed in the Chemistry Department, University of Otago and live with my partner Tony, who plays bass for St Kilda, and our 6-year-old daughter Sammy.

NATIONAL MANAGEMENT COMMITTEE MEETING DATES 2007:

17 February 2007, 26 - 27 May, 25 August 2007, 26 - 28 October 2007 (Meeting and AGM)

From the 2006 AGM of the BBANZ...

Graham Dick was awarded Life Membership of the Association. (See article page eight).

Port of Napier Brass presented a compelling argument for holding the 2009 Contest in sunny Hawkes Bay. Their application was well received and endorsed by the meeting.

A lively discussion about the supply and use of percussion at Contest gave some guidelines to the National Management and Contest Committees as to how they might proceed with this somewhat vexatious issue.

The two remits for discussion this year were passed – which means contesting bands now have to complete player registration 7 days before the start of the National contest and that bands can now apply for a third assisting musician (permit player) in the case of an emergency.

Two significant grants from Creative New Zealand were announced: \$13000 for the commissioning of two new works for the 2009 National Band and a similar amount for an Education Tour to be undertaken by David Bremner and other support personnel in early 2007. (See article page 7).

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A tertiary study grant of \$1800.00 is available to a successful applicant who is studying full time at an Auckland Tertiary Institution. Other instruments may also be considered for this scholarship.

Please contact the band to express your interest: dalewool.brass@slingshot.co.nz or Phone Daniel 09 268 9099

DID YOU PLAY IN THE WAIMATAITAI PRIMARY SCHOOL BRASS BAND ?

Calling all ex players..... reunion time !!!!!

The Waimataitai Primary School Timaru turns 125 in 2007 and the weekend of 17-19 August is designated as the School reunion. The band is not quite that old. It was started in 1942 and since then has had an uninterrupted 64 years of tutoring youngsters who have progressed through various Brass Bands throughout New Zealand and also overseas.

If you are coming to the Jubilee GREAT but if not, why not come down for the BAND REUNION? Provisional program is:

Friday 17th: Evening get together-rehearsal-social.

Saturday 16th: Late afternoon Concert for all attending the Reunion.

Contact Simon Hocking at siola@xtra.co.nz or David Wolff at dewolff@slingshot.co.nz

If you know of anyone else who was in the Band tell them as well!!

Simon Hocking/David Wolff

HOLIDAY PUZZLE...

As promised, here is another chance to win a \$20 petrol voucher.

As the *NZ Mouthpiece* also has a copy of the CD "Poles Apart" kindly donated by **Riki McDonnell** to use as a prize, the first two correct entries opened will receive one of these two prizes, randomly drawn.

Entries close January 19th, 2007– Send entries to PO Box 5314, Lambton Quay, Wellington, or email to brass@banz.org.nz

Five writers have contributed significantly to the future of the Brass Band movement by writing and publishing books on obscure banding topics. What is each writer's full name, what was the title of her book, and when was the book published?

- 1) Ms Bangley's book was published earlier than the "Blue Note Book", but later than Dulcie's.
- 2) Junette's book was published later than "Reverse Slide Trombone Playing", but earlier than Ms Krashing's.
- 3) The book on Percussion Mutations was published earlier than Yolande's (which wasn't on Tuba Washing), but later than Ms Hornett's
- 4) Ms Krashing is not the person whose book was published four months after the one on "The Place of the Alhorn in Modern Banding" – which isn't by Dulcie.
- 5) Beatrix Sloping's book was published earlier than the one by Ms Dashwood – which isn't "The Blue Note Book".
- 6) The books were published, one a month, from April to August.

continued from page 17

While appreciating that for various reasons/excuses many bands do not maintain a full compliment of percussion players, they should be looking at doing 'what it takes' to ensure that every percussion part is played, to be true to the work being performed, and to give themselves the chance of a complete performance of the composition or arrangement.

We have come a long way with the development of percussion in bands in New Zealand, and in some respects, I believe that we may be ahead of what is happening in Great Britain. However, there is still much to do towards creating better percussionists and better percussion sections that will earn the total respect of the band and bands as a whole.

Yours in percussion

Tom Williams



JOHN GIBBONS with his framed certificate of commendation from Hauraki battalion, along with (from left) Lt. Col. Warren Banks, Major Alan Patterson (of Te Awamutu) and Gavin Marriott of Cambridge (who wrote the words to The Hauraki March and organised the tribute concert, with his gift from the Battalion - 'A History of the Hauraki').

The 'John Gibbons March' was a tribute to Mr Gibbons from the International Military Music Society, which staged the concert. Mr Gibbons says he was touched to have a march composed in his honour and performed by the Band of The Royal Regiment of NZ Artillery.

He appreciated the support of his wife and family, the people of Te Awamutu (with about 600 people in attendance) and the three bands, all of which he has played for - Piako, NZ Artillery and Te Awamutu Brass. Mr Gibbons is working on his 30th march at present. He has loved marches from his boyhood on the North Shore, composing his first in 1946 - 'Home of the Kiwi' (which he revitalised in 2000, adding a bass solo, for Te Awamutu Brass to perform).

Congratulations John Gibbons!

Photo and story courtesy Grant Johnston, Te Awamutu Courier

Saturday's (**September 23**) tribute concert to New Zealand's greatest living march composer, Te Awamutu's John Gibbons, was without question one of the greatest nights of his life. The concert was titled 'The Great Marches of Sousa, Alford and Gibbons'. The 79-year-old was both gift giver and gift recipient at the Trust Waikato Te Awamutu Events Centre. He presented a march he had specially composed for the 6th Hauraki Battalion - the territorial army unit for Waikato-Bay of Plenty. They are the first NZ Army Unit to have their own original New Zealand march. And at the end of a spellbinding night of music, Mr Gibbons was stunned to be presented with a march composed in his honour, by Steve Packer, bandmaster of the Band of the Royal New Zealand Navy.



The Band

"Cambridge re-emerging..."

Photographs held over from the October edition of NZ Mouthpiece:

Michelle Flint (Conductor), with daughters Sara-Jane and Kayleigh and the coveted Cutts Trophy



NIGEL BODDICE TOUR CONFIRMED...

As reported in earlier issues, Nigel Boddice will tour New Zealand after Contest, 2007, to conduct workshops and seminars in Auckland, the Central North Island, Wellington, the Lower South Island and Christchurch. These workshops will primarily be focussed on conductors and conducting skills, but are intended for a wider group than those currently conducting Brass Bands. Potential conductors, students, and conductors from other instrumental ensembles will be welcome.

The details for this tour will be drawn together in the early part of 2007.

Helen Hoy will be handling arrangements for Nigel's tour as part of her Contest management duties, and she would welcome ideas and suggestions. A contact for Helen will be provided in the next edition of *NZ Mouthpiece*, as she is in the process of shifting back to New Zealand at present.

I liked your opera. I think I will set it to music. (Ludwig van Beethoven)

I'm a concert pianist. That's a pretentious way of saying I'm unemployed at the moment. (Oscar Levant)

The English may not like music, but they absolutely love the noise it makes. (Sir Thomas Beecham)

THIS OPPORTUNITY MAY NEVER COME AGAIN...

The National Management Committee recommends that Bands and individuals embrace whole-heartedly the Education and Development plans presented on this page.

The Committee recommends that readers of the *NZ Mouthpiece* be proactive in promoting these opportunities in their wider communities, as well as in their bands and other performing groups.

We owe it to the presenters – and in no small way to Creative New Zealand – to make the most of 2007 to develop bands and bands-people. Suddenly, these events can be offered at minimal cost to the bands and to individuals interested in musical development on many fronts...

Begin to do your bit now - word of mouth is the best advertising we have!

Grace in a Bass, Part Two...



Tom Williams' Percussion Discussion



“Getting to Grips with Percussion Dilemma...”

The Editor of Brass Band World, Robert Mulholland, wrote a comment a year or two ago on the state of percussion performance at contests in Great Britain:

“There’s a doubtful practice in our Derbyshire town of referring to new residents as ‘incomers’ until they have been in residence for at least 35 years whereupon they are greeted with slightly less suspicion than theretofore. An endearing relic of the town’s long history, it is said.

It seems the banding community has applied the same philosophy to the arrival of percussion on the contest scene. It is exactly 35 years ago, as it happens, that Vinter’s groundbreaking “Spectrum” was chosen for the British Open and contest percussion made its debut. It is clear that since that controversial September day in 1969, the brass band contest has failed to fully embrace the beleaguered percussionists, they being viewed instead with varying degrees of suspicion, bewilderment and frustration.

To their credit, the Association of Brass Band Adjudicators took a step towards correcting the situation by inviting percussion star Simone Rebello to join their ranks and to address their annual meeting last month. Simone provided a concise and reasoned insight into problems encountered by percussion sections at contests. In the ensuing discussion, it became clear that adjudicators acknowledged they face a dilemma in assessing percussion performance, and that percussion is a problem that also concerns composers, publishers, players, conductors, and, crucially, contest administrators.

Unfortunately, we know ABBA are not near to solving the problem when one much respected member asks: “Is it right that we should totally disregard the playing of the rest of the band?... We not only have to be fair to the conscientious percussionist but to the conscientious brass players too!” That is not a remark that an adjudicator would say about any other section of the band. It reveals that some may make allowances for percussion playing that they would not

make for, say, trombonists, or bass players.

And it makes it clear that percussionists are still not fully accepted as an integral part of the contesting band. Let’s hope the ABBA discussion now leads to positive steps towards resolving the dilemma so that percussionists may compete on the same terms as other sections of the band”.
– Robert Mulholland

That these attitudes and comments exist after 35 years of percussion involvement with brass band contests is both astonishing and deplorable.

Although percussion requires many special considerations in the way it operates, at the end of the day percussion is only music, and a section of the band that is required to produce a musical interpretation of the written music, as does any other section of the band.

There still exists all too often the ‘us and them’ (brass and percussion) syndrome, when percussion should be considered simply as another section of the band, as important as all others. That “*percussionists may compete on the same term as other sections of the band*” is a nonsense, when percussion is an integral part of the band.

A symphony orchestra, with four different sections, would never consider a performance without every written music part being played and played well, regardless of what it takes to achieve that.

Maybe brass bands should be re-titled ‘brass and percussion ensembles’, but I think not. Brass bands comprise brass and percussion instruments, all and every one of them important to a contest or concert performance.

In contesting, I believe that every written music part should be judged as a contribution to the whole performance, without exception.

continued on page 14

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 Te Awamutu Municipal Band
 Williams, T & B
 Young, Ron

OFFICE HOURS:

The BBANZ office will be moving to new premises from December 8th. The new office will be located at Level Three 69 Boulcott Street Wellington

Phone/Fax numbers, email address and PO Box number remain unchanged.

During a period of transition, your enquiries and calls may not be answered as quickly as you would like: please bear with the Executive Officer as he sets up his new accommodation. From the week beginning Monday December 18th, 2006, to the week ending Friday January 19th, 2007, the BBANZ office will be closed. Normal hours will resume Tuesday 23rd January 2007.

News from WOOLSTON BRASS..

The 115th A.G.M. of Woolston Brass Inc. was held in the Sid Creagh Memorial Bandroom on Wednesday 27th September 2006.

The following officers were elected:

Patron: Prof. John Ritchie.

Vice-patrons: Denis Dewe, Colin Tregurtha, Ken & Beverley Loader.

President: Derek Anderson.

Vice President Graeme Coomer.

Chairman: Gary Pinker.

Treasurer: Graeme Coomer.

Secretary: Colleen Hoy.

Management Committee: John Thorne, Vince Pheloung, Michael Robertson, Paul van Uden, Leigh Martin.

Junior Band representative: Tristan Mitchell.

Band Sergeant: Mark van der Klei.

Custodian: Des Hoy.

Librarian: Bob Neil.

Mr. Vince Pheloung and Mr. Bob Neil were elected as Life Members for their long and distinguished service to the Band.

She was a town-and-country soprano of the kind often used for augmenting grief at a funeral. (George Ade)



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