

NEW ZEALAND **m** MOUTHPIECE

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The Brett Baker Tour...
see page eight.



Rupert D'Cruze at the conductors' course...
see page seven.



Ian Levien receives inaugural award...
see page four.



Wellington District's newest band in performance...
see page fourteen.

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**BBANZ
EXECUTIVE
DIRECTORY**



CONTACT DETAILS

MANAGEMENT COMMITTEE:

President

Dianne Smeehuyzen

27 Taupo Street, Ravensbourne, DUNEDIN
(03) 471 0124 (Home) (03) 471 5451 (Work)
(03) 477 3184 (Fax) 021 212 8904 (Mobile)
contest_entry@actrix.co.nz

Vice President

Evan Sayer

etsayer@paradise.net.nz
Mobile 021 612 164

Contacts:

Cathy Bennett

cathy@chemistry.otago.ac.nz
(H) 03 488 1608 (M)021 222 7576

Jeffrey Mulraney JP

Jeffmulraney@yahoo.co.nz
Mobile 021 043 1154

John Sullivan

jsullivan@customcontrols.co.nz
Mobile 021 736 832

Robert Wilson

robandheather@paradise.net.nz
(H) 07 542 1244

Director of Education

Kevin Dell, ONZM

kevin.dell@awslegal.com

**OFFICE
DIRECTORY**



CONTACT DETAILS

BBANZ National Office
PO Box 5314, Lambton Quay
WELLINGTON
(04) 499 9896
(04) 499 9897 (Fax/answerphone)
brass@banz.org.nz
Level 3
69 Boulcott Street
WELLINGTON
All visitors welcome

Office Core hours: Monday 9am-3pm,
Tuesday-Friday 9am-1pm.
DAVID DOBSON, General Manager

OUR WEBSITE: www.brassnz.co.nz

Treasurer

Murray Warrington

C/o Willis Toomey Robinson
Private Bag 6018, NAPIER
(06) 835 3229 (Work)
(06) 835 1430 (Fax)
021 860 128 (Mobile)
mwarrington@wtr.co.nz

Layout: Adprint Ltd
email.roger@adprint.co.nz
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60 Cambridge Terrace
Wellington

**Dianne Smeehuyzen
President, BBANZ**



It is my pleasure to wish all BBANZ members and *NZ Mouthpiece* subscribers a very happy New Year, even though it is advancing too rapidly for most of us!

As this edition goes to print, I will be with the National Youth Brass Band as it convenes for its annual course and proceeds on a concert tour of the central North Island. I enjoy this association with some of our most outstanding young musical talent and it is a pleasure to contribute to the event. Our thanks must also go to NYBB Manager and BBANZ Vice-President, **Evan Sayer**, and the Musical Director, **Graham Hickman**. They would be among the first to say that is a team effort – and to all those who are travelling with the band and who are helping them in each of the host towns – I extend the same heart-felt thanks.

I have read with delight of the awarding of Queens Birthday Honours to two of our long-standing members. Their citations read:

“For services to music”

Anthony George Lewis (Christchurch) – MNZM and **Peter Donaldson Ellery (Feilding)** – QSM.

I warmly congratulate Tony and Peter on their success and thank them for their work, over many years, for the brass band community.

Already, our thoughts turn to the 2011 Contest, to be held on the North Shore – a little later than usual because of another event in Auckland and consequent changes to the school terms for 2011. This edition includes information on our principal adjudicators and on the event itself. Please read these details carefully, as there are some changes

fore-shadowed, which may have some effect on your preparations.

I look forward to another year as your President, and remind you that all members of the National Management Committee, including myself, welcome opportunities to meet with you, as time and financial circumstances permit. Don't hesitate to contact us!

**CALENDAR
OF EVENTS**

13 Feb 2011:

**Woolston Brass
Summertime Concert
Band Rotunda,
Hagley Park,
12noon – 1.30pm**

20 Feb 2011:

**National Management
Committee Meeting
WELLINGTON**

27 Feb 2011

“Flaxton Festival”

See:

www.woolstonbrass.org

25 April 2011:

ANZAC DAY

1 May 2011

**CDBBA Solo & Party Contest
WANGANUI**

7&8 May 2011

**National Management
Committee Meeting
WELLINGTON**

12 June 2011

Feilding Festival of Bands

19 June 2011

ABA Solo & Party Contest

3-4 Sept 2011

**CDBBA Regional Contest
HASTINGS**

24-25 Sept 2011

**ABA Traditional and
Entertainment Contest**

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IAN LEVIEN:

Worthy inaugural recipient,

Jack McDonnell Trophy.

See photo, front page

Ian's dedication to Youth Schools, Bands in the South Auckland area is exemplary...

Dear Editor,

Herewith is a photo of **Allan McDonnell** presenting the Jack McDonnell Trophy to **Ian Levien**; the recipient being the Youth Band Development Co-coordinator of the year.

Ian's dedication to Youth Schools, Bands in the South Auckland area is exemplary and he is a very worthy recipient.

Jack McDonnell's life was primarily dedicated to Youth Brass education. Even when aged over 80, Jack organised, tutored and encouraged young band members, particularly from the North Shore Youth band, as reported in the September 2010 issue of *NZ Mouthpiece*.

His surviving family is delighted to donate the Trophy for this award.

The photograph shows Allan, Riki, Riki's son Rhys (grandson to Jack McDonnell) and 2010 recipient Ian Levien.

"MOTUEKA MUNICIPAL BAND"

IS NO MORE...

"MOTUEKA DISTRICT BRASS" EMERGES...

With the name change and learner classes, there is no doubt the band is focussed on the future...

At its recent AGM, members of the Motueka Municipal Band Inc voted overwhelmingly to change the name of their organisation to Motueka District Brass Inc.

President **Ian Nicholas** says the change was to modernise the image of the band as well as to describe the nature and function of the band more accurately. "We wanted to remove the word "Municipal" as it had been obsolete for many years, since there are no formal ties to the council and Motueka is not a municipality any more. Introducing the word "Brass" helps to describe the bands makeup and function more clearly and is consistent with changes made by many brass bands around New Zealand in recent years."

To next column...

Another reason for the change is to widen the geographical relevance of the name without losing the home identity. The band is based in Motueka, but the membership is drawn from a much wider area. Currently there are members travelling from Nelson, Stoke, Richmond, Wakefield, Mapua, Dovedale, Riwaka and Tapu Bay as well as the Motueka Township. The band performs regularly around these localities. On ANZAC day the whole band plays at services in Motueka and Ngatimoti and they also provide buglers for Riwaka, Tasman, Mapua and Upper Moutere. At Christmas it traditionally appears in the Richmond and Motueka parades as well as *Christmas in the Park* at Mapua, *Carols in the Woolshed* in Lower Moutere and a Christmas Eve service at Ngatimoti.

A learners group has been running for just over a year and players are starting to come through to the band already. The award for most improved learner was awarded to **Zac Lyttle** (pictured above, right) for his abilities on the Drum Kit. There are currently just fewer than 20 people in the learners group which includes several adults.

With the name change and the learner classes there is no doubt that the band is focused on the future, but they have not forgotten their past or the people who have helped bring them to where they are today. The Brass Band Association of New Zealand recognises members who attain in excess of 25 years service to the brass band movement. This year awards were presented to **Ross Hall** and **Ian Nicholas** for 25 years, **Alex Johnson** for 40 years, **Peter King** for 45 years and **Brian Hickmott** for 65 years. Locally, the Motueka District Brass recognise members who have dedicated significant time to the organisation but who have not yet attained 25 years service to be recognised nationally. This year awards were presented to **Kevin Gibbons** for 10 years and **Colin Hope** for 15 years.



Zac Lyttle receives his "most improved" trophy from Motueka District Brass President, Ian Nicholas.

STOP PRESS!

BBANZ thanks New Plymouth Brass, Eastern Bay of Plenty Brass, Te Awamutu Brass and Hamilton City Brass for their magnificent support of the National Youth Brass Band in its January tour.

MUCH more about this in the March Mouthpiece!

At the recent **New Plymouth Brass Annual Awards Dinner**, the people pictured below were bestowed with Long Service awards from BBANZ and with Life Membership of the band. New Plymouth Brass currently has 11 Life Members and 3 husband/wife Life Member duos actively involved in the band.

Back row:

Ken Austin 47 yrs, Kinsley Sampson 42 yrs, Leigh Martin 37 yrs, Peter Martin - Life Membership of NP Brass and 26 yrs, Amanda Shewen - Life Membership of NP Brass, Paul Lamb 35 yrs, Bryce Gordon 33 yrs

Front row:

Annette Gartner - Life Membership of NP Brass, Rod Greensill 31 yrs, Julianne Lamb - Life Membership of NP Brass.



NATIONAL CONTEST 2011 UPDATE

...a share of the \$15000 grant...

Bands who attend the 2011 New Zealand National Band Championships will reap benefits beyond the contest stage. All New Zealand bands who compete, regardless of their grade, will receive a share of a \$15,000 grant from the Auckland Council, major sponsors of the event. The grant may go towards their annual BBANZ subscription.

The Contest will commence on Wednesday 20 July, with the first events likely to commence at 11am instead of noon.

Bruce Hayhow, FOB personnel manager, will be looking after the volunteers who make every contest run smoothly. If you can offer even just a couple of spare hours email your contact details to Bruce at fob2011@gmail.com. For more information, go to the FOB website www.festivalofbrass.co.nz.

The BBANZ website www.brassnz.co.nz will contain specific developments, particularly in relationship to registrations and entries, adjudicators, timetables and regulatory matters relating to the running of the contest.

The www.festivalofbrass.co.nz website will contain important information relating to the local area and links to other brass band sites of interest.

Four of New Zealand's young brass talents, all recipients of the **Adrienne, Lady Stewart Bursary Programme**, have just completed the inaugural workshop week in North Shore, Auckland under the direction of Professor David King. Adrienne, Lady Stewart, Patron of the Federation of Australasian Brass Bands was also present in Auckland to listen to and meet the 'FABB four.'

Kyle Lawson (cornet), **Naomi Thrift** (tenor horn), **Mitchell Spence** (tenor horn) and **Todd Smith** (euphonium) were based at the North Shore Brass music centre in Auckland, working on performance practice and ensemble musicianship.

"The bursary scheme has been established within the Federation of Australasian Brass Bands to provide aspiring young brass musicians in both Australia and New Zealand with high level performance opportunities", Owen Melhuish, a Director of FABB and committee member of host band 'North Shore Brass' said.

The students are to perform again in April with Brass Wanganui in the next stage of their bursary development.

STEVE BASTABLE TO ADJUDICATE 2011 BBANZ NATIONAL CONTEST

Chief adjudicator welcomes
BBANZ appointment as "great
news"



Steve Bastable has a wealth of brass band experience, as a cornet player with bands such as Black Dyke & Fairey's and also, as a conductor with many of the leading bands throughout the UK.

Born in Birmingham, Steve studied at the University of Salford with David King, graduating with a BA (Hons) and gaining distinction as a conductor in his final year.

Having played cornet since the age of twelve, Steve progressed through the ranks of various local bands to become a Solo Cornet player with Black Dyke & Fairey's. He has won all the major contests, including the British Open, Nationals, European & the All England Masters.

He has performed all over the world with various bands and played on numerous recordings and broadcasts. Steve finished playing in 1995 after accepting an offer to work in Hong Kong.

Moving back to the UK three years later, Steve returned to brass bands as conductor of the Tredegar Band. During his time at Tredegar, the band enjoyed much success, with several appearances at the British Open, National & European Championships. Achievements included becoming Welsh Champions & runners up in the National Championships at the Royal Albert Hall.

After leaving Tredegar, Steve was given the opportunity to work with many of the UK's leading bands, such as Fairey's, Fodens & Grimethorpe, both in concert & contest performances. During this period, he also conducted the Stavanger and Sola Bands in Norway, leading both to the National Championships in Bergen, with Sola winning the First Section National title.

As a conductor, he has directed prize-winning performances at all of the major British competitions.

Steve currently lives & works in Melbourne and was an adjudicator at the inaugural Federation of Australasian Brass Bands contest in 2008 and again in 2009.

...ASSISTED BY JOHN SNOWLING

Assistant Chief Adjudicator: "What
a surprise, but a nice one!"



John Snowling has been involved in brass bands for most of his life after being raised by musical parents in the Ipswich Citadel Corps of the Salvation Army in England.

From 1966 to 1971 he was a musician and principal trumpet in H. M. Coldstream Guards Band, London. During this time he performed on State occasions such as Trooping the Colour, Changing the Guard at Buckingham Palace, Royal Investitures, Radio and Television Broadcasts, Recordings and Concerts.

In 1978, John immigrated with his family to New Zealand. For the next fourteen years he conducted the Hastings Citizens' Brass Band and during that time was also appointed to conduct the National Youth Brass Band. As part of his duties with National Youth Band, John visited all of the local district brass band schools throughout New Zealand. At that time he was also appointed conductor of the Canterbury Youth Band that achieved the Outstanding Band Award at the Pacific Basin Band Festival in Hawaii.

John is now in demand as an adjudicator. He has acted as an adjudicator for both the New Zealand Brass Bands Championships and the New Zealand Concert Bands Festivals and in all but one of the provincial Brass Band Contests in New Zealand. He has also twice been invited to be part of the international panel of judges at the Pacific Basin Band Festival in Hawaii.

In 2003 John was awarded Life Membership of the Hawkes Bay Orchestral Society for Services to Bands and received a Community Services Award from the Hastings District Council for his contribution to the Arts. In 2010 he received Life Membership of the New Zealand Concert Bands Association.

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“BUZZ” WINS AT THE BRITISH OPEN

Byron Newton (pictured below) has flown the Pelorus Trust Wellington Brass and New Zealand flag proudly at the recent British Open Solo Competition held in Manchester in November. “Buzz” who is currently studying a Master’s degree with David and Bob Childs at the Royal Welsh College of Music and Drama won the prestigious Best Baritone/Euphonium Musician Award for the highest placing in his category.

Buzz was among the 8 competitors that qualified for the final and was eventually placed 4th overall behind winner Harmon Vanhoorne (cornet). Second place went to James McCabe (cornet), while defending champion, Jef Vermeiren (cornet) had to settle for third. The other finalists were: Lewis Musson (Wingates) - Euphonium, Daniel Powell (Kibworth) - Tenor Horn, Daniel Walton (Shirland Welfare) - Bb Cornet, and Bruce Myers (Australia) - Tenor Horn, who was flown over to represent Australia as the current Ern Keller champion. The judges were David Roberts and Thomas Wyss for the qualifying round, whilst Dr Nicholas Childs and James Scott judged the final.

This caps off a consistent contesting year for Buzz in which he gained podium places at the Australian and New Zealand Nationals, first place at the Wellington Regional Solo Competition, and the Soloist prize at the combined Wellington and Central Districts Competition.



D’CRUZE DISPLAYS CONDUCTING SKILLS IN DELL ORGANISED SEMINAR

Dear Kevin [Kevin Dell – BBANZ Director of Education],

A somewhat belated but sincere thank you for organising the conductor’s seminar. Rupert was great and I have found already that I am analysing and reflecting on my conducting a lot more than I ever have. We had our end of year Christmas concert last night, with soloists and a full 2 hour programme, whilst I did slip into my “old ways” occasionally (mainly for safety reasons) I certainly have now got many more ideas, options and techniques that I am sure will gradually be incorporated into my conducting.

Apart from the actual topic of the seminar, it is also very refreshing to be in the company of several like minded people to share ideas, problems and come to the realization that we are not alone in the problems associated with being musical directors. I certainly have and will be recommending it to others.

Alan Spence

5pm Friday 26 November 2010 was the start of an amazing weekend for eight conductors from around the country, from Invercargill to Auckland.

Friday night: introduction time, score analysis and baton technique. It was the strangest of feelings to be asked to conduct without moving anything but your fingers while holding the baton. And we were videoed! Many thanks to **Marie Rockell** and **Evan Sayer** who supplied the video camera and were very efficient in setting it all up.

Saturday: The day started with a reminder of techniques learnt the previous night and then we formed a small chamber group so as to allow each ‘conductor’ an opportunity to try these very restrictive techniques in front of the group. We each had two attempts and from there each of us was given a piece to conduct in front of a band the following day.

We were sent back to our hotels and told we must have complete understanding of the music we were to rehearse with the band. Excellent direction from Rupert helped us all understand what was required and why. We all, including the very experienced, had difficulties with adapting to the ‘new’ techniques expected of us. It was a totally new feeling standing, conducting and NOT moving our heads!

Some of the phrases used by Rupert:-

“Plant your feet”

“Square your feet”

“Look up”

“Look authoritative”

“Your shoulders are your eyes”

“Don’t move your feet”

Sunday: the day of reckoning! What a great group of musicians Wellington has! **Emily Richards** organised a complete composite band for us to hone our skills in front of. This composite band was of a very high quality and they all worked very hard as each of us ran through our practiced piece. We were so lucky and grateful to have this experience. Thanks to all of you!

One particular instance totally impressed me and that was Rupert conducting with his eyes only. There were no other movements from him and the band followed every movement perfectly. There was not even a beat to follow!

I, and I’m sure the others on the course, would like to thank, apart from those already mentioned, **Kate Pilkington** for morning tea and **Ian Tilley** for logistical help. A *very* big thank you to **Kevin Dell** for organising the whole weekend.

Finally; thank you Rupert for being such an inspiration to all of us. I am sure we have all taken in a lot of what we learnt and are keen to try it all out (if we haven’t already!).

Debbie McKinley

Pictured in photograph, front page: L to R: Rupert D’Cruze, Russell Boyle (member of participating band), Bruce Jellyman, Aaron Lloyd (seated), Kevin Third and Alan Spence, all course participants.

BRETT BAKER TOUR A RESOUNDING SUCCESS

I had never seen a trombone played so fast or so high...

Sir,

I thought you would like to hear from the “Nelson Kids” (photograph, front page) Back row from the left: **Madeleine Burton, Jack Robinson, [Brett Baker], Jordan Osmaston, Fenella Deans, Jarrah Dowrick** (holding a new *Vivace Diamond* Trombone, designed for *Vivace* by **Michael Rath**, who sponsored Brett’s tour). In front are **Letetia Moseley** and **Katherine Carpinter**.

With the exception of Letetia, from Marlborough District Brass the “kids” are all members of the *Vivace* Nelson Brass Academy Youth Band. I took them across in my van on Monday 8th for a Master class with Brett, held in the Marlborough Band room. The Master class was followed by a concert in the Nativity Church in Blenheim, which was well attended and very successful.

Mike Ford

Jarrah Dowrick: “The Brett Baker master-class and concert was very enjoyable. Although the master-class had to be rushed through we still learnt loads on breathing technique, slurring on trombone and good practise routines. I had never seen a trombone played so fast or so high and it really was inspirational to what can be achieved on trombone.”

Madeline Burton: “Inspiring!”

Fenella Deans: “I’ve seen some good trombone playing on Youtube and that, but it was really awesome and inspiring to see and hear live what can be done with a trombone!”

The public of Wellington, New Zealand, identified in an international publication as the World’s “coolest” small city, were recently treated to an extraordinarily fine concert of brass music.

Unfortunately the size of the audience did not match the quality of the playing by the thirty strong Trust Porirua City Brass and their guest, trombonist supreme **Brett Baker**, the principal trombone in Black Dyke Band.

Those brass devotees who attended were enthusiastic about the programme presented to them and the outstanding quality of playing.

Brett Baker is undoubtedly a trombonist of exceptional class. He is the epitome of high quality English brass playing and musicianship. New Zealand has itself produced a number of top quality trombone players back to **Jack Clague** and **Alan Briesman** to today’s **David Bremner**. There is then some knowledge to assess the quality of a player such as Brett. Without doubt this man has it all, from sound to technique, from style to presentation. Brett is a musician in every sense.

The concert itself presented an eclectic range of music from the traditional march *Ravenswood* written by the doyen of march composers William Rimmer, *Resurgum*; an original brass composition by the famous Eric Ball, through to a wonderful range of numbers arranged for trombone and band such as *Mr Bojangles*, and *Bacharach’s Close to You*.

The breadth of musical arrangements presented Brett with the opportunity to demonstrate his full range of musical and virtuoso skills. The Band obviously enjoyed the opportunity to play with a soloist and musician of Brett’s calibre and provided sympathetic accompaniment under the baton of Kerry Garrett.

It is extraordinary that New Zealand can attract a brass musician of such undoubted quality to come here. This clearly reflects the reputation that New Zealand has in the world-wide brass band movement. On his next visit, and I am sure there will be one, the opportunity should be taken to have Brett play with our National Youth Band. Young players of the quality to be found in our National Youth Band can only benefit from listening to and playing with a world renowned player and high quality musician such as Brett.

The programme concluded with *March of the Cobblers* by Bob Barratt and Edrich Siebert. The Band and the audience were delighted when Brett joined the trombone section and brought to an end an extraordinary and accomplished concert.

Mel Smith CNZM

24 November 2010

BAKER WORKSHOP REVIEW...

Sponsors: ABI Music and Michael Rath Trombones plus Healthy Home Group (for Molto Music vouchers)

I knew we were in for a good session when Brett Baker entered the theatre ahead of schedule and proceeded to take the names of everyone present (more than 40 people).

Over two hours later, at the conclusion of the workshop, each individual – participants and observers – was asked to tell what they had personally gained from the session.

I was surprised at the range and variety of responses including, “I wouldn’t mind having a go at learning the trombone” from a non-player driver! As a teacher with many years experience, I gained a lot from the afternoon not least being the reassurance that most of what I currently advocate to learner players is in line with current teaching. Additionally, I made particular note of other factors pertinent to my teaching role such as:

- Do not undervalue the “buzz” in embouchure development.
- A different (alternative) technique for teaching double tonguing.
- The importance Brett places on sight reading.
- The importance he places on “mental” practice.
- Pointers on virtually every aspect of playing a brass instrument – breathing, warm-ups, tone building, intonation, range building and so on. I do not intend to go into the detail – it would become a thesis. Perhaps one example will suffice to show what you missed.

A young trombonist present was asked what the top note of her register was.

“G” she replied. Within about three minutes, Brett Baker had her playing a top “C”.

“Wow”, say you, “how did he do that?” I shall not tell you. If you want to learn such things, make sure you become a participant/attender at the next expert clinic in your area!

How good it was to see teachers from the Waikato at the clinic. Well done **Robert Wilson** and **Clive Burnell**.

And well done ABI Music (Andrew Leech) and North Shore Brass for bringing Brett Baker to us. Thank you

Ian Levien

Dianne Smeehuyzen responds...

...included among our members I am sure we do have people with their own agendas...

Dear Readers,

I normally do not respond to articles placed on forum-type websites preferring to receive recommendations and suggestions directly to our office. But in the case of the letter from Kevin McMorran on the 4barsrest website (4barsrest.com) I am making an exception to my policy, as there are a number of positive comments and suggestions that affect Brass Bands in NZ

Youth

I totally agree that there are major funding issues with raising money for our National Youth Band programme. The National Management Committee is open to anyone assisting us and offering suggestions as to where we might locate funding for this programme. Currently we have the assistance of a person who has been successful at fundraising for his band; however funding for a National Body is much more difficult than funding for a local brass band. I reiterate: if you believe you have the skills, get in touch with a member of the National Management Committee or our General Manager right away!

Funding for our Secondary Schools Band falls into the same category. Where we have in the past received solid funding from trusts, the last course was not so successful. It appears to us that the funders are unable to see the value we are providing to the youth in our community. It is gut-wrenching to continue to ask for funds/seek sponsorships and to receive no response or a negative response. There are of course exceptions and we are very grateful for the funding/sponsorships we have received and are receiving.

Kevin comments that most bands do little for training youth. I point out that those bands who train youth, generally extend and involve youth, sometimes from outside their own bands, thus indirectly supporting the bands who for many varied reasons are unable to assist with training.

Many of those bands, however, give valuable service to their communities in other ways. The National Management Committee is aware of several regions, such as Wanganui, Dunedin and Auckland, where excellent training is provided to young bands-people. I refer our readers to the excellent work of Ian Levien, featured in this edition of the *NZ Mouthpiece*.

Leadership

Kevin asks the same questions the NMC asks, under his "leadership" heading. We don't know the answers. We currently allocate one day a year out of the 6 days we meet as a committee to forward planning. Sponsorships and funding are constantly worked on during the year. This organization is a democracy but included among our members I am sure we do have people with their own agendas. I am sure, too, that we are not the only group to have such issues. I suggest if you know an MP well enough he/she will inform you that even people with the greatest power have their own agendas. There are very few people who look at the "big picture". For example do you think of a D Grade band when you are addressing issues for an A grade band? Rest assured, the NMC think of everyone when discussing the future - or any aspect - of the Brass Band Community.

Kevin uses the example of Norway – I have had the pleasure of discussing this with a representative from Norway – one of my questions was naturally "funding" and the response "you don't worry it will happen". Made me a bit nervous and reluctant to use this methodology!

Contesting

The National Management Committee will put this major topic forward as a forum topic at our next AGM and lets just see what transpires.

Funding

I agree totally with Kevin's sentiments - with one exception. The NMC are fortunate to have a financial controller of a large successfully financial business currently on their committee.

The NMC has been in the fortunate position of having a person of great financial standing in the community as a member of their committee. Should this not be the

case in the future it would make perfect sense to include the Treasurer more than has been necessary in the past.

I certainly cannot agree with Kevin's comment about "loss of passion". I see and hear passion every day from many people with in our brass bands. Perhaps I should record some of the phone calls and publish letters which I receive from our members openly displaying their passion for brass bands. Kevin, as an example, the 2009 National Band was passion, emotion exemplified. It enveloped us all and the majority of the members continue to exude passion for brass.

I am grateful to our members who communicate directly to us. We appreciate your assistance and suggestions. Please do not hesitate to continue to offer your help.

Finally to make changes you must first be prepared to put your nomination forward for a position on the National Management Committee, Kevin in 2009 I strongly suggested you forward your nomination for a position on the NMC!

Dianne Smeehuyzen
President
Brass Band Association
of New Zealand

STOP PRESS!

NATIONAL YOUTH BRASS BAND management and players thank Leigh and Morraine Martin from New Plymouth Brass and the helpers in the kitchen Annette, Jo, Melba, Julianne; Tanya and Alan Spence from Eastern Bay of Plenty Brass; John Pye, Steve and Denise Wilson and the band members who supplied food from Te Awamutu Brass and Richard and Elizabeth Edgecombe from Hamilton Brass.

There are lots more "thank you's" to be made – including Graham Hickman and his intrepid (and well-qualified!) tutorial staff.

All this and more in the March issue of the *NZ Mouthpiece*!

ANZAC REMEMBERED

One of the finest brass band performances I have ever attended

(Extract from "letter to the Editor",
Timaru Herald, 16/11/10)

When I left the Theatre Royal late on Sunday afternoon, I was conscious of a feeling of having just listened to one of the finest brass band performances I had ever attended...

Over the years, I have been closely involved with the band movement, and can recall with fondness some outstanding contest and concert performances throughout New Zealand and beyond; I distinctly remember music directed by outstanding conductors in Lieutenant W.H. (Billy) Osborne and Frank Smith, of Timaru, and K.G.L. Smith, of St Kilda Municipal and National Band of New Zealand fame. Now, I have added the name of **Dwayne Bloomfield**, principal conductor of the Alpine Energy Timaru Brass Band, to my memory bank...

The concert was entitled *Remembrance*, to remind us of Armistice Day on November 11. Special features of the musical programme included two of Mr Bloomfield's creations, *Fernleaf Headstones*, the slow march penned for the arrival (in Wellington) of the casket containing the remains of New Zealand's Unknown Soldier, formerly buried in a French cemetery, and *Passchendaele-October 1917*, to commemorate one of the bloodiest battles of the war on the Western Front...

Mr Bloomfield's music, which was played brilliantly by the combined bands under the baton of Warrant Officer Bremner, created a distinctly moving experience for the audience.

DE Drake

The concert was held in the Theatre Royal Timaru on Sunday 14th November 2010.

Alpine Energy Timaru Brass was conducted by Dwayne Bloomfield and the 2nd Cat Reg. Band by Graham Bremner, with Riki McDonnell as the guest artist. Mark Hadlow compered the concert.

INANGAHUA SILVER BAND

He hasn't missed an ANZAC service since 1946

The Inangahua Silver Band is based in Reefton as it has been for over 130 years, first as the Blacks Point band and the Reefton Garrison Band - which changed to become the Reefton City Band. In 1901 the two bands combined to form the Inangahua Silver Band. A band room was purpose built for the amalgamated Band.

Some of those who regularly play have clocked up some creditable long service. **Lew Kearns**, a veteran of 87 years of age has been playing for 74 years! Lew has been the Secretary for over 50 years and looks after the uniforms. He hasn't missed an ANZAC Service since 1946. He still plays the Euphonium.

Lindsay Kearns (Lew's son) is a comparative youngster with 48 years service and plays the solo cornet. **Tony Fortune** (35 years with the band) plays the E flat Bass. Other members include **Emily and Joel Bolton** (5 years), our newest member **Alison Hale** and **Craig Clarkson** who has played since he was a teen.

Bevan Wealleans was our conductor since 1950 but unfortunately deteriorating health has forced him to give up his baton.

Families have featured in the Band over the years - Kearns, Robertsons, Browns, Bees, Princes, Wealleans, Clarksons, Prendergasts and Pupichs.

Some of our members combined with other Coast bands to play in the Service at the Omoto racecourse near Greymouth for the Pike River Miners who lost their lives in that terrible disaster.

The Band is proud of its heritage and hopes to continue, hopefully with a few more players, for as long as the community needs us.

Tony Fortune
President.

WE MUST NOT FORGET...

The tragedy at Pike River has affected nearly all of us, I am sure.

In small communities such as Hokitika and Greymouth, it is improbable that members of our bands in these districts and in Westport did not know someone - one of the miners, or one of their families - personally.

To our bands-people, particularly in Greymouth, Hokitika and Westport, I extend, on behalf of the National Management Committee and the wider Brass Band community, our continuing thoughts and good wishes, as we do for those still affected by the Christchurch earthquake.

(Ed.)



Tauranga City Silver band member Alex Garrett (left) is presented with his 60 year Long Service Award by NMC member Rob Wilson.

Alex conducted Tauranga City Silver for 13 years and also Hawera Brass for 2 years and now plays as a regular member of Tauranga City Silver.

IMMS COMPOSITION COMPETITION:

On the occasion of its 30th Anniversary the Netherlands Branch of IMMS will commission an International Composition Contest for the IMMS International March.

Entries are open to any composer. They are not obliged to be military and/or a member of IMMS.

Compositions have to be received before 1st April 2011

Contact BBANZ office for full details

RIP:

Terry Moloney
(8 December 2010):

Just one month before his 89th birthday. Terry was the founding bandmaster of the 1st NZ Infantry Regiment band in 1957, which was effectively the forerunner of today's NZ Army Band, and he was affectionately known as the 'grandfather of the Army Band'.

Patricia Melhuish
(7 December 2010):

Trish was the mother of former NMC member, and current chair of the 2011 BBANZ Local National Contest Committee, Owen Melhuish. Both Trish - and Owen's late father - were big brass band supporters and regular attendees at contests and other events over the past 30 years.

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THE MOLE EMERGES

I think that if people can identify a person rather than a thing, they might be more prepared to offer their comments - be they negative or otherwise.

The New Year has kicked in and thoughts are now focused on the contests ahead - and the hard work to achieve the desired results that may have eluded us last year. That's the thing about Brass Banding - disappointments and celebrations are quickly dealt with as we move on to the next challenge. It seems to me to be one of our movement's "strengths", but also, I see it as a "weakness".

Bram Gay, a noted British bandsman, sums up my thoughts when he addresses the passing of Fred Mortimer - Harry's father, who was a highly successful band trainer and conductor. I found this passage in Harry's book "On Brass" -

We bandsmen have a knack of forgetting our great men on the day they are lost to us. In a way this is natural and even good. Ours is a competitive art and, on the whole, one for young men. Such chaps are more interested in next year's results than in last year's faces, which is perhaps why so little has come down to us of the formative personalities in brass band history. What do we know, today, of the way Rimmer taught, or Owen performed? Perhaps only the curious middle-aged care.

Unfortunately, I was unable to attend the recent funeral of **Denis Dewe** - a person I regard as being a very good friend and mentor. While much has been said about his contribution to banding, I would like to take this opportunity to highlight a few of his achievements.

He was a phenomenal bass player. Although he was not the first bass player to win the Champion of Champions - **Jim Carson** did so, playing Eb Bass the year before - he remains the only one to win 'back to back' titles.

Band music in those days seldom featured basses, but this didn't worry Denis as he proved that the instrument was more than capable of performing champion cornet solos. There is an interesting story about

To next column...

his first national title win on BBb. He was 14 at the time and was unable to reach the mouthpiece when he sat with the instrument on a chair. As a result he rested the bass on a wooden butter box and proceeded to play his winning performance. After the results were announced, the judge on hearing about this asked for a demonstration. What amazes me is - *how did he manage to find the required air to fill that instrument?*

He was the first bass player to achieve national titles on both Eb and BBb basses. It is interesting to note that since then, still only a handful of players have managed to achieve this double. To many of our bands-people, a bass is a bass, regardless of whether it is a BBb or an Eb. However to those who play them, there is quite some difference. Bearing this above in mind, Denis also arrived along to a National Band audition with one of each Bass. He is reported to have asked - "Well, which one do you want?" To us, merely mortals, to attempt an audition on one instrument is harrowing enough.

Many of us are aware of his other equally significant contribution to our movement. I refer to his research and publications of historical data on bands. While all would agree that Peter Newcomb's contribution in this respect has been substantial, so has Denis's, it fact it can be argued that his was greater.

This is the greatest loss as I see it to our movement. A mind filled with so much historical detail gone - never to be replaced. We have so little of our history recorded, particularly the social aspects of banding, and we can hardly blame people like Denis as, without him, there would be even less.

What I find in his untimely passing is that it has once again highlighted what we are continuing to allow to happen, and what the movement is losing of its history. How long will it be before the 1953 National Band disappears into history similar to that of the 1903 Hinemoa Band? And, more importantly, what are we doing about it and do we really care? Don't we owe it to ourselves - future bands-people and to Denis - to do something positive about it? Or, is the next contest more important?

Concluded next column:

A closing thought - for what you paid for the 2010 contest programme in Dunedin, you would have received 150 copies when Denis won his first title in 1947. How do I know? It's in one of his books.

Allan Brown (Brownie).

PETER ELLERY BIDS FEILDING FAREWELL

After more than 500 performances, and 50 ANZAC services at Feilding, Sanson and Ashhurst, Peter Ellery is relinquishing the MD role with Feilding. However, Peter said he would not be leaving the band completely. "I'll still be staying on and playing in the band, but it will be different sitting back and letting else someone else take the reins."

The new conductor will have big shoes to fill. Band secretary Bronwyn Kirby said Peter had directed the band at more than 30 local contests "with a win record of over 80 per cent". Feilding Brass Band president Richard Kirby said three people would most likely do the job Mr. Ellery did alone for 30 years.

Peter Ellery also established the Feilding Festival of Bands and is an accomplished music publisher, having arranged, published and sold over 50 compositions for brass bands. He also plays the trombone, euphonium and piano at concert level.

Peter, an IT manager for Fonterra, said he was looking forward to having a little more time on his hands for other ventures.

Dear BBANZ,

Thank you very much for your best wishes regarding the devastating Queensland floods. We are OK up here thanks. Whilst the footage of the wall of water gushing through the Toowoomba CBD is very scary, and lives were lost, we are all OK, thankfully. We would never have imagined anything like that happening in Toowoomba, as we are high up in a mountain and only have little creeks running through town. The residents of the Lockyer Valley below us (where most of the deaths have occurred), and Ipswich and Brisbane (river flooding) have a very long road ahead of them and it will be many months before things get back to anywhere near normal.

Once again, thank you very much for your concerns and good wishes. We greatly appreciate it.

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To the Editor...

Sir,
I have just received a copy of an old Mouthpiece magazine containing the article "Where are they now?"

Katikati Brass Band is still in existence under the name Katikati Concert Band. In 1989 the band decided to include reed and woodwind and changed its name to Katikati Concert Band.

Prior to this the late **Arthur Dick** had conducted the band for 50 years. **Jan Kessel** conducted the band from 1989 until the early 1990's followed by **Dave Roberts** until early 2002. The late Murray Whyte (ex Kumeu band) conducted until his death in 2009. **Wendy Fleming** (Katikati College music teacher) took over conducting after Murray's death.

With Matamata Festival of Brass including a section for concert bands this has given Katikati the opportunity to compete for the last four years.

At present there are about 16 players covering a wide spectrum of ages.

Marie Martin
Secretary
Katikati Concert Band

Music therapy benefits special needs children

In many cultures, music is as natural as talking, and dancing as natural as walking.

The benefits of using music as an everyday tool when teaching disabled children have been demonstrated in research by Daphne Rickson, the first PhD graduate from the New Zealand School of Music – a joint venture between Victoria and Massey universities.

Mrs Rickson worked with teams supporting four primary school-age children with very high special needs in South Canterbury, the West Coast, the Bay of Plenty and Hawke's Bay.

She spent a week at each school, showing the teachers and teacher aides working with the disabled student how to include music in activities and daily routines, and provided a term of follow-up support to ensure the strategies were cemented in classroom programmes.

Mrs Rickson says giving the team members confidence in their musical ability was one of the challenges. "People think you have to be talented to make music, but that is a socially constructed view. In many cultures, music is as natural as talking, and dancing as natural as walking."

"Some of the team members were self conscious at the start but the positive results made them bolder, together with the fact that other children in the classroom did not make a big deal of it. Children at that age don't judge; they just love the sounds."

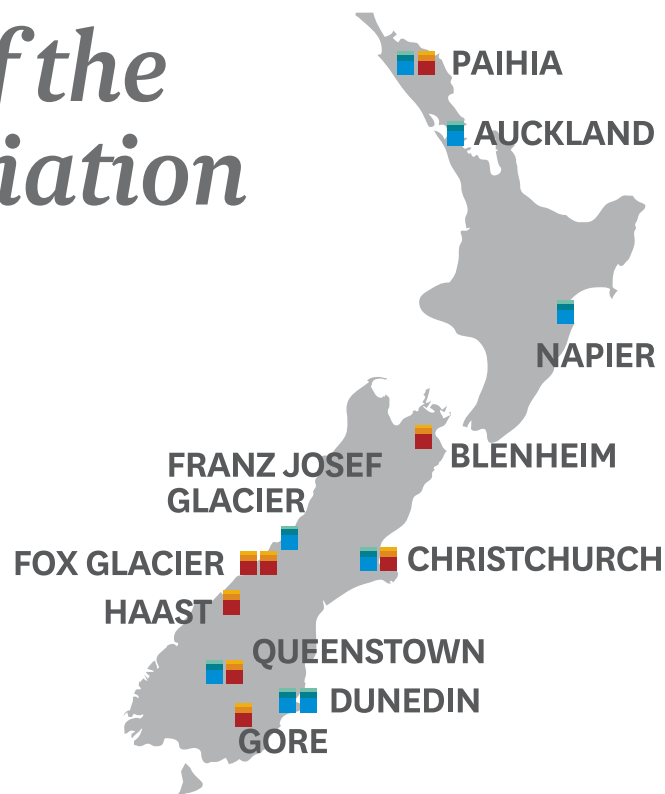
Many of the research participants told her the music strategies would be helpful for all students, not just those with special needs. "Music motivates and is a great form of emotional expression. It also keeps a group together—a class of children that is marching and singing is more contained."

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TAULANGA U BRASS BAND (see photo front page)

Together with David Dobson, General Manager, BBANZ, we were honoured to attend the Taulanga U Brass Band inaugural concert: "Tau-e-Langi". Tau-e-Langi is the Tongan terminology to describe an aesthetic experience of inner warmth heightened by feeling of content and indescribable enjoyment.

Taulanga U Brass Band was founded in 2009 by the Tongan Congregation of the Wellington Methodist Parish.

'Eloni Tu'akoi Niu was appointed Musical Director. 'Eloni is from Hofoa, Tongatapu and grew up in a musical family where his Dad was choir conductor of the Free Wesleyan Church of Hofoa. He entered Tupou College in the late 1990's where his musical talent was recognised. Before long he became the principal euphonium player and Assistant Musical Director for Tupou College. In 2009, 'Eloni was awarded a scholarship by the Tupou College Ex Students Association to undertake a musical degree at Whitireia Community Polytechnic. As well as studying, and directing Taulanga U Brass Band, 'Eloni also plays euphonium

and trombone for Trust Porirua City Brass; playing at national and district contests and concerts, including solo performances.

The concert programme was an enjoyable mixture of jazz, marches and gospel music. Many players performed as soloists, including 11 year old 'Amipeliassi Paongo who started at the beginning of 2009 on a tenor horn but whose exceptional musical ability has seen him to progress to principal solo cornet.

Being part of the audience, it was easy to forget how short a time these players have been playing for. These players are a great example to us all of what can be achieved when you really aim for your goals. The band members were enjoying themselves, playing exceptionally well - and the appreciation from the audience was most evident.

The evening concluded with the end of year prize giving during which they acknowledged the caring support given to the band by **Riki McDonnell** and **Music Ways**.

Taulanga U Brass Band is a welcome addition to the brass banding community and has recently become a member of the Wellington District Brass Band Association.

Dennis Dawson
Marie Rockell
Trust Porirua City Brass

CAMBRIDGE CONTINUES LOCAL SUCCESSES

Cambridge is famous for its award-winning racehorses and its medal-scooping athletes. Now, Cambridge can add to the illustrious list its own victorious brass band... local D Grade champions!

Cambridge Brass Band competed in mid-late October 2010 with other bands from the Waikato/Bay of Plenty area in the Regional Brass Bands Contest. Despite stiff competition in their grade from Te Awamutu Auxiliary, Hamilton Auxiliary and Matamata Brass Bands, Cambridge once again proved invincible and brought home the prestigious Waikato Bay of Plenty Brass Bands Association Shield for the second year running.

The band also took away the Ronald Shaw Cup for best Hymn, the Edge Cup for best Own Choice piece, the Helen and Reg Frew Cup for Soloist gaining highest points in entertainment section (16 year-old **Emma Cardwell** on baritone), and the Mayers Music Cup for best Light Entertainment. In the solo competition, Emma Cardwell gained 2nd in the Under 19s Slow Melody section, and 2nd in the Under 19s Variation section, whilst **Sara-Jane Flint** gained 3rd in the Slow Melody Open section.

Following such resounding success, the band is now determined to continue its rise back to its former days of glory. The band is hoping to attract sponsorship to attend and compete in the National Brass Bands Championships in Auckland next July, and would be proud and honoured to represent Cambridge at this level. The band is indebted to support from the public and funds from grants organisations to keep afloat.

Lloyd Smith, Cambridge Brass Band



Victorious Cambridge Brass Band
(See story opposite page)

Members of the Band:

Michelle Flint – Musical Director, Geoffry Smith – Solo Cornet, Penny Webster – Solo Cornet, Graham Lawes – Solo Cornet, Sara Jane Flint – Soprano Cornet, John Hargreaves – Repiano Cornet, Alistair Todd – 2nd Cornet, Ryan Haworth – 2nd Cornet, Ruby Dillon – Flugelhorn, Alex Hayr – Solo Horn, Danny Roguski – 1st Horn, Nikki Dillon – Tenor Horn, Lloyd Smith – Euphonium, Emma Cardwell – Baritone, Greg Taylor – Solo Trombone, Rhiannon Murdoch – 1st Trombone, Ron Lindsay – Bass Trombone, Brian Palmer – Eb Bass, Doug Bedgood – Eb Bass, Malcolm Gapes – Eb Bass, Linda Grace – Bb Bass, Barry Cope – Bb Bass, Aiko Tatsumi – percussion, Josh Clarke – percussion, Hamish Gordon – percussion, Izac Woodall – percussion.

Absent from photo: Alex Hayr, Greg Taylor, Ron Lindsay, Brian Palmer, Malcolm Gapes, Barry Cope, Aiko Tatsumi, Josh Clarke

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Tongan band festival a success...page two



Kumeu on the move...page four

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The National Youth Brass band on tour ...pages two, four, five and seven

The formal report on the National Youth Brass Band School and Tour, 2011, is available from the BBANZ office. An informal diary makes excellent reading on pages four and five of this NZ Mouthpiece.

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CONTACT DETAILS

MANAGEMENT COMMITTEE:

President

Dianne Smeehuyzen

27 Taupo Street, Ravensbourne, DUNEDIN
(03) 471 0124 (Home) (03) 471 5451 (Work)
(03) 477 3184 (Fax) 021 212 8904 (Mobile)
contest_entry@actrix.co.nz

Vice President

Evan Sayer

etsayer@paradise.net.nz
Mobile 021 612 164

Contacts:

Cathy Bennett

cathy@chemistry.otago.ac.nz
(H) 03 488 1608 (M) 021 222 7576

Jeffrey Mulraney JP

Jeffmulraney@yahoo.co.nz
Mobile 021 043 1154

John Sullivan

jsullivan@customcontrols.co.nz
Mobile 021 736 832

Robert Wilson

robandheather@paradise.net.nz
(H) 07 542 1244

Director of Education

Kevin Dell, ONZM

kevin.dell@awslegal.com

**OFFICE
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CONTACT DETAILS

BBANZ National Office
PO Box 5314, Lambton Quay
WELLINGTON
(04) 499 9896
(04) 499 9897 (Fax/answerphone)
brass@banz.org.nz
Level 3
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Private Bag 6018, NAPIER
(06) 835 3229 (Work)
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**Dianne Smeehuyzen
President, BBANZ**



Travelling and working with the National Youth Band has been a fabulous experience. I am in awe at the talent of our youth and they have intelligence to match. We are very fortunate to have such positive role models espousing brass music within our organization. They are a credit to their parents, tutors and band.

I went along as camp cook: as I informed the band, I would love to be a position financially to give a few thousand dollars but what I am able to do is give time and my skills at food preparation.

Upon arrival in New Plymouth feeling shattered we (Evan and I) met up with **Leigh Martin** - I might add at his very new home. My next task was to find the supermarket and waltz the trolley up and down the aisles. Having just travelled the length of NZ my mind and body were somewhat disorganized so my first dose of help from New Plymouth Band was about to begin. Jo, Leigh's sister in law, was my trolley pusher and guide which made a rather intolerable job more tolerable. From Friday until our departure from New Plymouth on Thursday morning there was always a ready and willing helper with me, both shopping and in the kitchen. I had a great time with you all and we did make food which was eaten, returns to the slop bucket were few, a testament to your great cooking. Thank you.

Help from our bands did not cease when we left New Plymouth although Navman was not quite so helpful he gave us a bit of a problem arranging for Evan and I to travel a few extra kilometres to Whakatane than the bus. Arriving in Whakatane **Alan Spence** was arranging the billets and Alan and Tanya were cooking up a storm at their place. BBQ was the best. I had the luxury of a day off and enjoyed my walk around Whakatane, the band's concert

and after match function in Whakatane Band room that night.

More help from bands arrived on Friday night with Te Awamutu feeding us our evening meal and supplying the venue and food for the after match function. This was mentioned as the first time a NYB had been to Te Awamutu and I am sure it will not be the last time.

Saturday night put me back in control of the evening meal. The floor of the back packers made a splendid table for pizza, chicken and salad. On Saturday night, Hamilton opened their band room for the after match function and prize giving.

No doubt this copy of your mouthpiece will have articles on the NYB which will fill in the gaps above. I can't say this enough; it is an honour and a privilege to be your President. I work indeed with some outstanding members who contribute without glory or praise and I passionately thank all who have assisted me and our 2011 National Youth Band.

**Calendar of Events:
Will now be found
on the penultimate
page of NZ Mouthpiece.**

**TONGAN BRASS BANDS –
STRONG IN NZ
(See photo, front page)**

On 29th January (which is Tonga Day) the NZ Tonga Confederation staged its inaugural Brass Band Championships.

Ian Levien adjudicated the Vivace sponsored event and was delighted with the level of music and entertainment. There were five trophies available and the winners were:

Hymn Test – LouLou Band Mangere
Set Test – (UPE O MANUMATAONGA)
Church of Tonga Tau-ataina

March Test – (The Midi)
Church of Tonga Tau-ataina
Entertainment Contest – North
Shore Tongan Methodist Youth Brass
Band

Champion Band (Aggregate) –
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A NEW YEAR A NEW BANDROOM! (See photo, front page)

... "put out to grass",
appropriately, with the local
Pony Club...

After several years of looking at and discussing options for extending or replacing the Band room, **Kumeu Brass** has at last achieved its goal!

Mid-December saw the removal of the 50 year old band room to another location on the Kumeu Showgrounds, where it will be "put out to grass", appropriately, with the local Pony Club.

As with all projects, this one has taken some time to come to fruition from the initial discovery of a suitable building in mid 2009, which our local Rodney Council was willing to donate to us.

There followed several months of "work-behind-the-scenes" from our dedicated sub-committee; making sure that the building was sound, obtaining quotations for repairs and improvements, getting through the Council "red tape" of Planning, Resource and Building consents... Then, of course, securing enough grant funding to cover the costs of relocating and renovating the Building; undertaking fund raising activities ... And all the other little tasks that need to be done! I can now understand what a headache it must be to undertake building your own home!

In September 2010, we undertook the move to our temporary Band room, uncovering a few Historic Band relics in the roof-space in the process - not a reference to our Vintage Brass players, by the way!

The new building arrived safely in two pieces on December 16th and in January our builder commenced work on the renovations and repairs which will take a few weeks to complete. Band members are now busy helping at weekends with the plumbing, internal preparation work and cleaning so that we can move back into more spacious accommodation in a few weeks time.

We would like to acknowledge the assistance of Rodney District Council, ASB Trust and the Waitakere Licensing Trust without whose help this project could not have taken place.

Kate Remfry
Secretary, Kumeu Brass

THE COLONEL'S LOG – aka Extracts from the National Youth Band Manager's Diary

There goes the budget and we've only just started...

14 August 2010: Appointed manager of the NYBB.

No one applied. I know these bands are important but Rob (Wilson) didn't need to twist my arm that far up my back. Could need treatment both for the back and the head. Rob will assist me and take over next years NSSBB.

16 August 2010: Contacted **Graham Hickman** and advised him the National Executive's plans for the next youth band. Hicky confident that between us we can have an awesome event this coming year and there are plenty of tutors who want to help so as to build on the work of previous bands. Can't stop the momentum now. **Kevin Hickman** to be the guest soloist.

12 September 2010: Rob identified three possible camps along the banks of the Karapiro. Remote, easy to keep the members safe and away from the bright city lights etc. Not always easy to make contact. Maybe they haven't heard of email. Finally made contact and got quotes and made booking.

AARRRRGGH! What does Parachute Festival have that we haven't? They've booked the lot and we got tossed off the guest list. I see they got caught in the weather!

22 October 2010: Met **David Bremner** on a flight to Auckland. He suggested New Plymouth would be a good alternative. Ring **Leigh Martin** and see what's available.

Leigh phoned and visited several prospective venues and finally came back with quotes from both New Plymouth Girls & New Plymouth Boys. Not cheap and meals almost hotel prices. Better sweet talk the Boss (BBANZ President, Dianne Smeehuizen) and see if she will assist again this year. Has to be better than a constant diet of Mackerels & energy drinks.

Contacted the **Whakatane, Te Awamutu and Hamilton Bands**: all offer to help. Holiday time may make it a bit tight for a good audience... and Parachute... and a rowing regatta.

Funding going to be a bit tight. How deep do my pockets need to be?

November: More phone calls, even more emails.

Seat Sponsors. They have helped no end in the past: better make contact again.

Talk to ALAC. They may have good tips for keeping the younger ones away from the booze. Pity they couldn't keep a few of the older ones away.

A new code of conduct thanks to **Brass Wanganui**. Clarifies responsibilities and expected behaviours better.

2 January 2011: Rob no longer available – whose arm can I twist now.? Ring a few banding mates and twist arms... well, I thought they were mates. Hicky will come to the party if we need more help.

3 January 2011 – 19th January 2011: Haven't heard from Pub Charity – that's a worry. Emails, phone calls - how many does one have to make? Just as well my paying boss is away. I couldn't have done it otherwise.

Advertising & Promotion. You can never have too much money for advertising, Band persons are not great supporters of our bands so the budget is tight. But it's a catch 22. Leigh has suggested using **Amanda from the NP Band** to design a poster etc. That will at least be one burden I could do without – prices are really reasonable.

Prepare programme get the website updated. Thanks **Marie (Rockell)** you're a gem!

Thurs 20th Jan: Picked the boss up from the airport. Hope she doesn't mind sharing a room tonight with 300 teddies!

Friday 21st Jan (05:00am): The boss raided the kitchen, blender, fry pan, utensils etc. etc. Yes, I promise to bring them home again. Knew I should have borrowed the ute, not as comfortable but could have raided our band room and the office as well.

08:00am First stop Mackerels in Bulls, but wait there's more... a @\$ speed camera in Sanson! There goes the budget and we've only just started...

Continued next page...

...Remembered the camera and video are still on my office desk at home... there goes the photographic record. Hope some of the kids have cameras.

3-30pm: Transport all to New Plymouth Girls High School Boarding Hostel. **Bev Magon** meets us and we allocate rooms. Security guard visits at least 3 times a night and makes sure the doors are locked. That's a good start. **5-30pm:** Dinner at the Salvation Army. The Boss and her helpers have done us proud.

6-30pm: First practice together

Local press arrives and interviews Kevin Hickman, myself & sundry others. **Raynor** (Martin) gets his picture taken and we look forward to tomorrow's paper. Local boy done good!

Band members introduce themselves; most of the tutors manage to do the same. I give the safety briefing and the speech on the availability of alcohol to minors... *there is none*. They all seem to accept it – only time will tell. Give them an amnesty to dispose of any illicit supplies they may have. Talk about facebook and twittering. Be safe – put onto social media what you wouldn't mind your parents reading!

Does **Mitchell Spence** select the horn section? He surrounds himself with the fairer sex...

Saturday 22nd Jan: Breakfast in the Band room. Cereal, toast - what else could they want? How many can I fit into the van? Had a few old faces catch up with us. **Leighton Roberts, Jonny Greenwell & Tanya May Lyne**. Thanks to Jonny who joined the seat sponsors – we couldn't do this without them. Jonny also promised to replace the best section trophy after a slight altercation the trophy had with Jonny's car. Had a visit from a couple of friendly locals who showed us a few sights. **Jess Hix** was not impressed but **Leighton & Sam** thought Christmas had arrived early.

Sunday 23rd Jan: The skies opened up today, not only in New Plymouth. This will make getting the tutors home tricky. Raynor Martin's worried or should that be scared (?) of the second cornets. **Laura** organises breakfast and lunch, manages a run. Wonder if she would like to be team leader of the basses?

Wednesday 26th Jan: New Plymouth concert. Appreciative audience, nice venue. Wonder what the reviewer thought? Fantastic to see support from **Wanganui, Kevin Jarrett, Bruce Jellyman, Keiran's folks plus the locals Trevor & Betty Bremner and members of the New Plymouth Band**. A really good start to the concert series!

Thursday 27th Jan: Off to Whakatane. 7am start. Clean up the debris littering the rooms. Not that easy cleaning up after 33 youngsters and tutors. Brunch in Te Kuiti. This Whakatane is a fair haul: hopefully Navwoman will put us on the quickest route – haven't seen the Bus. Oh @#%! Navwoman sent us on a goose chase down a dead end grrrrrr. Hope she can recalculate the route before dark!

Whakatane – great venue, great audience, and band played well, nice to be free for the night. Pity the billets that have the basses! Probably best to turn phone off tonight. Good to have a swim. Clears the head a bit.

Thanks to **Alan & Tanya Spence**. Fantastic work.

Saturday 29th Jan: Now I know why it's called Hamilton Microtel. Mike our driver could get into his room and even turn around... but couldn't swing the cat. No need for a remote for the telly... **Steve & Nina Gooding** from Invercargill surprised us with a visit and attended the concert. What had Megan been telling them? A few more Aucklanders graced us with their company. Good to see **Jamie Ford** there – must remember to thank him for contributing as a seat sponsor – couldn't do this without them.

Sunday 30th Jan: Three early departures. Whoops - hold that bus. **Jeremy** still in bed when he should be on the way to the airport. These young fellas can't hack the pace – **Luke's** almost as bad. Just as well **Tim** was awake or JR would still be in Hamilton! 1 BBb Bass, 1 Keyboard and stand and 3 bodies plus their luggage don't fit into my car – hold that truck.

This course owes a huge debt of gratitude to: Our Musical Director **Graham Hickman**. *Blitz* was a courageous choice but thanks to the brilliant work of the tutors and MD the band rose to the occasion and performed at a level that was a distant goal just a week ago. **Dave Fui**, our compere, the Boss (**Dianne**) – there was no need for anyone to visit Mackers or BK. All the bands that hosted us went out of their way to make us welcome and offered us some wonderful hospitality. **Leigh & Morrine Martin** – what can I say – a huge thanks from us all. The **New Plymouth Salvation Army** whose kitchen and dining room under the direction of the Boss and her helpers from the New Plymouth Band had us fed in quick time each night ready for the next practice session. **Kevin Hickman** was our guest soloist. Rose to great heights on all occasions and was a great manager of the social hour. **Mike Chessnutt**, the Army Band truck driver and “tutors escape” driver.

Your willingness to do anything, well almost anything, was truly appreciated.

Marie Rockell. Always happy to help. Gave advice when required and maintained the website. We didn't need to resort to cartoon characters to depict the band members.

The average age of the band was just over 18 ½ yrs old. At least nineteen of them had been in the National Secondary Schools Band in the last 2 years.

Our Oscar Winners.: I must remember to get the trophies fixed or replaced for next year. We can't afford to lose that history. **Best Audition** – Luke Spence ; **Best Bandperson** – Laura Settle; **Outstanding Player** – George Buchanan; **Best Section** – ~~Basses~~ – (sorry Sam) Percussion; **Most Improved** – Andrew Yorkstone.

Monday 31st Jan: OMG I'm tired. Hope the real boss is away today. How bad is the credit card? Bass, keyboard and stand need to get back to NP. Does this thing ever stop.....?

ET Sayer: NYBB Manager 2011

NYBB CONCERT REVIEW

**Allan Purdy,
New Plymouth...**

It's always heart warming to see a line-up of “the best in New Zealand” and especially when they are young people. Under the direction of Graham Hickman, with the assistance of six leading NZ tutors, the NYBB succeeded in producing a polished performance to be taken on tour to the Waikato and Bay of Plenty.

Unfortunately their uncurbed youthful enthusiasm often made the sound too big for the venue, resulting in a muddy mix. A great pity because these are highly talented individuals and their undoubted finesse and clarity were lost in the boisterous hurly-burly.

In all other respects the concert was a great success with something to suit all tastes in the well-chosen programme. Instrumental and vocal solos created added interest. Guest cornet and trumpet soloist Kevin Hickman (brother of Graham) proved why he is a champion many times over. Taranaki star musician Raynor Martin displayed a hidden talent as a delightfully engaging vocalist in *Minnie the Moocher* and Vaea Peterson sang a swinging version of *Save the Last Dance for Me*.

Ride of the Valkyries, Blitz, Time and Tide and Mars were the pick of the full band numbers for me.

Thanks for coming to Taranaki first!

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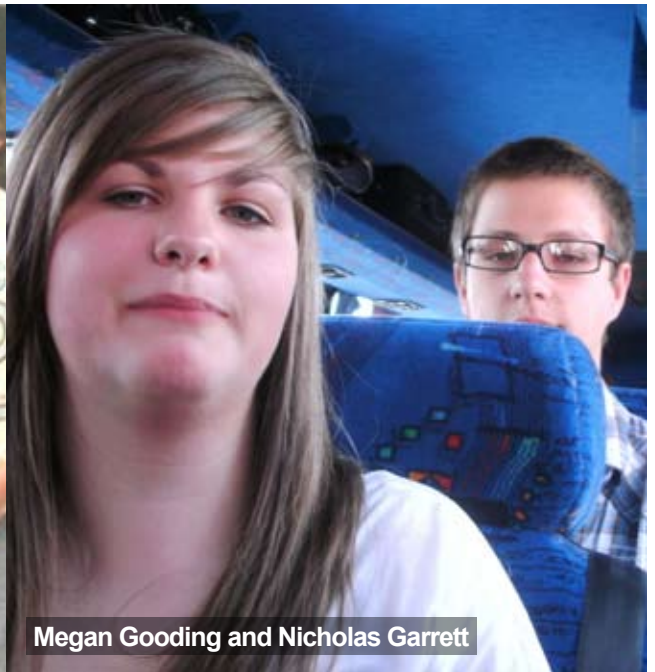
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Megan Gooding and Nicholas Garrett

NYBB percussion receives their Oscar for the "Best Section"...
Jessica Hix, Vaea Peterson, George Buchanan and Jeremy Richardson



Bass section – gone to lunch?



Raynor Martin trying to break into the percussion section
(see photo one)



Rosie Evans

PETER WESTON: RIP

Peter Weston was born on 30th March 1947 and lived in New Lynn, Auckland. He joined the local band in 1960 (New Lynn Citizens Band; now The Trusts Waitakere Brass).

In 1995 Peter toured England and Europe with The Trusts Waitakere Brass and it was shortly after that trip in 1996 he was diagnosed with Melanoma. In February 2005 he was made a life member of The Trusts Waitakere band. Shortly after, in May, secondary tumours appeared.

Peter was highly respected by all in the Brass Band movement. A funeral service was held at Henderson on 3rd January 2011. That service included a 30-plus brass band formed by the members of The Trusts Waitakere Brass and many from other Auckland bands.

Ron Archer- Life Member, The Trusts Waitakere Brass

NEWS FROM BESSON

During the weekend of 4th - 6th February members of the Gunnedah Shire Band with conductor **Jason Katsikaris** undertook a CD recording with euphonium virtuoso and Besson Artist from Belgium, **Glenn Van Looy**. At 19 years of age this is Glenn's debut CD recording, which consists of new compositions for euphonium by some of the worlds leading composers.

Glenn is now studying at the secondary school of art in Antwerp where he is taught by **Nick Ost**. Glenn plays also in brass band *Heist* where he has won several prizes. In November 2008, Glenn became winner of the British Open Solo championships, where he was the youngest competitor. He represented the UK at the Ern Keller Memorial in Sydney, Australia, where he won the prestigious title: International Soloist of the year.

Glenn will return to Australia in October for the release of his CD and at that time Besson is hoping to bring him to New Zealand... Keep up to date with Glenn's progress on this CD and other exciting engagements on his personal website: <http://www.glennvanlooy.be/>

CONTEST 2011

From ABA and "FOB"

Interest is running strong both sides of the Tasman as the bands prepare for the release of the 2011 New Zealand National Brass Band Championships test pieces and entry forms. There has been a steady stream of emails and phone calls to contest organisers, Festival of Brass, all indicating that the event, to be held on Auckland's event savvy North Shore, will be as popular, if not more than, the 2007 event.

In a new initiative, sponsor support will be focussing on bringing bands back to contest. "With the support of the Auckland Council, our major sponsor, we are targeting lower grade and youth bands to help them find their way to Takapuna in July," Owen Melhuish, Festival of Brass Chairman says.

The band events will again focus on the Bruce Mason Centre, with The Harbourside Church giving the C, D and youth grades a high quality venue within minutes of the Takapuna main street.

And across the Tasman, bands from three states have been pulling together their plans for a trip east in July.

"While it's too early to release confirmed entries, we can say that the 2011 event will see some old faces returning to the Shore and some newcomers stepping on to New Zealand soil for the first time."

Of particular interest are inquiries from Queensland based bands that, despite the horrendous floods and cyclones that have besieged them, are looking ahead to July and the NZ event.

Volunteers

Festival of Brass on the Shore 2011 has some exciting opportunities for volunteers to be a part of the contest, learning new skills, making new friends and playing a vital part in ensuring the events' success. Volunteers can register on the festival of brass website www.festivalofbrass.co.nz. Simply put 'Volunteer' in the subject line of the email form on the contact page.

For further information please contact Festival of Brass at fob2011@gmail.com

Kathy Clark
Secretary
Festival of Brass Inc

AN UNUSUAL PERSPECTIVE FOR BRETT BAKER ...

Nick Ashley

As a Trombonist for Addington Brass, I was fortunate enough to participate in our Christmas Mission concert featuring Brett Baker as guest soloist. Brett delivered an amazing performance which was very motivational to me personally. Brett mentioned that he had had the experience of a flight in a light aircraft back in England many years ago, and so before Brett flew back to England, I flew him around Christchurch in a light aircraft.

It's always an amazing experience flying over the city centre - as Cessna 152s are high-wing aircraft you have an almost 360 degree view over the scenery below.

We managed to see the Christchurch Cathedral where the concert was held. We had to orbit near Addington Racecourse for traffic avoidance, which gave us a good opportunity to spy the Addington Brass bandrooms far below. After a few minutes admiring the view we turned for home, as I wanted to ensure that Brett didn't miss his flight back to England; we would need a lot of refuelling stops to make the trip in a Cessna 152! A common saying is that a good landing is one that you can walk away from, but it is also known that a pilot's ability is usually judged by his landings. I was aware that the width of the grass strip had been reduced temporarily, but still managed a perfect landing which Brett even commented favourably on! Brett commented that he really enjoyed the experience; I think it was definitely a 'high' note to finish his tour on.

The author, Nick Ashley, age 18, has been playing the Trombone for three years and recently passed Grade 8 ABRSM examination with Merit. He placed second in Junior Trombone solos at the 2010 BBANZ Nationals in Dunedin.

He is currently studying towards a Bachelor of Aviation Management with Massey University, extramurally. Nick is continuing with his flying training towards an aerobatics rating which he will hopefully have by now, and at a later date, a Commercial Pilot's License which will lead to a career as a commercial pilot.

Good luck Nick – thanks for the article, with apologies for its abbreviation (Ed.)

TO THE EDITOR...

There are many challenges that face us all and the National Management Committee is very aware of them and does try to meet those challenges head on.

Sir,

I recently had drawn to my attention Kevin McMorran's analysis of the banding scene in New Zealand as published on the 4bars rest website in December 2010.

I actually agree with much that has been said. There are many challenges that face us all and the National Management Committee is very aware of them and does try to meet those challenges head on. We are all volunteers and in addition to the time we give to steer the organization we are actively involved as members of our member bands. I'm sure that we are no different to executive members who have gone before us: the challenges just keep coming.

I would like to respond to some of Kevin's points as follows:

The street march myth. At the 2005 National Contest in Wellington at the conclusion of the street march there was a long queue of people buying tickets to some of the band events and also to The Band of the Year concert. In my mind the success of that contest held in Wellington ushered in a new era of contesting in New Zealand. The 2010 Dunedin Contest committee believes that the cancellation of the Street March this year was one of the reasons that the Band of the Year was not well attended.

Fund raising. During this last year I have met with Government representatives to discuss funding, I have written to Ministers and Members of Parliament, I have sought meetings with Ministers. I have made numerous applications to funding bodies, some successful - many not.

To next column...

I have dipped into my own pocket to support our Youth and covered most of my own costs of being on the National Management Committee. I have also taken the time to write to a number of organizations, both commercial and philanthropic, seeking funding for various activities in an effort to give some certainty to the activities that we undertake. Not too many days pass when I haven't invested some significant time on behalf of those people who elected me to my role on the National Management Committee, to try and find funding for our activities which are so vital to the future of banding in New Zealand.

The National Treasurer as a member of the National Executive. Why did Kevin, or more correctly the Band he is a member of, not put this as a remit to the National Conference? Was *your* band represented at the last National Conference?

The National Management Committee has a corporate plan, if that's the right word. This plan is updated at least once a year to incorporate new ideas and initiatives in addition to the planning of the regular activities undertaken by the Association. Ask a member of the committee about it, I'm sure that each one of us would be only too happy to enlighten you.

Invitation Slow Melody. If you analyse the invitee's you may notice that most of them happen to be our top performing soloists at the National Contest.

Kevin congratulates those who have organized the National Secondary Schools Band and says that 'by all accounts' it has been a huge success. I'm surprised that since it was held in the city of Christchurch in 2008 and 2009 that he didn't actually make the effort to hear it as Christchurch is his hometown and he could have confirmed to his own satisfaction that it had indeed been successful.

I also like the idea of the National Contest being run by the National Management Committee. But the Association has one part time staff member: the General Manager.

Concluded next column...

It would therefore need to use a group of volunteers to undertake all those duties that currently are undertaken by a National Contest Committee set up by the hosting organization, be it a band or District Association. The first year would be great, just as the districts do it, but just try and get the volunteers back a second year or third year! If we took all the contest profits this still would not be enough to employ and pay people to actually run the contest. So come on: what's your secret? If you've got the magic formula, Kevin, share it with us, you're supposed to be one of us.

New ideas and initiatives. The members of the National Management Committee have instigated new initiatives in order to generate member interest and public support but the members at large do not support them and so they die. The only entrant for this year's Ensemble competition was a group from The National Secondary Schools Band. But the response to the inaugural event held in Christchurch was a great idea: let's tweak the rules to improve it and make it a top level event. We even have significant sponsorship to assist.

Like Kevin, I am most disappointed at how we band persons support one another. I can at least put my hand up and say that I have attended a number of concerts by neighbouring bands during this last year and have enjoyed them all. Having been involved with both the National Secondary Schools Band and involved with the National Youth Band for a number of years now it's become painfully obvious how little we support each other and yet we expect our movement to flourish. Yeah right!

Kevin says that he doesn't want to belittle the National Management Committee but then goes on to say that we are financially incompetent. Kevin - maybe you should put your name forward and bring with you the wand you obviously have to put all things right. He can have my job anytime he likes!

**Evan Sayer
Vice President
Brass Band Association of New Zealand**

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CALENDAR OF EVENTS

SIGNIFICANT CHANGE:

The Annual General Meeting of BBANZ will now be held in Wellington

Saturday, Nov 5th, 2011,
not Saturday October 29th.

19 March 2011
"By request" concert
The Trusts Waitakere Brass

Te Atatu Peninsula
Baptist Church
Auckland, 7.30pm

17 April 2011
Papakura RSA Brass
"Anzac Salute"

Hawkins Theatre,
Papakura, 2pm

1 May 2011
CDBBA Solo & Party Contest
WANGANUI

8 May 2011
Mothers Day concert
The Trusts Waitakere Brass
Glen Eden Playhouse Theatre,
Auckland, 3pm

12 June 2011
Feilding Festival of Bands

19 June 2011
ABA Solo & Party Contest

20 – 24 July 2011
BBANZ:
NATIONAL CONTEST
North Shore, Auckland.

3-4 Sept 2011
CDBBA Regional Contest
HASTINGS

24-25 Sept 2011
ABA Traditional and
Entertainment Contest

IN THE NEXT ISSUE:

- A message from Canterbury Provincial BBA
- Alan Brieseman's South Island Journey
- Contest News
- Allan Brown's article

Allan sends warm regards to all Christchurch bands.

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Previous courses have been oversubscribed, so early registration is recommended.

Rupert D'Cruze

(Musical Director, Trust Waikato
Symphony Orchestra)

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NEW ZEALAND **m** MOUTHPIECE

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Why is a youngster holding a Long Service Award? ... see page eight



... will you be there?
 20 – 24 July 2011
 See you at the Nationals!
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World Premiere rehearsal under way...see page seven

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CONTACT DETAILS

MANAGEMENT COMMITTEE:

President

Dianne Smeehuyzen

27 Taupo Street, Ravensbourne, DUNEDIN
(03) 471 0124 (Home) (03) 471 5451 (Work)
(03) 477 3184 (Fax) 021 212 8904 (Mobile)
contest_entry@actrix.co.nz

Vice President

Evan Sayer

etsayer@paradise.net.nz
Mobile 021 612 164

Contacts:

Cathy Bennett

cathy@chemistry.otago.ac.nz
(H) 03 488 1608 (M) 021 222 7576

Jeffrey Mulraney JP

Jeffmulraney@yahoo.co.nz
Mobile 021 043 1154

John Sullivan

jsullivan@customcontrols.co.nz
Mobile 021 736 832

Robert Wilson

robandheather@paradise.net.nz
(H) 07 542 1244

Director of Education

Kevin Dell, ONZM

kevin.dell@awslegal.com

**OFFICE
DIRECTORY**



CONTACT DETAILS

BBANZ National Office
PO Box 5314, Lambton Quay
WELLINGTON
(04) 499 9896
(04) 499 9897 (Fax/answerphone)
brass@banz.org.nz
Level 3
69 Boulcott Street
WELLINGTON
All visitors welcome

Office Core hours: Monday 9am-3pm,
Tuesday-Friday 9am-1pm.
DAVID DOBSON, General Manager

OUR WEBSITE: www.brassnz.co.nz

Treasurer

Murray Warrington

C/o Willis Toomey Robinson
Private Bag 6018, NAPIER
(06) 835 3229 (Work)
(06) 835 1430 (Fax)
021 860 128 (Mobile)
mwarrington@wtr.co.nz

Layout: Adprint Ltd
email.roger@adprint.co.nz
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Wellington

**Dianne Smeehuyzen
President, BBANZ**



It is administration time again. The year is rapidly rolling on and contest entry forms were emailed to all bands on March 1st. Our contest to be held in North Shore will be a tad later than normal to make allowances for the Rugby World Cup. I am sure that North Shore will put on a fantastic show and the venues are of the highest quality.

Back to "admin": to all the National Youth Band and National Secondary Schools Band players, make sure you get your entry to the person in your band responsible for completing the contest entry form. Do it now we don't want you to be disappointed if your name is left off the entry form. And that goes for all of you. Make *certain* your entry is in. If you have an overseas guest put his or her entry in as I am sure they will wish to have an opportunity to compete in the Champion of Champions once they have won their event. ☺

Do you have anyone in your band who has assisted in the administration of your band for the year? If so nominate them for the 2011 Administrator of the Year Award. I know you have amazing accompanists and this year is no exception, so please nominate

**MESSAGE FOR
CANTERBURY BANDS...**

BBANZ has received numerous offers for some relief for BBANZ families who may appreciate a time away from their present environment. To date, there have been no responses to these offers, and this is probably because it is very difficult for bands to contact all their members.

Accommodation is available in a number of places around New Zealand, including Auckland, Whangarei, Hamilton, Cromwell, Kawarau, Pauanui, Whangamata, Upper Hutt and Wellington.

If you would like to find out more, please contact the BBANZ office. Please note that these offers are for members of Canterbury bands and their families at this time. You are encouraged to reply by 15th April, as some offers have a time-limit on them.

your accompanist for their outstanding contribution to your band for the 2011 year for the Accompanist of the Year Award.

Have I left anything out?? – **YES** – Your band! If you wish to take part in the best Brass Band Contest in the Southern Hemisphere then complete an entry form and send it to BBANZ. Call David or a member of the National Management Committee if you have any queries.

NB: Look out for the 2011 National Youth Band at contest: they have been invited as a guest band at Scenic Hotels Band of the Year.

Our thoughts remain with our Canterbury members who continually have to put up with the earth rocking and rolling. Remember we are operating a holiday option through David in the office. Members around the country have offered accommodation so you can have some respite. There is a notice about this on this page.

**MESSAGES
FROM CHRISTCHURCH...**

Our email is operational, many thanks for your kind thoughts over recent days. Many of our bandsmen and women have had to move from their homes either through structural damage or through the lack of water and power to start the clean up process. We are very much looking forward to resuming some semblance of order in coming weeks. Our band room is still out of bounds awaiting an engineers check and hopefully green card.

Regards

Averil Stevenson

Leopard Coachlines Canterbury Brass Band

Many thanks for your kind thoughts following the latest CHC quake. It is nice to know that people care. It's suddenly a very small world when tragedy strikes.

Anything breakable broke. But a new TV and microwave etc survived. There are a lot of cracks in the place, some of which are only superficial but a few could be structural. Now waiting on an engineers report but that could be several months away. Power is back on, but water and sewerage is not. Liquefaction in the street shows the severity, as we did not have liquefaction in the September quake. I have temporarily left CHC and am working from Wellington..

Thanks again for your thoughts.

Mike Sander (former NMC member)

CHRISTCHURCH

The social cost of this earthquake is by far the greatest concern...

There have been many photos and stories from Christchurch and the Canterbury region appearing in the press and other media in the past weeks. Here are some observations from our bands-people in Christchurch.

We begin with a message sent to BBANZ just before the earthquake of 22nd February. It shows resilience and optimism after the first quake. Some editing has taken place. (Ed.)

Shaken but not stirred – an update from the Canterbury Provincial Brass Band Association (CPBBA)

Given the events of the past few months we thought we would let you all know that we are still all alive and well in Canterbury! The majority of bandrooms escaped major damage; the same could not be said for **Kaiapoi** and many of the **CPBBA members' houses** unfortunately. **Addington** was not so lucky after Christmas however, when someone thought it would be a good idea to break in to every room in the band room but not take anything at all - some people have no taste.

All of the bands were up and running quickly after September 4th, with Woolston attending FABB in October, concerts and master classes by Canterbury Foundation and Addington with Brett Baker in November, and the usual Christmas concerts and parades before the end of 2010.

We now look forward to 2011 which promises to be another great year for the regions bands, kicked off for most bands with the popular council summertime playouts performed at an outdoor venue around the city.

The National Youth Brass Band course held in January again featured many players and tutors from the Canterbury region. We extend warm congratulations to: **Ross and Andrew Yorkstone, Jess Hix, Dale Vale, Sam Pinder, George Buchanan and Vaea Peterson** for being selected in the band. **Davey Boyes, Tyme Marsters and Phil Johnston, Kevin Hickman and Graham Hickman (MD)** had significant roles to play in performances and tutoring. By all accounts this was another successful and enjoyable course.

Mention must also be made of **Davey Boyes**, who has been invited to the prestigious Ern Keller competition in Australia due to his performance at FABB last year.

A youth camp proposed for early April has had to be postponed due to the earthquake. **The CPBBA**

The Effects of the Earthquakes in Christchurch on Brass Bands in Canterbury

Over the last couple of weeks I have made contact with the majority of Canterbury Brass Bands. This report is but an indication of the short term affects of the series of earthquakes experienced by these bands.

Within a few days of the last 6.3 magnitude earthquake **Mr David Mallett**, on behalf of the CPBBA, had managed to make contact with the brass bands in the region. He reported to me that no deaths had occurred of band personnel as a result of this recent quake.

There was some damage to a number of band rooms. Mainly liquefaction around, in particular, **Woolston Brass'** band room - and the mess made in the library was substantial. Further cracks have opened up in this and other bandrooms. Overall, in this regard, bands consider themselves lucky to get through this latest quake relatively lightly.

Serious concerns have been expressed across all bands on the financial impact of this quake. Both **Woolston Brass** and **Leopard Coachlines Canterbury Brass** have had their major fundraising activities for the year cancelled due to the earthquake. Other bands have been similarly affected. Funding will be an ongoing problem for the foreseeable future.

The social cost of this earthquake is by far the greatest concern. A number of band personnel have lost their homes while others wait for the damage reports to be completed.

Understandably, some families do not wish to be apart at this time and this is having some impact on numbers at band practices. Likewise there are many things at the moment more important than attending band practice!

Some bands report significant movement of members out of the district, not just due to concerns over further quakes, but also as a result of the relocation of businesses and the head offices of many companies. I do not have any data on the numbers made redundant at this stage but there will be an increasing likelihood of this having a major impact as time goes by. Money and future financial security concerns are to the fore.

Despite all of the above the majority of bands have started practicing again. Many of the people I have contacted have appreciated the comradeship and support associated with belonging to a brass band in this time of crisis. They have been very appreciative of the support from other bands outside the region and this has certainly helped them feel less isolated.

Kaiapoi Brass Band, the most affected by the September quake is in full rehearsal and were not greatly affected by this latest quake. They are practicing in bowling club rooms. They hope that when some of the temporary buildings become available in the future one of them could replace their band room destroyed in the first quake. They have a concert in the band rotunda on 27 March. It is great that bands are continuing their concert program where possible

The difficult decision facing most bands at the moment is whether to attend the National Contest this year. Bands in some grades have requested easier Test pieces to take some of the pressure off their playing members. Others were very concerned at the contest levies proposed by their bands to get to Auckland. Most bands intend making this decision in the next couple of weeks.

For many bands the most difficult times remain ahead. Please contact the BBANZ Office or individual National Management Committee Members if you have requests for help and/or suggestions on how the Brass Band Association can help your band or individual members.

Jeffrey Mulraney
**On behalf of the BBANZ National
Management Committee**

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THE DAY THE EARTH MOVED



Collapsed Band Rotunda, Napier, 1931.

We all know the day and the time when 10% of New Zealand's population, or, to put it another way, when nearly half of those living on the Mainland experienced one of our nation's most violent earthquakes. I followed the events as they unfolded on the media revealing nature's grim reality. I found to be quite amazing the speed at which the images were presented to us. An event of this magnitude affects everyone, and it took me several hours to contact family members living in Sumner. Fortunately all was well, although the same can't be said for property.

Then we had the Japanese disaster. Again we were able to witness the action, particularly that of the Tsunami. It made me realise just how far our electronic age has advanced.

80 years have now passed since the Napier earthquake occurred. Its anniversary had only been observed three weeks before Christchurch's major event. I couldn't help but compare the two disasters from a media perspective. When the earthquake occurred in the Hawkes Bay, all communications with the outside world were cut. Nobody knew of its severity and loss of life until the HMS Veronica was able to transmit details by ship's radio. It was only by chance that the naval vessel was visiting the city. I shudder to think of how long then, it would have taken then for loved ones to make contact with one another.

Having played with bands in Christchurch, I wondered how they had fared, but I was somewhat reluctant to ring around to find out. It seemed to me that their members would have far more important priorities than having to put

up with my calls. I figured that if there was something important to be said, it would appear on the web. I remembered that our association, BBANZ, has a web site, and also includes a list of all affiliated bands with their own sites. At least, a number of them do. Eventually Woolston Brass was able to update their site with the following:

Regular visitors to this site will have noticed a rather lengthy break in transmission. Suffice to say we've not been without our difficulties here in Chch!

Power was restored to our site administrator's office late last night and today (8th March), our computer system has been retrieved from the rubble, dusted off and powered up. So far, it looks as though everything still works.

As far as we know, all band personnel and their families survived the earthquake without personal injury. Some members' homes were unscathed, but many others ... face months of uncertainty and inconvenience...

I took the opportunity to visit other sites of bands and found many to be of interest on entry. However it was disappointing to find that many were sadly out of date. Do we really realise how valuable these web sites of ours are? They give an immediate impression of the band to the visitor. If a site has not been updated for 12 months, one wonders how that particular band is doing and does it still survive. But there are bands that don't have a web site. A great opportunity for cheap advertising and publicity may be being overlooked. Also, think of the opportunity to attract new players - both experienced and beginners. Is this just another example of our complacency that we also see with the Mouthpiece? If individual bands are reluctant to 'fly their own flags', how do we expect the Association to do it for us. There, I feel better now that I've got that off my chest.

Let's return to the Napier earthquake. To my knowledge there were at least three bands that were in the thick of it. How did they manage during that difficult time? What problems did they encounter, and how did they bounce back? I would be most interested to find

out more if information of that nature still exists. For instance, I wonder if the Band Rotunda in Napier was ever rebuilt? **(See photo at left. Ed.)** Talking of 'flying their own flags', wasn't it great to see a Brass Band - namely **Woolston Brass** on the national and international stage recently, taking part in the Christchurch Memorial Service. To see a band involved in such a high profile civic occasion, has to have a positive impact on our movement. So often nowadays bands seem to be overlooked for such events - let's hope this may generate a more positive awareness within our governing bodies.

Allan Brown (Brownie)
mouldyoldbrass@gmail.com.nz

Letter to the President...

Dear Dianne,
National Canterbury Memorial Service Omission.

Once again, our TV presenters continue with their crude sense of values displayed in the coverage of the National Memorial Service in Hagley Park.

Yes, Police, Civil Defence, all service providers - many of whom had suffered personal and financial loss - were acknowledged for their presence, but one of Christchurch's most precious gems of cultural achievement and presentation, who contributed as much to the success of the Service was completely ignored and not acknowledged with so much a one second of reference, exposure or appreciation.

Among their number would have been some who carried an equal share of loss and damage as any others. This would have been a very poignant element of the passion expressed in their wonderful playing under difficult circumstances.

As a fellow bandsman, I want to express to all the Woolston Brass players the appreciation felt by all of the NZ Brass Band family, and other musicians, for the wonderful performance at Hagley Park. We know that they did not look for or seek any recognition for their presence: it was simply a typical part of the Cantabrian volunteer ethic.

However, The band's title printed on some of the literature, a reference to their presence, or even a bar of their wonderful music would have been a little gesture of courtesy this commercially orientated service might have made to such a worthy team.

Woolston: Kia Kaha!

**Jim Eyres QSM,
(Concert reviewer, Wanganui Chronicle.)**

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BRASS in the PARK WELLINGTON...

(EmilyRichards)

A mainly sunny Sunday 27 February saw the Wellington District Brass Association's annual 'Brass in the Park' concert, held for the second year running at Harcourt Park in Upper Hutt. Not as many bands were able to attend as in previous years, as we were unable to obtain grant sponsorship this year. However, four bands were able to attend and play hour long sets to provide an enjoyable day for the crowds who attended.

Upper Hutt Cosmopolitan Club Band opened the day at 11.00am with an entertaining set under the baton of **Kevin Pett**. They were followed by a youth band made up of young players from across the district. Each year, the WDBBA runs a camp for its youth players, and in recent years, the timing of this has been moved to enable the youth band to play an 'end of camp' concert at Brass in the Park. WDBBA would like to thank the organisers of this year's youth camp, **Pelorus Trust Wellington Brass** under the capable musical direction of **Ben Robertson and Aaron Lloyd** and their team of tutors, and **Charles Burden** as camp manager.

The Wellington District Youth Band was followed by a combined band made up of players from Hutt City Brass and Pelorus Trust Wellington Brass under the musical direction of Aaron Lloyd, and the day concluded with a performance by **Trust Porirua City Brass**.

Jacqueline Fraser from Upper Hutt band suggested a collection to raise money for those affected by the Christchurch earthquake, and I am pleased to report that we raised more than \$360 during the day.

Overall, I would say that the day was a success, but a tip for other bands putting on similar events is to undertake more advertising earlier, in particular in local papers. It requires a coordinated effort from all the bands involved, particularly when it comes to putting up posters and each band publicising the event in its area.

We look forward to the 2012 edition of "Brass in the Park"!



Upper Hutt in concert at "Brass in the Park"



Hutt City Brass front-row cornets ("Brass in the Park")



Nelson Academy instrumentalists

IMMS NEWS BOB DAVIS WRITES...

Rumours are still rife about what is going to be meted out to the NZ military bands under the Defence Review. Ironically, the Reserve Band with which I am most closely connected, **RNZ Artillery**, is probably receiving more requests for military engagements, not to mention also significant public/civic events, than at any time in recent years.

In late January, the RNZ Artillery Band played at the impressive launch of the Regimental History 'Auckland Infantry', an event attended by a large number of past and present members and in early February, the RNZAF Auckland Band, together with Papakura RSA Brass, took part in the Centenary Commemoration of the pioneer aviators, the Walsh brothers.

A VERY SPECIAL EVENT... See photograph, front page.

...It's really nice to be able to celebrate with a piece written especially for us...

On April 10th **Nelson Brass Academy** will give the world premiere of *Riffs 'n Ructions* by **John Rimmer**. The piece will feature as part of a 45 minute recital from the Academy bands (including the **Nelson Junior Brass Band, Lake Rotoiti Band**, and National Youth Champions, **Nelson Vivace Youth Brass**).

Academy Director **Nick Sharpe** said 'As we enter our fifth year of existence it's really nice to be able to celebrate our fifth birthday with a piece written especially for us, it's certainly very exciting for me and the players to be able to give a world premiere! The fact that the piece is for every player in the Academy to play also makes it very special, it'll be a very full stage!'

John Rimmer describes the piece:

Riffs 'n Ructions is a fun piece for brass band. As the title implies repeated rhythmic patterns (riffs) are subjected to interruptions (ructions). In the fast sections the percussion section provides the ructions. *Riffs 'n Ructions* opens out on two occasions for improvisations by the solo cornet and solo euphonium.

This work was created with support of the **Centre for New Zealand Music (SOUNZ) Community Commission.**

Sophie Price, repiano cornet of the Nelson Vivace Youth Brass Band said of the piece, *Riffs and Ructions* is a great piece. It has a funky and catchy tune that keeps appearing throughout the piece, has quirky parts in the middle and a change of rhythm leading up to the end which keeps you entertained.

The premiere will take place at the Nelson School of Music on Sunday April 10th.

ALAN BRIESEMAN VENTURES NORTH...

...a feeling of great
friendship...

Late in 2010 two brass players, Horn player **Les Green** and Trombonist **Alan Brieseman**, left Dunedin bound for Blenheim to take part in a musical function at the Masonic Lodge in that area. On the way to Blenheim they picked up cornetist **Ray Cox**. In Blenheim they were joined by several other brass players from the Blenheim and Wellington areas for rehearsal, then performed at the Lodge on Saturday afternoon and attended a dinner on Saturday evening. Sunday morning they started back south.

On the journey home, amongst other things the topic came round to St Kilda Band and the past successes. We each had not seen Euphonium player **Joe Harper** for some time and as we neared Christchurch it was decided to call on him. He was delighted to see the three of us and of course there was more discussion of St Kilda and the past. We then realised that the four were the principals of the Band's Cornet, Horn, Euphonium, and Trombone sections in the very successful period for St Kilda in the late 50's and early 60's and had most probably not been all together at one time for 35 to 40 years. That realization gave way to a feeling of great friendship that had always been present and was further reinforced by this meeting. Unfortunately our meeting was cut short by the necessity to continue on the journey to Timaru then on to Dunedin but it bought back memories of the past and in particular some great Band playing and happy times, both musically and socially.

Alan Brieseman

Photograph below:

Les Green, Alan Brieseman. Joe Harper, Ray Cox.



NEWS FROM DALEWOOL...

*Taylor-Made Team
for Dalewool Auckland Brass*

New Zealand's Dalewool Auckland Brass is very excited to announce the appointment of **Howard Taylor** as their Professional Conductor with immediate effect.

Howard has a solid reputation throughout Australasia, in previous years leading Brisbane Excelsior to great success on both sides of the Tasman including five consecutive victories at the Australian National Contest each time he appeared.

Working alongside established Resident Conductor **Colin Clark** who himself is four times Australian Junior Champion of Champions, winner of numerous state and national solo championships in Australia and New Zealand, all of the members of Dalewool Auckland Brass are understandably excited about the future.

Dalewool Auckland Brass is also pleased to announce the signing of flugelhorn star **Carolyn Ramsbottom**. Carolyn, a prize winning soloist who was always in high demand amongst the Championship Section bands of Yorkshire, won the Harry Mortimer Prize on her graduating year at the University of Huddersfield and now joins fellow alumni **Kay MacKenzie** (soprano) and **Marc Nethercot** (trombone) at Dalewool. Carolyn has already made a splash in Auckland playing the part of Gloria 'Stitz' Mullins in a recent production of 'Brassed Off' and is looking forward to building her reputation as one of New Zealand's best brass musicians.

NEWS FROM GREYMOUTH

See photo, front page.

Seven members of the Greymouth Municipal Brass Band were presented recently with their Long service awards. They have been registered with the New Zealand Association for a total of 259 years

The members are: *Back row:* **Helen Russell** 28 years (Secretary), **Tony Russell** 28 years, **Lynn Welsford** 31 years, **Graeme Sara** 39 years, **Charles Prattley** 25 years. *Front row:* **Peter Henry** 40 years, **Wayne Russell** 35 years

Centre Front: **Sam Welsford**, a learner in the band, received his grandfather's certificate. **Gordon Russell** passed away recently with 33 years service.

BBANZ congratulates these stalwart members of the Greymouth Band on their wonderful achievements. The congratulations are tinged with sadness at the passing of long-time servant of the band, Gordon Russell. [Ed.]

DENIS DEWE REMEMBERED...

Sir,

I was saddened to hear of the passing of Denis Dewe. My first meeting with Denis was during my tenure as commercial attaché for the New Zealand Consulate, when I took it upon myself to get the Woolston Band to visit Perth after winning the Australian Championship at Mt Gambier in 1980.

The band was then known as "Skellerup Woolston".

The then Premier of Western Australia, Sir Charles Court – a former cornet champion and bandsman - took a great interest in the band. He made it easy to organise the visit. His enthusiasm extended even to holding up his flight to Canberra to watch the band's street march along Perth's main street!

Alan Sidall

Western Australia

BBANZ records with sorrow the passing of Robert (Bob) Gillies, who was farewelled in a moving service at Wellington Cathedral on 31st March. There will be a tribute to Bob in next month's *NZ Mouthpiece*.

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Schilke XA1 Bb - Vintage tight wrap design, copper brass bell, silver-plated finish	\$7150	\$3575

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Bach TB400 Bb/F - Large bore, open wrap F section, lacquered finish. 5 Year Warranty.	\$2895	\$2395
Getzen 3047AFR Custom Bb/F - Rose brass bell, nickel silver hand slide inside tubes, Axial Flow Valve	\$7955	\$4999
Getzen 3062AFR Custom Bass - Rose brass bell, nickel silver hand slide inside tubes, Axial Flow Valves	\$11790	\$7445

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Jupiter JCB376L Eb - 3+1 valves, 3/4 size, rose brass mouthpipe, lacquered finish	\$7450	\$6333
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CONTEST 2011...

Principal venue for the
2011 Contest:
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Invitation Slow Melody: Format announced...

The Invitation Slow Melody has stepped up to provide its audience with a greater atmosphere of elegance.

For the first time, cabaret style seating will be offered to a limited number of guests, giving them an opportunity to enjoy the hospitality of the Bruce Mason Centre while watching the finest soloists compete.

“We’re offering the opportunity to enjoy this prestigious occasion in style, with tables of 6-8 guests on offer to those who book early,” Owen Melhuish, Chairman, Festival of Brass, said.

Ticketed seating is also available in the usual format for the event.

For further information please contact Festival of Brass at fob2011@gmail.com

Kathy Clark, Secretary, Festival of Brass Inc

INVITATION SLOW MELODY NEWS:

BBANZ is pleased to announce the following competitors have accepted invitations to compete in the 2011 Invitation Slow Melody.

Nominations for the “peoples’ choice” are now being received. Nominations close on the BBANZ website: www.brassnz.co.nz at 9am Monday 11th April. Voting will open the next day and close at 9am Tuesday 26th April.

Competitors: Martin Britt (Soprano Cornet), Mason Elliot (Flugel Horn), Nigel Seaton (Eb Bass), Mike Ford (Tenor Horn), Kevin Hickman (Bb Cornet), Kyle Lawson (Bb Cornet), Riki McDonnell (Euphonium), Denis Teeling (Baritone), Joe Thomas (Trombone).

EARLY RETURN OF ENTRY FORMS ENCOURAGED

Bands are encouraged to return their entry forms as early as possible to facilitate optimum timetabling arrangements. Particular attention should be paid to solo entries which will use an accompanist. The accompanists’ names are a very important consideration in establishing a timetable, as the workload (and travel around the contest venues) can become horrendous for these hard-working, talented people.

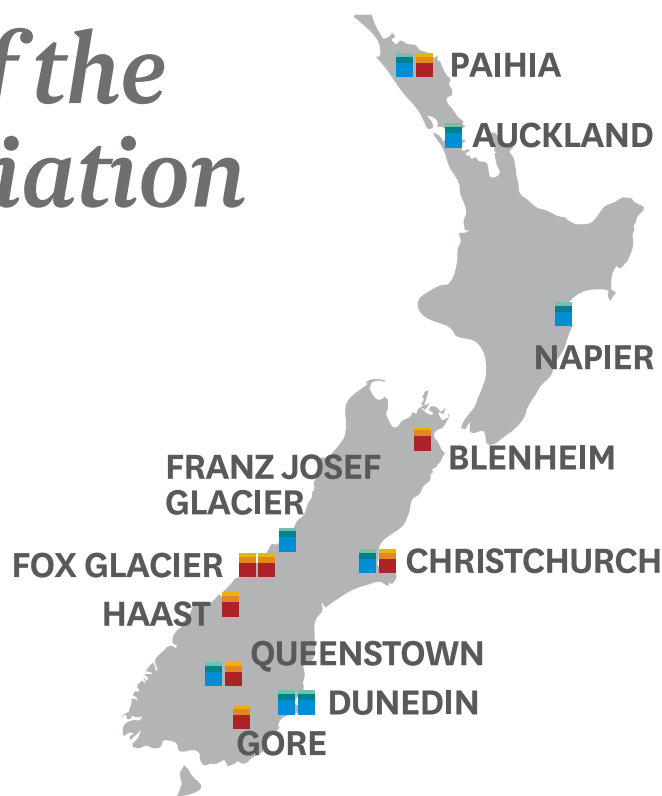
All queries regarding contest entries, rule interpretations and the contest timetable should be addressed to the General Manager, David Dobson: brass@banz.org.nz

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CALENDAR OF EVENTS

SIGNIFICANT CHANGE:

The Annual General Meeting of BBANZ will now be held in Wellington
Saturday, Nov 5th, 2011,
not Saturday October 29th.

9, 10 April 2011
Hutt City Brass
Hutt City Dance Centre Goes Brass
Lower Hutt Town Hall
Contact www.iticket.co.nz

17 April 2011
Papakura RSA Brass
"Anzac Salute"
Hawkins Theatre, Papakura, 2pm

25 April 2011 ANZAC DAY
The "Trusts" Waitakere Brass
5.45am Service,
Waikumete Cemetery

1 May 2011
CDBBA Solo & Party Contest
WANGANUI
1 May 2011
Dalewool Auckland Brass
Raye Freedman Centre, Epsom, 3pm.

8 May 2011
Mothers Day concert
The Trusts Waitakere Brass
Glen Eden Playhouse Theatre,
Auckland, 3pm

12 June 2011
Feilding Festival of Bands

19 June 2011
ABA Solo & Party Contest

20 – 24 July 2011
BBANZ: NATIONAL CONTEST
North Shore, Auckland.

3-4 Sept 2011
CDBBA Regional Contest
HASTINGS

24-25 Sept 2011
ABA Traditional and
Entertainment Contest

IN THE NEXT ISSUE:

A Tribute to Robert (Bob) Gillies.

A story about the
"Wills Band" of Invercargill.

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Bill Platt
Murray Warrington

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JF Allen, GH Bailey, RE Belgrave,
RM Brooker, W Currie, J Drew,
RJ Estall, HCA Fox, WL Francis,
NG Goffin, EJ Gohns, T Goodall,
Drummer Hall, ER Holden, RB Hean,
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NEW ZEALAND **m** MOUTHPIECE

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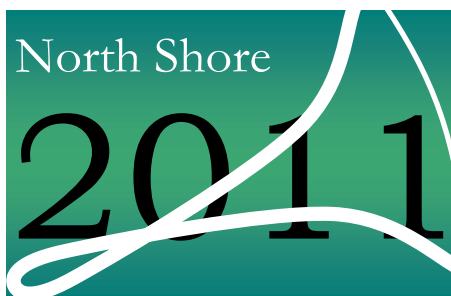
AUCKLAND CITY COUNCIL WELCOMES THE BANDS

Auckland Council is the principal sponsorship partner for the 2011 Festival of Brass on the North Shore. The council understands the value of events to its ratepayers and economic prosperity, and welcoming the bands back to New Zealand's largest metropolis has also seen the contest benefit from a range of support across several business units.

As well as a significant cash contribution towards the operations of such an event, **Auckland Council is giving \$15,000 towards New Zealand bands who compete, to be divided up and put towards BBANZ registration fees for the 2011/2012 year.**

The council is also helping with promoting the event to the public, and assisting with development of the contest's marketing and communications plan.

Support from the Auckland Council includes advertising flyers in rates



Entries are open...

The best are heading to Auckland

**The 2011 New Zealand National
Brass Band Contest**

**North Shore, Auckland
20 - 24 July, 2011**

Instructions, timetables and updates:

brass@banz.org.nz

*For local information,
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www.festivalofbrass.co.nz

notice mail-outs in April and June in the local area as well as promotion through their successful event communication channels.

"Auckland is a city that recognises the value of major events, and the bands will be the winners," Kathy Clark, Secretary, Festival of Brass explained.

2011 is the year of big events in New Zealand and the New Zealand National Brass Band Contest is a fine addition to the arts portfolio of a country that has been a touch pre-occupied with cricket and rugby of late!

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Funds for Christchurch. See story, page five...



A tribute to Bob Gilles: next page.

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CONTACT DETAILS

MANAGEMENT COMMITTEE:

President

Dianne Smeehuyzen

27 Taupo Street, Ravensbourne, DUNEDIN
(03) 471 0124 (Home) (03) 471 5451 (Work)
(03) 477 3184 (Fax) 021 212 8904 (Mobile)
contest_entry@actrix.co.nz

Vice President

Evan Sayer

etsayer@paradise.net.nz
Mobile 021 612 164

Contacts:

Cathy Bennett

cathy@chemistry.otago.ac.nz
(H) 03 488 1608 (M) 021 222 7576

Jeffrey Mulraney JP

Jeffmulraney@yahoo.co.nz
Mobile 021 043 1154

John Sullivan

jsullivan@customcontrols.co.nz
Mobile 021 736 832

Robert Wilson

robandheather@paradise.net.nz
(H) 07 542 1244

Director of Education

Kevin Dell, ONZM

kevin.dell@awslegal.com

**OFFICE
DIRECTORY**



CONTACT DETAILS

BBANZ National Office
PO Box 5314, Lambton Quay
WELLINGTON
(04) 499 9896
(04) 499 9897 (Fax/answerphone)
brass@banz.org.nz
Level 3
69 Boulcott Street
WELLINGTON
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Office Core hours: Monday 9am-3pm,
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OUR WEBSITE: www.brassnz.co.nz

Treasurer

Murray Warrington

C/o Willis Toomey Robinson
Private Bag 6018, NAPIER
(06) 835 3229 (Work)
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**Dianne Smeehuyzen
President, BBANZ**



Towards the end of last year I received a call from one of our Drum Majors who asked if it was possible to draft a regulation in our Marching regulations that would allow bands to entertain the public at the Street March. I thought that was a good question. I know that the Street March attracts a fair percentage of our public - so why not give the bands an opportunity to entertain them... Next we attempted to draft a regulation but we should have read the current regulations because they already allow bands to entertain the public.

MARCHING REGULATION No 25
A band may perform evolutions of a forward-moving nature during the event and there shall be no restriction on the type of evolution used at changes of direction of the route.

At our meeting in February we agreed that we would promote this regulation to our bands, so they had an opportunity to entertain our public. One important aspect that has been constantly raised is that our marching should be fun, both for the competitors and for the big audience that watches such displays. But it is also important that our bands are respectful to the dignitaries on the dais. It is envisaged that the dais will be placed closer to first the change of direction but far enough away to give the band the correct space to be in band formation when giving the salute to the dais. Once the band has passed the dais then they will have the freedom to entertain the street-side through so long as they maintain a forward motion and they do not impede or impact on the following band.

Concluded, above right...

Many of us would agree that marching is an integral part of our history and a significant means of raising public awareness of Brass Bands. Lately, there has been animated discussion at our AGM's - and even around the National Management Committee table - about ways of improving this aspect of our brass band tradition. With this innovation, we can truly promote this important contest event as a "Parade of Bands" - rather than as the somewhat outdated "Street March".

**ROBERT DOUGLAS
GILLIES**

19 July 1941 - 27 March 2011

Bob's playing career spanned 60 years involving many years with Lower Hutt Municipal and Lower Hutt Civic bands. He participated on cornet and as drum major at many contests, also in solo and party events. He was a member of the 1978 National Band.

As a teenager Bob joined the Central Band of the Royal New Zealand Air Force which he served in for 50 years. His countless renderings of Last Post and Reveille are legendary, with the sounding at Gallipoli a highlight. As a drum major his standards were legendary.

Other highlights included major participation in the 1974 and 1990 Commonwealth Games opening ceremonies and the Golden Jubilee Ceremonial Review of the RNZAF at Wigram in 1987. He was the Command Drum Major for the Edinburgh International Festival Tattoo at Westpac Stadium in 2000.

Bob was awarded the BEM for his services in 1993.

Bob dedicated himself to keeping marching alive in the BBANZ community and for many years was a highly respected member of the National Drill Judging Panel.

The Band family expresses its sympathy to Bob's wife, Marie, and to his family at large.

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IS HISTORY IMPORTANT?



Where is the written history of our Brass Band Movement? Do we have a data base of all bands that have been, or still are, part of this movement? The answer is the same for both questions - they don't exist. And, what are we doing about it? Very little. Last year our president raised this problem in her regular column. To date, we have not moved any further ahead, in fact as I mentioned recently, I feel that we have actually moved backwards with the death of Denis Dewe.

Granted, there have been a number of publications over the years dealing mainly with contest results, but these are often aimed towards the top bands of their day. What about the other bands? Who were they? More importantly, where are they today? And, for those bands which are now defunct - what happened to them, and why? We talk about future directions for our movement, and various issues which arise accordingly. But are we not in a situation of being largely ignorant of our past, and therefore in a position to repeat earlier mistakes? Let's look at some facts. Currently we have some 60 affiliated bands. With the research I have so far done, I have identified close to 400 bands. It's not a misprint - yes 400 bands. I know bands have changed names over the years, but I have allowed for this. And this figure does not include regular bands of the Armed Forces, the Salvation Army, or Representative and National Bands. Another fact - brass banding in New Zealand is older than Rugby. We have one band which is now over 150 years old and a number of others approaching that mark. My aim is not only to set up a data base on all bands, but also to research the "social" aspect of these bands. By "social" I mean their place in the society of their day. I am aware that "socializing"

has always been an important part of our movement, and may it continue. Yes, times have changed and I'm the first to admit this, but I think it's very important to record these changes and how they have affected bands. There are many around still who remember when contests were a week long, and not as they are currently. I wonder if in the future there will be a move towards a one day contest similar to British bands. I dread the thought. Will this be progress? A while ago, I received a letter from **Pat Win** in Nelson. He remembers the Nelson contest of 1937, and comments about how all the bands marched to town from the Nelson wharf - approx 1 mile. When one thinks about it, a large number of bands that attended that contest would have travelled by sea. He goes on to mention a baritone player from the Wellington Boy's Institute Band who fell overboard! Fortunately for all involved, he was rescued.

NATIONAL SECONDARY SCHOOLS BAND 2010

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This reminded me of stories I've heard of bands traveling overnight to contests on the then Inter-Island ferries. It also reminds me of the earliest National Bands who also traveled by sea and includes the Hinemoa Band of 1903. I wonder if there maybe diaries, letters etc still around recording that voyage and their subsequent tour of the U.K. The logistics of forming that band in those days must have been quite formidable. It is something of a myth or legend of that band that the tour was not well arranged and finally the bandsmen had had enough and decided they wanted to return to New Zealand. As there were no funds, they sold their instruments to pay for their return passage. Having lugged a BBb Bass around for some years, I have often wondered if the cornet players were forced to travel in the bottom of the ship with the bass players in comfortable cabins above, or ... was the money pooled?

Allan Brown (Brownie)
mouldyoldbrass@gmail.com

FROM THE DESK OF THE GM...

Allan and many readers will be pleased to know that the National Management Committee and I are actively progressing aspects of BBANZ history. Two requests for funding have recently been sent to authorities with a view to funding both oral histories and archival management. In preparing the latter application, I was overwhelmed by the interest and expert advice from the Alexander Turnbull Library, the National Preservation Office, the Historic Places Trust and a number of experienced individuals - all of whom helped formulate the application.

Additionally, BBANZ now holds a data base of its 2000 registered members, which has already proven useful in contacting individuals and in distinguishing divisions (e.g. gender and age) of our membership when applying for funding. Bands whose 2010-2011 registrations are still outstanding even after several reminders, might do well to consider why BBANZ requests such information!

David Dobson
(General Manager)

HISTORY CONTINUED...

I cannot thank you and your members enough for assisting us to find a tangible link to my husband's past.

In late-December 2010 BBANZ received an email from Kathy Marshall in Queensland asking if we could trace a photograph taken in 1872 of her husband's great grandfather Richard Andrew Marshall in the Artillery brass band. She added that Richard came to New Zealand as a drummer with the 65th Regiment in 1849. He went on to have a distinguished career in the band and to run the Royal Theatre in Wellington - he was also the father of the actor Harry Marshall.

We referred the enquiry to **Bob Davis**, in his dual role as Secretary of today's RNZ Artillery Band Association and Chairman of the International Military Music Society.

Initial researches from IMMS and BBANZ yielded no trace, and the trail seemed to have gone cold - until Alison Ganda, the niece of Artillery and BBANZ long-service member **Ivan Burgess**, was researching other family history with the Wellington Garrison Band and found the photograph (*reproduced below*) in the Turnbull Library - the very photo that Kathy Marshall was looking for, with her husband's forebear in the front row - it seems he was indeed the Bandmaster.

When sent the photograph, Kathy replied "It was with sheer joy that I opened your email. I cannot thank you and your members enough for assisting us to find a tangible link to my husband's past. I am making plans to include the photo in the family tree, with a certain pride of place. Thank you again for going that extra mile to make our day something special."

The Wellington Artillery Band was at various times also known as the City Rifles Band and the Naval Brigade Band and finally the Wellington Garrison Band, which Ivan's own grandfather, surname Donaldson, joined in 1895 and became Band Sergeant and a champion euphonium player. He had five sons, Ivan's uncles, all of whom played in the Band at some stage.

Right; Artillery Band 1872
R.A. Marshall 3rd from left, front row

FUNDS FOR CHRISTCHURCH...

It was a time of sombre reflection for many during The Trusts Waitakere Brass Band's recent concert, "**By Request**", as the band played to raise funds for Christchurch. Soprano player, **Fendall Hill**, introduced his own composition, *Cantabrian Spirit* - a march written for and dedicated to the people of Christchurch. This moving piece brought some audience members to tears as the music resonated through the church hall.

The programme for the evening was chosen by audience members and included pieces such as *Demelza*, *Pokarekare Ana*, *Benedictus* and *Over The Rainbow* featuring some of the band's talented soloists, **Fendall Hill**, **Courtney Hildreth**, **James Case** and **Brent Large**.

A stunning handmade guestbook was circulated around the hall for guests to write messages of support and hope for the people of Christchurch. The book was kindly donated by local book artist, Liz Constable of Book Art Studios.

The concert was a big hit with the audience which was evident when Steven said "We did have a couple of extra pieces to play for you but I'm conscious we have run over time... We would love to play them for you what do you think?" A unanimous "Play them!" was shouted back by the audience who clearly weren't ready to go home!

All proceeds from this concert were donated to The Salvation Army Christchurch Earthquake Appeal. Major Heather Rodwell (*see photograph, page seven*) was present on the evening to speak on behalf of the Salvation Army and receive the donation from Musical Director, Steven Booth. For details of The Trusts Waitakere Brass' next concert, see the Calendar of Events, page eleven.

HUTT CITY DANCE CENTRE GOES BRASS...

The weekend of 9 and 10 April saw the first collaboration between Hutt City Brass and Hutt City Dance Centre at the Lower Hutt Town Hall. These shows also marked the first performance of Hutt City Brass under the capable baton of **Matt Pethybridge**, who took over from **David Chaulk** earlier this year.

Over the course of three shows, more than 300 people were entertained by a programme which featured several joint numbers, as well as items by each group.

Collaborations between the two groups ranged from *I Got Rhythm* and *Birdland* (*see photograph, page seven*), to *Mack the Knife* featuring a maestro tap dancing performance from **Les Bowman**, and *You Raise Me Up* with singers from the Hutt City Dance Centre.

The band's set included music from the movies as well as an entertainingly choreographed rendition of *Lightwalk* by Barrie Gott. The show closed with a rousing rendition of the *Finale from the William Tell Overture* featuring the band and all of the dancers who had taken part in the show.

Thanks to **Graham Sewell** (Band Manager) and **Lynn Noanoa** (Director of Hutt City Dance Centre), the shows received extensive local media coverage both before and after the performances, and this has undoubtedly raised the profile of the band within the local community. We have already started talking about putting on another series of shows next year, although we probably all need to recover from this one first!

Hutt City Brass strongly encourage bands to collaborate with other artistic groups as it exposes a different set of people to brass band music and has the potential to significantly increase your audience for future events.

Emily Richards



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Autumn Garden Party and Awards. See story, page eight. . .



World Premiere in Nelson. See story page eight.



Brass and Dance. (Photograph by Ian Tilley) See story, page five. . .

NEWS FROM TAURANGA BRASS...

On a perfect autumn day in late March (see *photograph, page seven*), a well attended garden party was held at the home of a member of the Tauranga Brass Band to celebrate the presentation of long service awards to five members of the Band, whose years of service to the NZ Band community total 270 years.

The Awards for Long Service were presented by Mr. John Geayley, now of Tokoroa. When he moved to Tauranga in 2000 he played with Tauranga City Silver for two years, then with Tauranga Brass where he was soon appointed Conductor. Circumstances dictated his move to Tokoroa and Tauranga members were very sorry to lose his valuable input.

Recipients of the Awards:

(Photograph below) Back Row, L to R: John Geayley, Tor Stenbo, Arthur Moulds, Cliff Whyte. Front Row, L to R: Neil Tynan, Eric Jones. **Neil Tynan 70 years.** Started playing in the Te Aroha Boys Band and subsequently in Waikato and Wellington areas. Past President, and Life Member of Tauranga Brass. **Eric Jones 70 years.** Started in the Tauranga Municipal Band in 1939. Filled the conductor's role on many occasions, one of which stretched out to 20 years! Life Member of Tauranga Brass since 1980. **Cliff Whyte 57 years.** Started in Tauranga Junior Band and has been a stalwart in the Band movement ever since. Life Member of Tauranga Brass. **Tor Stenbo 37 years.** Played the Euphonium in the Watersiders Band in Auckland. Regularly competed in Auckland solo competitions with considerable success. **Arthur Moulds 36 years.** BBb bass player, but more a conductor - of the Kumeu Brass Band, and now Tauranga Brass Band.



AND FROM NELSON... A WORLD PREMIERE

The splendid improvisations by the solo cornet and euphonium were matched by some accurate percussion playing.

A large audience at the Nelson School of Music responded appreciatively to the first concert of 2011 by over 100 brass and percussion players of the Nelson Brass Academy conducted by the Academy's principal teacher **Nick Sharpe**.

The Nelson Vivace Youth Brass opened the concert with spirited and secure performances of two film themes *Raiders March* and *Hawaii Five-O* and also two novelty pieces *Cossacks* and *Kersplonk*. All sections of the band performed with distinction with especially brilliant contributions from the cornets. The precision of the percussion was much admired.

This outstanding youth band was then joined by two other bands from the Nelson Brass Academy, the Nelson Junior Band and the Rotoiti Band for the first performance of *Riffs 'n Ructions* by **John Rimmer**. This rhythmic and colourful piece was commissioned by the Academy with funding from the Centre of New Zealand Music (SOUNZ) Community Music Project. The combined band, containing beginners as well as advanced players, gave a sterling performance of the work's tricky rhythms and dramatic contrasts. The splendid improvisations by the solo cornet and euphonium were matched by some accurate percussion playing. The delicate, slow section played first by a quintet of instruments and then by a small ensemble sounded lyrical and beautiful. And the ten tubas played with a rich, sonorous quality.

This huge band also performed stylishly several pieces by Jock McKenzie - *Fanfare Open Up*, *Starter for Ten* and *Pop Rock* and *Tweedlee Dee Tweedlee Dum* by Gary Young.

The concert was very enjoyable. It presented a real feast of brass music and was a great testament to the excellent work for youth brass being done in the Nelson Region by Nick Sharpe.

KEVIN McMORRAN REPLIES...

When you write articles such as the "State of New Zealand Banding" it is fair to expect that you may upset some people. In essence anything promoting change can always be a difficult process. There are a number of points raised by **Evan Sayer** I would like to respond to.

Firstly, the article was also published by "The Brass Hub". This is another brass band website primarily concerned with Australasian banding. It is well worth a visit. I am glad that Evan reads 4 bars rest. The people at 4 bars rest do a magnificent job covering contests and brass events across the world.

Perhaps Evan could explain why he was so obstructive to 4 bars rest in their attempts to provide coverage of our National Championships.

On the subject of the Street March I am afraid we will just have to disagree. However there is nothing wrong with disagreements. We need more robust, open debate on the future of Banding.

With regard to fund raising through grants etc I am happy to provide any assistance to help the NMC - having had considerable success with my own Band. In fact I have offered several times but not once has there been any contact.

Evan is obviously upset that I didn't visit the Secondary Schools band. Unfortunately I have a very demanding job and simply didn't have the time to get out to Burnham to have a listen. This initiative has been very successful and again I congratulate those involved.

My comments on the Invitation Slow Melody were simply to make the point that having each regional champion may stimulate entries at a provincial level.

Our band community faces significant challenges. I wrote the article out of a sense of deep concern for our future. Perhaps instead of being so defensive Evan might like to consider the points I have raised, with an open mind.

Kevin McMorrnan

In response to Kevin's comments, Evan advised that to the best of his recollection the only restrictions that were placed on 4bars rest were an embargo on the names of the competing bands' selection of music in a format which could possibly identify them, and a request for 4bars rest to withhold Contest results until they were first published on the BBANZ website. (Ed.)

PLAY-ALONG PRACTICING...

Jerry Fallenberg (with permission)
Approved by Kevin Dell
(Dir. Of Education, BBANZ)

Play-along practising is a valuable method for learning fundamental playing skills and in preparing music for performances and auditions.

Here are some of the benefits you can expect:

- Intonation improvement
- Improvement of rhythmic accuracy and steadiness of tempo
- Developing the habit of playing with correct style
- More interest in practicing and performing

General Guidelines

• A stereo system is not necessary. An MP3 player or portable CD player will work.

• *Before playing along with the recording:* Follow your part while listening to the recording. Notice how dynamics, articulation and phrasing are interpreted. Identify when your part needs to be projected and when it needs to be in the background.

- Tune up with the recording.
- Adjust the volume so that you can hear the recording over your playing.
- Challenge yourself to narrow the gap between your playing standards and those of the recording artists.
- When playing along with technical exercises, be creative. Change articulation, octaves, rhythms, etc.
- Use multiple correct repetitions to make accurate playing a habit.

If you are having difficulty accurately playing along with a recorded passage, do not continue to repeat the music inaccurately. Doing so will result in reinforcing the habit of how to play the music incorrectly. Instead, practise the troublesome passage at a slower tempo away from the recording or work on music closer to your current ability level. Other options are to buzz your part on your mouthpiece along with the recording or silently finger the passage while listening to it.

Mutes. Using a variety of mutes during play-along practising will help you to learn to compensate for the intonation idiosyncrasies of each mute. Playing against the resistance of mutes can also improve breath control.

Continued next column...

Play-along practising will not magically turn you into a superior musician. For best results, complement its use with proven practise techniques such as long tones, scales, using a metronome, slow practising and recording yourself.

Jerry Fallenberg has been publishing articles on play-along practising since 1995. He performed as trombonist with the Monterey Bay Symphony, Carmel Bach Festival, and Lexington Philharmonic.

GRAHAM DICK, FCA

Graham Dick, a Life Member of BBANZ, has been awarded the highest honour in Chartered Accountancy, acknowledging a lifetime's work and recognition from his peers. In a recent publication of the Institute of Chartered accountants, a paragraph is devoted to Graham's accomplishments within the Brass Band community.

"Graham has made a considerable contribution to the Brass Band movement in New Zealand. The National Brass Band of New Zealand warrants special mention as the decision to attend the 2009 World Brass Music Championships in the Netherlands was a controversial one, due to past financial losses. Graham and the management team worked hard to gain the support and funding required..."
BBANZ congratulates Graham upon the reception of this award.

THE WILLS BAND...

Alan Siddall

The Invercargill Civic Band (now defunct), originally known as the Hibernian Band (B Grade champions, 1951) was unofficially known as the Wills Band. ...

A.R. (Bob) Wills: Conductor.

J.E. (Jack) Wills: Bb Cornet Champion, 1935.

Arthur Wills: Tenor Trombone Champion, 1913 and 1920 – 21.

Bill Wills: Tenor Horn Champion 1921.

Bill was the publican at Methven.

Another Wills – Rex – played in several Auckland Bands and Dick Wills played in theatre orchestras in Sydney.

I played third cornet in the band at the 1940 Wellington Contest. In the Quickstep (a set display), we were docked points because at the turns we "lifted our knees". The public was impressed, but the judges were not!

NEWS FROM WOOLSTON...

Extracts from a newsletter...
(Chris Reside)

I normally work as a roading engineer, but in the light of the emergency, my employers relocated me with water and sewer recovery operations...

Even now, I suspect the general public has not fully grasped just how bad this damage really is...

On February 22nd a sforzando treble-forte presto earthquake struck which put September 4th's effort into the category of an mp adagio...

The band hall took a big hit – some structural damage and silt deposits as a result of liquefaction...

As we recover, we Woolstonians, along with our other banding mates in Christchurch, cannot express enough our grateful thanks to the rest of NZ for their support and generosity.

CONTRIBUTIONS SO FAR...

David Dobson

General Manager, Editor, *NZ Mouthpiece*

There has been something of resurgence in news items and other interesting "reads" from BBANZ members and bands in the first third of 2011.

The *NZ Mouthpiece* has received news from Motueka, New Plymouth, Timaru, Inangahua, Feilding, Katikati and Cambridge (Jan-Feb issue), Kumeu, Waitakere and the National Youth Brass Band (March), Canterbury, Nelson, RNZ Artillery, Dalewood, Greymouth and the Canterbury and Wellington District Associations (April). In this edition, we can read of Waitakere, Hutt City, Tauranga Brass, Woolston and Nelson. Some of our bands have come back to us more than once already!

The *NZ Mouthpiece* encourages those bands (approximately 40) who have not yet introduced themselves to tell readers about the start to their 2011 year.

The magazine has featured several articles on BBANZ History this year already, and as General Manager, I am committed to finding ways to record and retain our history. In this, the National Management Committee shares the same commitment.

Your band stories are part of this history. All of our readers want to hear from you!

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Knight, Don
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Yamaha (Darren Smith)

IN THE NEXT ISSUE:

Will your band have a story to tell?
We welcome your contributions.

Contest news.

IMPORTANT NUMBERS!

BBANZ Charities Commission
Registration: CC 37839
BBANZ Bank Account:
ASB Napier 12131144-0112689-00

CALENDAR OF EVENTS

SIGNIFICANT CHANGE:

The Annual General Meeting of BBANZ will now be held in Wellington

Saturday, Nov 5th, 2011,
not Saturday October 29th.

8 May 2011

Mothers Day concert

The Trusts Waitakere Brass

Glen Eden Playhouse Theatre,
Auckland, 3pm

iticket on 09 361 1000

or visit www.iticket.co.nz

12 June 2011

Hutt City Brass

Mulled Wine Concert Series

Paekakariki Town Hall

2.30pm

12 June 2011

Feilding Festival of Bands

19 June 2011

ABA Solo & Party Contest

20 – 24 July 2011

BBANZ:

NATIONAL CONTEST

North Shore, Auckland.

3-4 Sept 2011

CDBBA Regional Contest

HASTINGS

24-25 Sept 2011

**ABA Traditional and
Entertainment Contest**

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ASCOT PARK HOTEL

BRASS,

INVERCARGILL

Applications are called for those interested in leading this distinguished A grade band which finished 4th in last years National Contest. Established for over 140 years the band has its own band premises, recently acquired quality instruments and an extensive library. The band is very active in the community and enjoys significant community and funding support.

Ascot Park also has an independently run auxiliary band competing at C grade level. With a solid core of enthusiastic players we are looking for a forward thinking musician, who enjoys a wide variety of music and has the skill to challenge and motivate. Please apply in writing including a detailed CV with the names of at least 2 referees. Applications treated in confidence.

**Application or enquiries to the president
Grant Yorkstone –**

**grant.yorkstone@scf.co.nz
ph 021 890 079**

or Kevin Dell –

**Kevin.dell@awslegal.com
ph 0274 317 803.**

LIFE MEMBERS OF THE BRASS BANDS ASSOCIATION OF NEW ZEALAND...

Graeme Aldridge MNZM
Alan Briesman OBE, JP
Tony Cowan BEM, JP
Trevor Cudby
Kevin Dell ONZM
Graham Dick
Kevin Jarrett MBE
Ian Levien
Tony Lewis MNZM
Bill Platt
Murray Warrington

Life Members who have served the Association and have gone to their reward:

JF Allen, GH Bailey, RE Belgrave,
RM Brooker, W Currie, J Drew, RJ Estall,
HCA Fox, WL Francis, NG Goffin,
EJ Gohns, T Goodall, Drummer Hall,
ER Holden, RB Hean, A Homer,
Mrs C Kendall, JC King, WS King,
B Knowles, WP MacLauchlin, H Nielson,
E Ormrod (Sen), JG Osborne, E Palliser,
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2012 CONTEST RELOCATION

The BBANZ National Contest, 4 – 7 July, 2012, has been moved to Timaru following concerns about the accessibility of venues and infrastructure in the originally scheduled Christchurch.

An extract from the letter Dianne Smeehuyzen, President of BBANZ, wrote to bands on 18th May...

In March, following the destructive Christchurch Earthquake members of the BBANZ National Management Committee researched the probability of Christchurch hosting our 2012 contest. The results of our investigation were not what I had hoped for: it looked pretty certain there would not be a Town Hall and adding to that, bringing in our members to Christchurch would most likely stretch the infrastructure of this city. People's concerns for their own safety also had to be seriously considered.

Two weeks ago the National Management Committee read all the accumulated reports from our research and investigation and agonized over whether or not to leave the 2012 National Contest in Christchurch. All of us want desperately to support Christchurch as it works so hard to rebuild but at the end of the day there was simply too much risk that key infrastructure would not be back in place in time.

We then had the decision to make on where the contest for 2012 would be located and we found this was an equally difficult decision, albeit for different reasons.

With only 14 months to start from scratch and prepare a contest this is a huge task for anyone. However we believe it is possible but only if the organisers know they can call upon the full support of the brass band community. Thus, we are extremely pleased to advise that the 2012 National Contest will be in Timaru.

Let's all now get behind Timaru as it prepares to host its first National Contest in over 100 years - and also the bands of the wider Canterbury region - and make the 2012 Contest one of our finest yet.



2011 CONTEST SCHEDULE PAGE THREE
Prestige events every evening!

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CONTACT DETAILS

MANAGEMENT COMMITTEE:

President

Dianne Smeehuyzen

27 Taupo Street, Ravensbourne, DUNEDIN
(03) 471 0124 (Home) (03) 471 5451 (Work)
(03) 477 3184 (Fax) 021 212 8904 (Mobile)
contest_entry@actrix.co.nz

Vice President

Evan Sayer

etsayer@paradise.net.nz
Mobile 021 612 164

Contacts:

Cathy Bennett

cathy@chemistry.otago.ac.nz
(H) 03 488 1608 (M)021 222 7576

Jeffrey Mulraney JP

Jeffmulraney@yahoo.co.nz
Mobile 021 043 1154

John Sullivan

jsullivan@customcontrols.co.nz
Mobile 021 736 832

Robert Wilson

robandheather@paradise.net.nz
(H) 07 542 1244

Director of Education

Kevin Dell, ONZM

kevin.dell@awslegal.com

**OFFICE
DIRECTORY**



CONTACT DETAILS

BBANZ National Office
PO Box 5314, Lambton Quay
WELLINGTON
(04) 499 9896
(04) 499 9897 (Fax/answerphone)
brass@banz.org.nz
Level 3
69 Boulcott Street
WELLINGTON
All visitors welcome

Office Core hours: Monday 9am-3pm,
Tuesday-Friday 9am-1pm.
DAVID DOBSON, General Manager

OUR WEBSITE: www.brassnz.co.nz

Treasurer

Murray Warrington

C/o Willis Toomey Robinson
Private Bag 6018, NAPIER
(06) 835 3229 (Work)
(06) 835 1430 (Fax)
021 860 128 (Mobile)
mwarrington@wtr.co.nz

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Wellington

**Single Memberships to
BBANZ...**



At the conclusion of our AGM 2010, during the forum discussion, your National Management Committee brought forward for discussion individual membership of our organization. Currently your band has the membership therefore BBANZ has only 60 members. We mooted the idea for a number of reasons and given I believe our organization would be better if we had individual membership, I thought best draw this to your attention again and promote some more discussion.

What would we as individual members gain from being a member of BBANZ in our own right?

1. Direct communication – for example there is information on which movements to play in the test for the Eb this year – the information regarding this would be sent to directly to all Eb players

2. Your long service leave would be completely accurate and instead of making application for your 25 year service we could notify you or your band of this honour
3. You would receive information direct from BBANZ instead of waiting in some instances until a band committee meeting. Yes I know that a lot of our members now send out our information on email to all their band members at the time of receipt but sadly everyone is not in this position
4. Mouthpiece online
5. When you retire from active playing you can retain your membership and receive all communications from BBANZ

What would BBANZ gain from having individual members?

1. We would have 4,000 members
2. Better statistics for promoting to future sponsors
3. Accurate member numbers for information to funders
4. More information for Charitable Trusts
5. Direct access to all individuals involved in our organisation
6. Feedback from our members especially the retirees

THANK YOU TO – Our volunteers...

(Especially those involved with preparing the Contest entries)

"There was a most important job that needed to be done,
And no reason NOT to do it, there was absolutely none,
But in vital matters such as this the thing you have to ask,
Is WHO exactly will it be who'll carry out this task?

ANYBODY could have told you that EVERYBODY knew,
that this was something SOMEBODY would surely have to do.
NOBODY was unwilling; ANYBODY had the ability,
but NOBODY thought it was their responsibility.

It seemed to be a job that ANYBODY could have done,
If ANYBODY thought he was supposed to be the one.
But since EVERYBODY recognised that ANYBODY could,
EVERYBODY took for granted that SOMEBODY would.
But NOBODY told ANYBODY that we are aware of,
That he would be in charge of seeing it was taken care of,
And NOBODY took it on himself to follow through and DO,
What EVERYBODY thought that SOMEBODY would do.

When what EVERYBODY needed so did not get done at all,
EVERYBODY was complaining that SOMEBODY dropped the ball.
ANYBODY then could see it was an awful crying shame,
And EVERYBODY looked around for SOMEBODY to blame.

SOMEBODY should have done the job
And EVERYBODY should have,
But in the end NOBODY did
What ANYBODY could have."

Voluntary organisations depend on volunteers – the 'somebodies' who get things done, as best they can. Those 'somebodies' are all too often never thanked for a job well done, taken for granted, criticised for not doing jobs no one else volunteers do.

North Shore

2011

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Schedule of events*

Wednesday 20 July

Junior Solos – Ensembles - Junior Champion of Champions - Invitation Slow Melody

Thursday 21 July

Open solos - Open Champion of Champions

Friday 22 July

A, B and C grade Sacred Item and Test

Sponsors of Band events:

Yamaha (A & B Grades)

Vivace Musical Instruments (C, D and Youth grade)

Saturday 23 July

Parade of Bands - D and Youth Grades - A, B and C Grade Own Choice

Sunday 24 July, 2pm

Scenic Hotels "Band of the Year"

North Shore Brass, Dalewool Auckland Brass and Pelorus Trust Wellington Brass
with guest band – the National Youth Brass Band of New Zealand

*subject to confirmation after entries are processed.

Festival of Brass acknowledges the support of Auckland Council
and our event sponsors.



ONE TO ONE HUNDRED

A brass player can become fully competent while the beginner on a string or reed instrument is still struggling with his elementary scales and exercises...

Was the Masterton Hospital Band of 1918 (photo in the May edition) for real? I tend to doubt it. Looking at the photo there appear to be a number of instruments still lying on the ground. I would suggest that the actual band had left them there while they went to do some “socializing” - there’s that word again, and the nurses took advantage of the situation. I’d like to be proven wrong, to show that our history is indeed colourful.

I have found another historical photo, this time of the Kaponga Brass Band. Yes, this band definitely existed and was formed in 1900. As they didn’t buy uniforms until 1902, I would suggest the photo was taken between those dates. Their conductor was **Norman Eccleston** who learned his banding in Tasmania, and was foreman of works for the Kaponga Town Board. The backdrop reminds me of something from the Ellerslie Flower Show - perhaps the site for their proposed band room. And, no the debonair trombonist is not **Alan Brieseman** - his banding commenced some years later just a few miles east of Kaponga. The reason I’ve highlighted the Kaponga Band is that it was one of dozens of bands formed in small communities throughout New Zealand at that time. It, sadly, like many others has disappeared into history.



But it raises the question - why were they brass bands and not some other musical combination? Peter Warlock, a prominent music critic of his time, wrote this in the UK’s Daily Telegraph some years ago - *‘Anyone who wants to start an amateur musical society should realise that no combination yields so quick a return of musical proficiency for a few month’s study as the brass band. A brass player can become fully competent while the beginner on a string or reed instrument is still struggling with his elementary scales and exercises, and a small number of brass players can become as aesthetically pleasurable musical entity in less than one-tenth of the time it would take to teach a village choir to sing the simplest madrigal correctly.’* Could this have been the main reason for the growth of bands back in those days? Obviously with so many bands in existence, and others being formed, those playing/learning brass instruments made up by far the largest musical group in the country. By musical group I mean musical families such as - strings, woodwind, keyboards, voices etc. And obviously brass is not just restricted to our community. I say all this because recently I was told that the brass family still remains the largest musical group of those playing/learning musical instruments. Even the ukulele revival has failed to surpass us.

Currently we have some 2,000 affiliated bands-people - that equates to 1:2,250 of our current population. 100 years ago it was a totally different picture when it was 1 bands-person to 100 of the population (1:100). What a difference - why was banding so popular in those days? I can just imagine the “negative faction” clicking into gear - our “doom and gloom experts” that love telling us where we’ve going wrong. But the question is - what were we doing right back then?

Speaking of doing things right, I listened to Kim Hill recently interviewing BonaNZa. What a talented trombone quartet they are. As well, it made a pleasant change to hear Kim Hill not being as condescending towards brass bands as she has been in the past.

Allan Brown (Brownie)
mouldyoldbrass@gmail.com

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or Debra Paraha on
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or 00617 4095 33810

NEWS FROM PALMERSTON NORTH

Sir,

It is a number of years since our band contributed to your Mouthpiece column. Some of us are getting a shade greyer and are now retired from work. It gives us more time to think about the (good old days) of the 1940’s and 50’s, when banding was in its hey day.

We have at this time 28 members in the senior band and 10-15 in the youth band. We were busy over Christmas and New Year playing at retirement residences and church events – and of course – carolling. We also took a part in the NZ Senior Marching Championships.

At this moment, we are practicing for a Mothers Day Concert, which packs out the Regent Theatre each year.

Our conductor is still the one and only Dave Edmonds. He says he is going to give it up next year, but like a lot of us “it’s in the blood”.

I’m 77 years old, myself, and my younger playing days were in Dunedin, playing with Caversham Citizens’ Band and Kai-korai Brass, under Norman Thorn – oh, what a band that was!

We have a band in Palmerston North with great kindredship and comradeship, so, if you are ever up this way, bring your instrument and sit in on a practice: you will be most welcome!

Our address is 57 Totara Road.

Peter Wedlock.



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SUCCESSFUL CDBBA BAND CAMP

...players returned to their home towns energized to continue their musical contributions to their local bands.

April fool's day saw 40 young and not so young musicians and their supporters gathering at the Eltham Presbyterian Christian campsite in typically glorious central Taranaki weather for a player development camp hosted by the Central Districts Brass Bands Association. The camp ran from Friday evening to Sunday lunchtime finishing with the band joining both New Plymouth bands sharing in a public concert in the central business district. (See picture opposite)

This weekend (1 – 3 April) was led by the musically (in?)famous **David Bremner** who displayed an excellent ability to connect with and encourage a diverse range of player abilities. The attendees from seven bands from across the geographically challenging CDBBA region enjoyed a programme of learning new music, sporting activities, excellent catering, small group and individual tuition, insightful ideas from David about preparation and breathing techniques, making new band friends and a quiz with a very dubious first place winner!

The band camp, a vision of **Ken Austin**, CDBBA President, received great support from members of New Plymouth Brass for logistics of running the weekend and assisting with small group tuition and help with catering services well led by **Melva Howard**. It has been a number of years since a player development initiative has been held in the CDBBA area and we hope this year's camp will be the impetus to return to regular annual events from now onwards. Feedback from attendees and their supporters indicates that the weekend was a success beyond organisers' expectations and players returned to their home towns energized to continue their musical contributions to their local bands.

We extend a huge thank you to all who contributed to the 2011 CDBBA Band Development Camp.

Paul Lamb
On behalf CDBBA



New Plymouth bands-people enjoying the sunshine while playing after the CDBBA camp. (Story to the left.)

Kumeu Brass' Band Room Opening...

You may have read the recent article about the renovation project of Kumeu Brass' band room in a recent edition of the *NZ Mouthpiece*.

The internal renovations were completed at the end of February. This was followed by the exterior painting and general finishing off which resulted in our move back into the band room on March 5th. Our first practise took place on 11th March and was duly celebrated with a drink or two - we certainly noticed the increased space that we now have available and the altogether more pleasant surroundings!

The only task left to do is to improve the acoustics which we are in the process of organising (thanks to all those band members who sent us their thoughts and experiences on this!)

The official opening of the band room was held on Sunday April 17th with a good number of invited guests who had been involved with the project attending along with families of band members. The three Kumeu Bands (Juniors, Vintage and Senior) each performed a short entertainment programme and the ribbon was cut by **John Sullivan**, our BBANZ representative. Kumeu Brass President, **Debbie Williams**, thanked all those who had helped in the project either with fundraising or with practical skills and also acknowledged our main contributors, *The Trusts Charitable Foundation, ASB Community Trust and Rodney Council*.

With our excellent MD, **Marc Nethercot**, we are able to provide a standard of playing which can accommodate all levels of player in an enjoyable playing environment – we invite players from all bands, local or otherwise, to come and join us on a Friday evening. You will be very welcome!

Kate Remfry



Kumeu Brass enjoying its first practice in the new band room.



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BBANZ EDUCATION NEWS...

Kevin Dell (BBANZ Director of Education) has released an exciting developmental programme for 2011 – 2012 which will include percussion tuition with **Roanna Funcke**, Drum Major training with **Stephen Leader** and other Military personnel, an Administration Seminar, with Kevin himself, **Murray Warrington** and **David Dobson** at the time of the 2011 AGM, a "Teach the Teachers" course, further conductors' training and specialist instrumental tuition.

These events will be publicised in the NZ Mouthpiece and details will be sent to bands as they become available. BBANZ is hopeful of gaining some funding for these courses from our generous Grant authorities, who are listed on page eleven. BBANZ thanks them for their generosity in supporting the development of the Brass Band Community in New Zealand.

The "Brass Herald"...

The Brass Herald (Philip Biggs, editor) has given permission for some articles on NZ bands-people to be published in the NZ Mouthpiece. These articles were written by Life Member, Ian Levien and others. Look for the first of these in the July NZ Mouthpiece!

BBANZ CONTEST TROPHY...

BBANZ thanks "Molto Music" for donating a trophy for the best section in the A Grade Test. The "Jack McDonnell Trophy" will be presented for the first time at the North Shore Contest this year.

R.I.P Ian Billington...

Ian Billington was a Life Member of Onslow Brass Band (now Pelorus Trust Wellington Brass), and for 35 or more years when with the band, he was Principal Cornet - and for many of those years either Band Secretary or Executive Officer.

Ian left Wellington to move to Auckland for work and was living on the North Shore, playing for several years with Waitakere.

His funeral was held on 12th May 2011

A salute for Hamish!

The fanfare trumpets of the Central Band of the Royal Air Force performed at the Royal Wedding of Prince William and Kate Middleton. If you look closely at the many photographs of the trumpet ensemble at the Royal Wedding, you may notice that the trumpeter on the far left of the photograph is NZ's own **Hamish Dean!** Hamish started in Wanganui Brass at age 11 in 1986 and went on to win Junior Trombone and more recently Open Trombone. He has also been in 2 National Bands and 3 National Youth Bands.

David King and Brass Wanganui...

Brass Wanganui has been in existence, under its various names and forms, for a very, very long time. However, this event might well have been the most extraordinary week in all those 120 plus years. Professor David King from Australia worked with the band in the first week of April, taking both the band and the Lady Stewart scholarship winners through their paces.

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Mums The Word ...

Families travelled from all over the region to enjoy the event held at the art deco inspired Glen Eden Playhouse Theatre.

Music loving mums in Auckland were the centre of attention at a special Mothers Day Concert with The Trusts Waitakere Brass on 8 May 2011. Families travelled from all over the region to enjoy the event held at the art deco inspired Glen Eden Playhouse Theatre. This is the second year the band have included this event in their concert series and again it proved to be a popular choice.

Compere **Fiona Ell** led the Band and audience through a varied program of music, which included *Gaelforce*, *Hinode* and *Puttin' On The Ritz*. Highlights came in the form of soloists **Fendall Hill** - *Gabriel's Oboe*, and **Brent Large** - *Streets Of London*. *Fly Me To The Moon* and *Softly As I Leave You* by Euphonium duo, **James Case** and **Ross McAdam** proved a huge hit with the audience.

Percussion whiz **James Carson** was wearing two hats at this concert as he took a break from percussion and picked up his baton to lead Waitakere Youth band through three pieces - to the delight of some youth band Mums in the audience.

An afternoon tea of home-baked scones, jam and cream went down a treat with guests at half time with "Friends of the Band" club members receiving the VIP treatment with an invite to a complimentary afternoon tea with the players in the green room.

Thanks to photographer, **Lauren Indrisie**, a full photo record of this event can be found on the Band's facebook page.

It is Lauren's photo montage of the concert which can be seen opposite.

Auckland audiences will be able to enjoy the magic of the 'Waitaks' again at their annual Toys for Kids concert on Sunday 11th September at 3pm where the band return to The Glen Eden Playhouse Theatre.

Tracey Ashton
Marketing Manager,
The Trusts Waitakere Brass

PELORUS TRUST WELLINGTON BRASS DOES NZ MUSIC PROUD... Reviewed by Allan McFarlane.

Billed as "A concert celebrating New Zealand works for brass band featuring composers talking about their compositions", this was a most enterprising event coinciding with New Zealand Music Month.

The concert began with *Saxon* by **John Psathas**. How interesting that, 10 years after its composition, what was a test piece can now be used as a concert opener.

The first of **Kenneth Young's** two contributions, *Reflections*, showed a clear understanding of how to score for band. Later we heard a beautiful performance of Ken's *Reverie* played with great empathy by guest euphonium player **Davey Boyes**.

The other soloist for the day was trombonist **Joe Thomas**, interestingly, playing **Ross Harris's** *Bremner Aria*. Both soloist and conductor – for whom the piece was commissioned – clearly relished the opportunity to perform this well-crafted work.

Anthony Ritchie's dramatic showcase *Down in the Brunner Mine* finished the first half and then **Aaron Lloyd** scared us all by coming up with the title *To Smash The Frozen Sea Within Us*. Expecting a challenging work that would test us, what we got was a very rhythmic semi-pop score that was clearly fun to play.

John Rimmer was left to then challenge us with *Millennia*, an exercise in colour that provides a good rebuttal for those who still argue that the band world is monochromatic.

By way of a combination of all that had gone before, **Gareth Farr's** *Waipiro* bought a lively combination of his expected rhythms and melodic interludes into a work that I found is even more rewarding to hear than to decode.

This concert needs to be recognised for the skill with which it was brought together. The presence of a number of the composers added hugely to the event, and the performances were convincing and enjoyable.



The eye-catching poster advertising Pelorus Trust Wellington Brass' NZ Music concert.





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Zealand

welcomes expressions of interest
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highest level in management skills
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CALL FOR ENTRIES TO BBANZ's 2011 "VIVACE INSTRUMENTS" ENSEMBLE COMPETITION ...

RULES OF THE 2011 COMPETITION:

1. All players must be members of a New Zealand Registered Band, but may be drawn from more than one band
2. Players may only play in one ensemble
3. Conductors may direct more than one ensemble
4. Players must be named at time of entry
5. Players may be changed with prior consent of the organizers
6. Ensembles must consist of not more than 10 members and not less than four, not including percussion
7. Ensemble instrumental makeup is own choice but is limited to traditional brass band instrumentation
8. Music is own choice, but performances must not exceed fifteen minutes
9. Groups may play more than one item but total performance must not exceed the fifteen minutes noted above
10. All scores must be in the hands of the organizers two weeks before the event
11. The contest will be limited to six ensembles chosen from the applicants by the organizers
12. The judge will not be screened
13. Only one placing will be announced and the judge's decision is final ...there will be no written comments
14. Ensemble playing order will be determined by the organizers
15. This is a "black tie" event and dress standard of the competitors must be appropriate
- 16. Should there be insufficient entries, the competition will be cancelled**

This event has been developed on behalf of BBANZ by the National Management
Committee.

It will be run as a special event at the time of the 2011 BBANZ Annual Conference,
5th November 2011

The rules have purposely been kept to a minimum to encourage originality and
innovation.

Entries close Friday 9th September 2011.

A monetary prize and a trophy will be awarded to the winner of the competition



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All instruments welcome (including percussion), especially cornets (front & back row) and basses.

Rehearsals

A-Grade Tuesday evening 8pm to 10pm C-Grade Sunday afternoon 5pm to 7pm

Additional rehearsals for both bands leading up to competitions and concerts.

The bands rehearse in Sydney's west, just minutes from Parramatta.

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For more information, please contact: Celia Kearin Mob: +61 423 988 092
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Large, Brent & Annette
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Lewis, Tony
Luxford, Mary
Maas, Melly
Mallett & Pennington Family
Martin, Leigh & Morrine
Melhuish Family
Moloney, Terry
New Zealand Army Band
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Smith, Mel
Te Awamutu Municipal Band
Thomas, Lindsay
Thomson, Jocelyn
Young, Ron

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12 June 2011
Hutt City Brass
Mulled Wine Concert Series
Paekakariki Town Hall 2.30pm

12 June 2011
Feilding Festival of Bands

19 June 2011
ABA Solo & Party Contest

20–24 July 2011
BBANZ:
NATIONAL CONTEST
North Shore, Auckland.

3-4 Sept 2011
CDBBA Regional Contest
HASTINGS

11 Sept 2011
The Trusts Waitakere Brass
Toys for Kids
Glen Eden Playhouse Theatre, 3pm.

18 Sept 2011
Wellington District Contest

24-25 Sept 2011
ABA Traditional and
Entertainment Contest

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MUSICAL DIRECTOR ASCOT PARK HOTEL BRASS, INVERCARGILL

Applications are called for those interested in leading this distinguished A grade band which finished 4th in last years National Contest. Established for over 140 years the band has its own band premises, recently acquired quality instruments and an extensive library. The band is very active in the community and enjoys significant community and funding support.

Ascot Park also has an independently run auxiliary band competing at C grade level. With a solid core of enthusiastic players we are looking for a forward thinking musician, who enjoys a wide variety of music and has the skill to challenge and motivate. Please apply in writing including a detailed CV with the names of at least 2 referees. Applications treated in confidence.

Application or enquiries to the president
Grant Yorkstone –

grant.yorkstone@scf.co.nz
ph 021 890 079

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Kevin.dell@awslegal.com
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NEW ZEALAND **m** MOUTHPIECE

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FESTIVAL OF BRASS ON THE SHORE 2011

North Shore, July 20 – 24, 2011

Volunteers to the fore!

New Zealand is renowned for rolling up its sleeves and getting on with the job. Whenever the call is made, the Kiwis answer.

We're making the call now to all competing bands, supporters and their families to offer a couple of hours to help the 2011 New Zealand Nationals continue the tradition of Kiwis lending a helping hand.

Whether you can drive a mini-bus, take tickets at the door, keep the team fed and watered or run results back and forth, here is an opportunity to gain some valuable experience as you give something back to the banding family.

If you're registered on our website as a volunteer our Volunteer Manager, Bruce Hayhow, will be contacting you soon to discuss your valued offer of help.

Not registered to volunteer?
Go to the website,

www.festivalofbrass.co.nz
and follow the links.

Accompanists

Soloists looking for accompanists can find contact details on the Festival of Brass website under Frequently Asked Questions.

Any arrangements for rehearsals, fees etc, are to be made directly with the accompanists. When engaging an accompanist independently please make sure you let BBANZ know brass@banz.org.nz so that they can keep a track of who needs to be where and when. Timetabling accompanists is a very complex operation!

Recommended accompanists:

William Greene

(based in Takapuna) – 021-298 7283

email wegreenpiano@hotmail.com

Richard Liu – 021-896-271

Tickets are now on sale

Tickets to all events during the 2011 New Zealand National Brass Band Championships are now on sale. Special package deals have been prepared to provide value for money and ease of purchase. The details are on the Festival of Brass website, and you can purchase your tickets through Ticketmaster.

Remember, only band players in uniform get free entry to the band events, so plan ahead and get your tickets now and save.

Ticket packages include your contest programme.

KBB Music Invitation Slow Melody

We're delighted to welcome KBB Music to our sponsors' family. KBB Music has a long and fine association with the bands of New Zealand and will once again be providing percussion for use by the competing A & B grade bands.

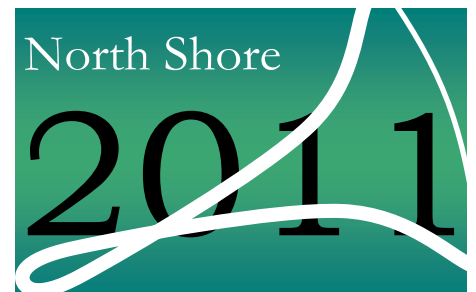
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With a name synonymous with quality instruments and leading edge advances in technical scope, a Besson sound is heard in bands around the globe. Here in New Zealand, Besson is supporting soloists at the highest level in the 2011 Nationals.

Website update

Our website now has venue maps and you can download the Band Manager's briefing version 1. The briefing gives detailed information on the venues and how to access them.

As we get closer to the contest, BBANZ and FOB will be updating information regularly on our websites and mailing bands.



Frequently asked questions

Need to know something about the contest? Check out our Frequently Asked Questions page or check with the BBANZ office.

Scenic Hotels Band of the Year

It's the jewel in the crown of the contest, where New Zealand's hand-picked champion bands go head to head in the fickle world of pleasing the public. If you don't have your ticket yet, get on to the Ticketmaster website and take advantage of our early-bird offers.

www.ticketmaster.co.nz or see the website www.festivalofbrass.co.nz.

Looking ahead

Festival of Brass congratulates Timaru for hosting the 2012 New Zealand Nationals. No doubt this South Island banding stronghold will put on a welcome worthy of New Zealand.

Coda

Yet again we hear Christchurch is challenged by more aftershocks. We're with you Canterbury, in our thoughts and in our music. During the contest, we will show our support for Christchurch, so keep a watch for your chance to contribute to this worthy cause.

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CONTACT DETAILS

MANAGEMENT COMMITTEE:

President

Dianne Smeehuyzen

27 Taupo Street, Ravensbourne, DUNEDIN
(03) 471 0124 (Home) (03) 471 5451 (Work)
(03) 477 3184 (Fax) 021 212 8904 (Mobile)
contest_entry@actrix.co.nz

Vice President

Evan Sayer

etsayer@paradise.net.nz
Mobile 021 612 164

Contacts:

Cathy Bennett

cathy@chemistry.otago.ac.nz
(H) 03 488 1608 (M) 021 222 7576

Jeffrey Mulraney JP

Jeffmulraney@yahoo.co.nz
Mobile 021 043 1154

John Sullivan

jsullivan@customcontrols.co.nz
Mobile 021 736 832

Robert Wilson

robandheather@paradise.net.nz
(H) 07 542 1244

Director of Education

Kevin Dell, ONZM

kevin.dell@awslegal.com

**OFFICE
DIRECTORY**



CONTACT DETAILS

BBANZ National Office
PO Box 5314, Lambton Quay
WELLINGTON

(04) 499 9896
(04) 499 9897 (Fax/answerphone)

brass@banz.org.nz

Level 3

69 Boulcott Street

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Office Core hours: Monday 9am-3pm,
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DAVID DOBSON, General Manager

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Treasurer

Murray Warrington

C/o Willis Toomey Robinson

Private Bag 6018, NAPIER

(06) 835 3229 (Work)

(06) 835 1430 (Fax)

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**Dianne Smeehuyzen
President, BBANZ**



Hello everyone and special greetings to Contesting bands.

By the time you read this edition of the *NZ Mouthpiece*, the light at the end of the tunnel will be growing ever so closer and your long toils in the band room and at sectionals will be drawing to a close. Contest is just around the corner!

If you are a competing soloist or entering an ensemble all that extra practice is nearly completed. Very soon you will have time again for the more mundane things in life, such as interior decorating, gardening....

To bands and MD's that are unable to attend the National Contest this year why not take a more difficult piece of music out of the library and challenge yourselves?

Or why not join together with bands-persons from nearby and form an ensemble to enter our BBANZ Ensemble competition, as advertised in both this Mouthpiece and in last month's? I am sure this event will also provide a challenge for those who leave our National Contest wanting to continue to develop their playing and perhaps to work with performers from other bands. The Ensemble Contest offers an opportunity to combine with players from other bands in the interests of promoting excellence.

For you who are at home contest results will be accessible through our website daily.

Safe travels to contest.



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**welcomes expressions of interest
from those willing and capable
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the General Manager of BBANZ
at the above address
or brass@banz.org.nz or Ph 04 4999896.

**BBANZ welcomes Ikuna Youth Brass
as a new member of BBANZ.**

**BBANZ also records with pleasure the
re-inclusion of Te Awamutu Auxiliary
Brass as a full member after some
years absence.**

**It is with great sadness that this
magazine records the passing of
Brass Band legend Goff Richards.
He passed away peacefully in the
arms of his beloved wife, Sue,
during the weekend of 25 – 26
June, 2011. A tribute will follow
in the August edition of the *NZ
Mouthpiece*.**

There is probably not one bands-
person in NZ who does not recognise
the incalculable contribution that Goff
Richards has made to brass music, and
who would not offer to Sue support and
consolation at this time.

SHOW SPECIALS*

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What's in a Name?

But shock, horror - no horses - they marched instead.

We've all heard these questions - why is a band called a brass band when all the instruments are silver? What's the difference between a brass and silver band? Granted that today's brass instruments are generally silver-plated, but there are other metal instruments which don't belong to the brass family - namely flutes and saxophones. To confuse the issue further, there are a number of non-metal instruments which are also members of the brass family - alphorns and didgeridoos are made of wood, conchs of shell, and vuvuzelas of plastic. Mr Wikipedia sums up the brass family as: "*A brass instrument is a musical instrument that uses a cupped mouthpiece shaped in a way that allows the player's lips to vibrate to generate the instrument's sounds.*" So there you are.

While I was researching this, I looked back at some of the brass instruments that featured during the last thousand years; one in particular caught my eye. It comes from a book by Anthony Bains, "Brass Instruments", where he discusses instruments made of bone. It relates to an early European explorer to the Himalayas who died and was duly buried, however: "...being a tall man, was promptly dug up by members of a local sect 'for his trumpet bones'. The femur makes a serviceable trumpet up to 40cm long and a handsome one when overlaid with leather, ornamental brass-work and coloured stones."

With this year's contest being in Auckland, it is fitting to introduce another "forgotten" band: the Auckland Ladies Temperance Band from around 1910. (*See photo, page ten*) That's it! I haven't managed to find out any thing more about them. But they were at the time, part of a strong social movement within our country. Britain also had temperance bands. Harry Mortimer tells of one of these bands after a contest success in his book *On Brass*: "The little known Brampton Total Abstinence Band was to travel across the Pennines to do battle with Black Dyke a Besses. As they came away with the first prize it was no wonder that the men found cause to celebrate. The trophy was filled and emptied several times before they reached home again. As the train pulled to a halt, the men spilt on to the platform, still celebrating. The trophy was dropped and fell in two halves at the feet of Lady Carlisle who was there waiting to greet her heroes. As a keen supporter of the ideals of temperance and also president of the band, she was, like her monarch, not amused. The instruments were recalled and the band was no more."

What's in a name? **Pat Wyn** of Nelson wrote to me on this subject recently. He was a young learner at the time of the 1937 National Contest in Nelson. The highlight for him was the street march event, and for one band in particular - the Nelson-Marlborough Mounted Rifles Band. But shock, horror - no horses - they marched instead. The thought occurred to me - a mounted band. Could this be what our president is after to enliven our Parade of Bands? But there could be some disadvantages - think of the bands following behind.... This reminded me of a parade through Taihape I played in some years ago. We, for some reason, became involved with assisting in the promotion of a touring circus. And, yes they had elephants which at one stage we had to follow. Whether it was the music or part of the normal daily constitutional, we'll never know, but the route ahead certainly had its obstacles. Thankfully I was a file leader at the time. So this leaves the question - would the "pooper scooper" following the horses be judged as being part of the band? I was unable to find any references to this in our contest rules.

Have a great contest.

Allan Brown (Brownie)

mouldyoldbrass@gmail.com

Letter to Allan...

Dear Allan,

My name is Michael Cwach and I am member of Addington Brass in Christchurch. I read your article 'Is History Important' in the May 2011 edition of '*NZ Mouthpiece*'. Being a foreigner and interested in history I encourage the Addington Brass to somehow document their history. I have not been successful. Regardless, I have found the online source *Papers Past* an excellent way to learn about the history of Brass Bands in New Zealand. A search on the term 'Brass Band' comes up with about 48,000 hits. Here is the link: <http://paperspast.natlib.govt.nz/cgi-bin/paperspast>

Perhaps future editions of the *New Zealand Mouthpiece* could print some of these old newspaper articles, contest results, ads, etc in a history section maybe called Echoes or something more clever?

Michael Cwach

BAND FOR CHRISTCHURCH

As the bands prepare for the Nationals, thoughts are never far from the suffering of the people of Christchurch.

Without a second thought, North Island's top brass ensemble, **North Shore Brass**, suspended their contest preparations to accept an invitation from the Auckland Fellowship Band to join them in a concert to raise much needed funds for the Salvation Army Christchurch earthquake appeal.

Over 350 people packed the Salvation Army Citadel on Auckland's Queens Street on Saturday 11 June to show support for the rebuilding of the heart of the South Island's banding community.

Salvation Army Major Jennifer Hutson gave the assembly some insight into her work as part of the first response team sent to Christchurch on 23 February, and how over her month long stay she dealt not only with trying to look after her parents and family as they came to terms with the practicalities of getting on with life but with the heart-breaking task of offering comfort and over-stretched resources to those in need.

The programme was rich with Salvation Army magic, but for me the highlight of North Shore's contribution was **Peter Graham's** stirring *Shine as the Light* - featuring three Army standards: (i) It's A Great Day, the beautiful (ii) Candle of the Lord, and the blazing finale (iii) The Light Has Come.

With the generosity of sponsors **Transpower** and **Opus International Consultants**, and with all digging deep in pockets on the night, the event raised over **\$15,000**.

Kathy Clark

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Ageless Words of Wisdom from one of the greatest...

*Never be afraid to take risks
for music's sake...*

**Extracts from an interview
with the great Ken Smith, 2005.
Reprinted with permission
from the "Brass Herald" -
www.thebrassherald.com
Editor: Philip Biggs;
Writer: Ian Levien**

I.L: Ken, have you a few words of advice for aspiring young performers of brass?

K.S: Make haste slowly, always having in mind that you develop technical skills not to demonstrate technical prowess, but to enable you to best serve the music. By study and listening, grow to understand what "style" is in performance. Making music must never be a selfish pursuit, but a responsibility to communicate to the listener as sincerely as you can the composer's intentions. Listen to Bryn Terfel, Emma Kirkby or Kiri Te Kanawa and then think of your instrument as a voice. *Hear* how they treat the simplest of phrases. Know and explore the heraldic nature of the brass instrument. What endless sound colours are at your disposal. Finally, my oft quoted words: "Never be afraid to take risks for music's sake". Yes, even in the contesting arena. And know that "The beauty of music has the power to illumine the mind".

I.L: What would your advice be for the modern young musician with conducting aspirations?

K.S: Take up percussion, learn piano, or develop some keyboard skills, learn about voice production, research every form of music, reading and analysing scores. Become avidly interested in all the arts. Let the technique and psychology of conducting be added to the aforesaid and if you are primarily aligned to the brass band, study the acoustics of these instruments.



To the Editor...

Sir,

Re: 2012 Contest Relocation.

Recently it was announced by the President of the National Management Committee that the 2012 National Contest would not be held in Christchurch, and would instead be held in Timaru. It is interesting that although this decision was reached by reviewing a number of reports, it appears that the Christchurch Contest Committee was not consulted on the matter. Maybe there was an element of nervous reaction to the ground moving by some members of the National Committee.

I do not for one moment wish to suggest that there is any way that the 2012 contest could be held anywhere near the CBD, and we have subsequently heard that the Town Hall and Convention Centre will most likely be out of action until the end of 2013. However, there are many other smaller auditoriums around the city that are still functioning and perfectly capable of providing the necessary venues for the contest. In fact in 2004 the Aurora Centre at Burnside High School was used as the primary venue and proved to be a very adequate venue.

Similarly, accommodation should not have been an issue. Yes there have been several thousand hotel beds lost but there are a large number of motels in this city that have largely been left undamaged. University Halls of Residence have also been a source of accommodation.

The way forward to help Christchurch survive and rebuild is to give the city and its people a chance to host such events. This is a great city, and it needs to be given a lifeline or two, otherwise it may really struggle to get back on its feet.

Congratulations to Timaru. I am sure they will do a great job. However this does mean that Christchurch bands that have already had to cancel many engagements that are their primary source of revenue now have to somehow try to find the funds to travel to Timaru in what should have been a "home" year. Maybe the Crusaders have been too successful in playing all their home games away and people think that all of Christchurch has to fit this mould.

Yours sincerely,
Graeme Coomer.
Christchurch.

BBANZ General Manager responds...

Mr Coomer's letter is to be welcomed as a valid challenge to the decision of the National Management Committee to relocate the 2012 National Contest. However, there are several matters contained in his letter which must be addressed.

Mr Coomer refers to the "Christchurch Contest Committee". Owen Melhuish, in his capacity as chair of the organising committee for the 2011 and 2012 contests (prior to any decision of change of venue for 2012) was consulted several times – furnishing reports upon request of the National Management Committee. Mr Melhuish was supported by communications from "Vbase", submitted as part of his reporting and obtained independently by the BBANZ office.

The Aurora Centre was investigated as a possible venue for the National Contest. Several dates were proposed – one of them falling outside the traditional timing of the National Contest, but the centre was not fully available for the dates requested. Smaller venues were given some consideration, but then the questions of roading and other infrastructure were raised.

BBANZ consulted with Scenic Hotels, its strategic partner, and although advice was initially positive about accommodation, our sponsor's tone changed to a conservative one as more evidence of damage became available.

Individual members of the National Management Committee had also consulted with, and had been approached by, a number of people. These people represented bands, in some instances, and were personal friends or family in others. BBANZ President, Diane Smeehuyzen was possibly more affected than the other Committee members, as her last contest as President was to be the Christchurch one – a matter of some importance to her, as she has a long association with this wonderful city. (In his letter, Mr Coomer refers to the "President of the National Management Committee". Dianne Smeehuyzen is, of course, the President of the Brass Band Association of New Zealand.)

Timaru was selected in preference to any North Island venue and because of its proximity to Christchurch – both of these reasons in *support* of our Christchurch bands, who would incur far greater expense had the venue been in Wellington, for example.

David Dobson
General Manager, BBANZ

2011 BBANZ NATIONAL CONTEST

COMPETING BANDS

Ascot Park Hotel Brass of Invercargill
Boroondara Brass Australia
Boroondara Harmony Brass Australia
Brass Wanganui
Cairns Brass Australia
Cambridge Brass Band
Dalewood Auckland Brass
Eastern BOP Brass
Hamilton Auxiliary Brass
Hamilton City Brass
Hutt City Brass
Ikuna Youth Brass
Kumeu Brass
Leopard Coachlines Canterbury Brass
Levin and Districts Brass
Marlborough District Brass
New Plymouth Brass
North Shore Brass
Papakura RSA Brass
Pelorus Trust Wellington Brass
Port of Napier Brass
Roxburgh Pioneer Generation Brass
Smiths Locksmiths Manakau City
St Kilda Brass
Tauranga City Silver
Te Awamutu Auxiliary Brass
The Trusts Waitakere Brass
Trust Porirua City Brass
Woolston Brass

Bands presenting soloists and ensembles only:

Addington Brass
Alpine Energy Brass
Brisbane Excelsior (Australia)
Kew Band (Australia)
Masterton District Brass
Matamata Brass
Nelson Vivace Youth Brass
St Mary's Band Club (Australia)
Tauranga Brass
Thuringowa Brass (Australia)
Upper Hutt Cosmopolitan Brass
Westport Brass
"Wind-Brass" (Japan)
Wingates (England)
Woolston Concert Brass

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A Tale as Yet Untold (P Sparke)
California Legend (B Broughton)
Circus Suite (S Johnson)
Connotations (E Gregson)
Dances and Alleluias (P Sparke)
Divertimento (E Ball)
Dream Catchers P Lovatt-Cooper)
Dreams (B Moren)
Facets of Glass (G Langford)
Harmony Music (P Sparke)
In Perfect Peace (K Downie)
Isaiah 40 (R Redhead)
Oregon (J de Haan)
Paganini Variations (P Wilby)
Red Priest (P Wilby)
Rhapsody in Brass (D Goffin)
Saint-Saens Variations (P Sparke)
Seven Wonders (D Bloomfield)
Spirit of Puccini (H Paulhauber)
St Austell Suite (K Downie)
Stonehenge (J van der Roost)
Tallis Variations (P Sparke)
The Dawning (P Graham)
The Devil's Bridge (B Moren)
The Saga of Haakon the Good (P Sparke)
The Year of the Dragon (P Sparke)
Three Songs Without Words (E Ball)
Vienna Nights (P Wilby)

Masterton keeps its promise...

Masterton District Brass Band is going to the National Contest this year! No, you won't see us listed in D grade, but we will be there. Four years ago the Band made it a policy to attend the National Contest every second year. At that time we had a very good and enthusiastic Musical Director, **Craig Thomson**, whom we saw as our long-term MD.

Under Craig's baton we went to Napier in 2009 – and came second in D Grade. Craig said he had "unfinished business", he wanted to take us to a win, and we were then committed to attending the 2011 contest. The Band was enthusiastic in supporting this goal.

Since then we seem to have had everything possible happen to prevent us achieving our aim.

Shortly after Napier, Craig became ill, and had to take leave from the Band. Bandmaster **Ian Hodge** took up the baton with his usual relish until Craig came back. Over one year later, and Craig realised his illness would prevent him returning, so Ian took on the task of taking us to the contest. Then, catastrophe! Ian had a massive stroke. What to do now?

Some months previously we had **Ivan Patterson** (HOD Music at Wairarapa College) as a stand-in conductor at one of our play outs. We had been very impressed, and now managed to persuade him to take us on. Ivan very quickly became very enthusiastic and so did the Band. Then, catastrophe again! Ivan had a stroke. Fortunately it was relatively mild, but was nevertheless sufficient for him to have to give up the Band.

To our rescue came **Kevin Pett** from Upper Hutt. But by the time he got to put the Band through its paces in April we realised that it was too late, there were too many 'holes' in the Band. (Since the end of last year we have also had three members hospitalised with heart problems, and a further seven players left – with only two recruits.) Nonetheless, fifteen keen souls are working very hard to put together three ensembles. It is the least we could do, it also just happens to be the most we could do.

NZSO Tours Brass...

The New Zealand Symphony Orchestra is promising audiences "brass as you've never heard it before", with their *Brass Splendour* tour of Auckland, New Plymouth, Wellington and Nelson later this month. The tour is part of the orchestra's *NZSO Soloists* series, which strips away the full orchestra and singles out an individual section.

Brass, often seen as the muscle of the orchestra, is capable of so much more – and NZSO Associate Principal Trumpet Cheryl Hollinger says these concerts will prove it. Among the group are **David Bremner, Cheryl Hollinger, Mark Carter and Mike Kirgan**. Several of the arrangements are by NZSO trombonist and composer, **Peter Maunder**.

"The programme really showcases all that brass instruments can do. It doesn't matter if you're a jazz, rock, brass band or symphonic player – there'll be something for everyone", says Hollinger.

As well as the large-scale excitement of Gabrieli and the medieval pageantry of Elgar, the brass ensemble will also perform a funeral march by Grieg and Handel's cork-popping *Music for the Royal Fireworks*. Cheryl says each arrangement differs, revealing the brass ensemble's technique, dynamics and colour of sound.

NZSO Associate Principal Trombone Peter Maunder should know – he has arranged the Handel and *Festmusik der Stadt Wien* by Richard Strauss, which he'll hear played for the first time in rehearsal. "It's my kind of music, and I've wanted to arrange it for a long time. It's not often done, and so I'm very excited about hearing it!"

NZSO is giving away one double pass to each of the *NZSO Brass Splendour* concerts, each valued at \$200. To win, email competitions@nzso.co.nz before Monday 18 July and name one of the composers on the programme. Put *Mouthpiece* in the subject line. Remember to include your name, telephone number and your preferred concert centre. Winners will be contacted before Friday 22 July.
NZSO Soloists: Brass Splendour
Auckland Holy Trinity Cathedral / Tues 26 July / 7pm
New Plymouth TSB Showplace Theatre Royal / Wed 27 July / 7.30pm
Wellington Town Hall / Thu 28 July / 6.30pm
Nelson Theatre Royal / Sat 30 July / 7.30pm

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Review: Wellington Brass Band: Renaissance
Rata Records RT012
Produced and engineered by Andrew Weir
Review by Dr Robert Childs
Director of Brass Band Studies at the Royal Welsh College of Music and Drama
(abridged – Ed.)

Wellington Brass Band’s latest CD release is called *Renaissance* and musical director **David Bremner** describes it as a celebration of the musical journey the band has taken over the past five years. The repertoire is eclectic and features some fine solo playing by **Mark Davey** (trombone), **David Chaulk** (euphonium), **Trevor Bremner** (cornet), and **Byron ‘Buzz’ Newton** (euphonium). Buzz is currently studying with the writer and has made a huge impact on Welsh banding since his arrival last year!

The front cover, 12-page booklet, and on-body printing of the CD is in full colour and designed with imagination and subtlety by **Andrew Weir**. The product really encourages the consumer to like it before he or she hears a note of music.

The solo contributions are a real highlight for me. Peter Graham’s *Brillante* was originally written for myself and my brother Nicholas to play at a concert celebrating 100 years of the *British Bandsman* magazine. **David Chaulk** plays both parts with consummate ease. I guess most people tend to leave the best till last and I’m no exception. I have heard **Trevor Bremner** playing live on many occasions and his reputation speaks volumes for the many great solo performances he has delivered over the years. However, I was knocked out to hear him play *Satchmo* (by Kenny Baker, arranged by Goff Richards) in such a stylistically and musically perfect manner.

The CD costs \$25 plus \$5 postage & handling (within New Zealand per address)
For a fully packaged CD, email name and address to bandmaster@wellingtonbrass.net.nz
For digital downloads and overseas orders, visit www.cdbaby.com/wellingtonbrassband
Also available in iTunes.

CPBBA Provincial Solo Competition

Recently the CPBBA held its annual provincial solo competition with players from 8 bands presenting a total of 46 performances. A lot of performers found it a good test run for the upcoming national contest or grade exam solos. Our thanks to **Andy Williams** from North Shore Brass for giving up his weekend to judge the solos - having such a high calibre judge really made the day. Also our thanks to **Jill Pears** who assisted in arranging the outstanding venue (Selwyn House.) As you can imagine venues are in short supply at the moment!

JUNIORS		
Event Name	Band	Points
U-13 Slow		
1st Allanah Hounsomes Vail	Woolston Junior	77
2nd Josh Saville	Woolston Concert Brass	76
3rd Abby Wilson	Woolston Junior	75
U-13 Own Choice		
1st Josh Saville	Woolston Concert Brass	77
2nd Abby Wilson	Woolston Junior	76
3rd Callum Mckee	Woolston Junior	75
U-17 Slow		
1st Miles Bennett	Woolston Junior	83
2nd Dale Hounsomes Vail	Leopard Coachlines Canterbury Brass	80
3rd Sylvia Hounsomes Vail	Woolston Junior	79
U-17 Own Choice		
1st Hugh Johnstone	Not Affiliated	84
2nd Dale Hounsomes Vail	Leopard Coachlines Canterbury Brass	83.5
3rd Jordan Seaton	Addington Brass	82
U-19 Slow		
1st Rosie Evans	St Kilda	82
U-19 Own Choice		
1st Rosie Evans	St Kilda	80
Junior Champion of Champions		
Dale Hounsomes Vail	Leopard Coachlines Canterbury Brass	163.5
Junior Ensemble & Duet		
1st Dale Hounsomes Vail & Rosie Evans		
Leopard Coachlines Canterbury Brass / St Kilda		80
2nd Vail Family quartet		
Leopard Coachlines Canterbury Brass / Woolston Junior		78
3rd Baroque Brass	Woolston Junior	75

SENIORS		
Event Name	Band	Points
Veteran Slow		
1st Steve Kersey	Rangiora	88
2nd Bob Reid	Rangiora	86
Veteran Own Choice		
1st Bob Reid	Rangiora	86
2nd Steve Kersey	Rangiora	85
Open Slow		
1st Mike Cwach	Addington Brass	90
2nd Steve Kersey	Rangiora	88
3rd= Colin Eaton	Stedfast	87
3rd= Andrew Yorkstone	Woolston Brass	87
Open Own Choice		
1st Mike Cwach	Addington Brass	91
2nd Andrew Yorkstone	Woolston Brass	88
3rd= Julia Mallett	Leopard Coachlines Canterbury Brass	87
3rd= Akira Hirasawa	Woolston Brass	87
Championship Slow		
1st David Mallett	Leopard Coachlines Canterbury Brass	98
2nd Kevin McMorran	Leopard Coachlines Canterbury Brass	95
3rd Kevin Hickman	Woolston Brass	94
Championship Own Choice		
1st David Mallett	Leopard Coachlines Canterbury Brass	97
2nd Davey Boyes	Woolston Brass	93
3rd Sarah Hickman	Woolston Brass	92
Champion of Champions		
David Mallett	Leopard Coachlines Canterbury Brass	195
Open Duet		
1st Steve Kersey & Bob Reid	Rangiora	82
2nd Dale Hounsomes Vail & Rosie Evans		
Leopard Coachlines Canterbury Brass / St Kilda		81
Open Ensemble		
1st Vail Ensemble (Bill, Dale & Rosie Evans)		
Leopard Coachlines Canterbury Brass / St Kilda		85
2nd Stedfast Ensemble	Stedfast	83



CALL FOR ENTRIES TO BBANZ's 2011 "VIVACE INSTRUMENTS" ENSEMBLE COMPETITION ...

RULES OF THE 2011 COMPETITION:

- All players must be members of a New Zealand Registered Band, but may be drawn from more than one band
- Players may only play in one ensemble
- Conductors may direct more than one ensemble
- Players must be named at time of entry
- Players may be changed with prior consent of the organizers
- Ensembles must consist of not more than 10 members and not less than four, not including percussion
- Ensemble instrumental makeup is own choice but is limited to traditional brass band instrumentation
- Music is own choice, but performances must not exceed fifteen minutes
- Groups may play more than one item but total performance must not exceed the fifteen minutes noted above
- All scores must be in the hands of the organizers two weeks before the event
- The contest will be limited to six ensembles chosen from the applicants by the organizers
- The judge will not be screened
- Only one placing will be announced and the judge's decision is final ... there will be no written comments
- Ensemble playing order will be determined by the organizers
- This is a "black tie" event and dress standard of the competitors must be appropriate
- 16. Should there be insufficient entries, the competition will be cancelled**

This event has been developed on behalf of BBANZ by the National Management Committee.

It will be run as a special event at the time of the 2011 BBANZ Annual Conference, 5th November 2011

The rules have purposely been kept to a minimum to encourage originality and innovation.

Entries close Friday 9th September 2011.

A monetary prize and a trophy will be awarded to the winner of the competition



Dale Hounsomes-Vail, Junior Champion of Champions with judge Andy Williams

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The Auckland Ladies' Temperance Band c.1910. See story, page ten.

The Waihi Federal Band went into recess in 2006 and is disposing of its remaining assets. It has available a complete set of uniforms – see photo opposite - which are clean, dry and in good storage. The band wishes to dispose of these uniforms to a band which might appreciate them. The only costs will be the cost of freight or collection. Please contact Jim Orchard at jimo@xtra.co.nz



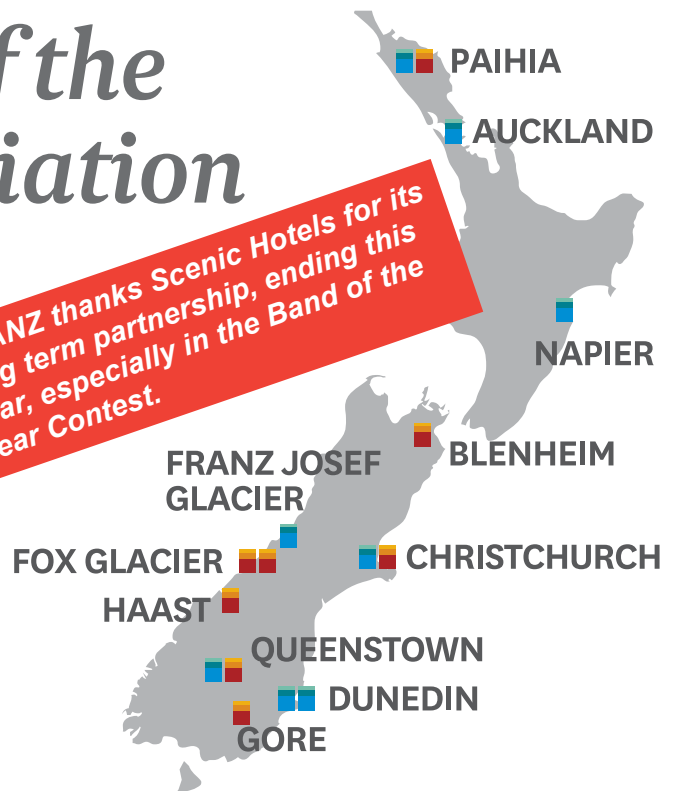
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17 July 2011

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Durham Street, Levin

3-4 Sept 2011

**CDBBA Regional Contest
HASTINGS**

11 Sept 2011

The Trusts Waitakere Brass
Toys for Kids
3pm, Playhouse Theatre ,
Glen Eden

18 Sept 2011

Wellington District Contest

24-25 Sept 2011

**ABA Traditional and
Entertainment Contest**

13 Nov 2011

The Trusts Waitakere Brass
Jazz Mania
5pm, Trusts Stadium, Henderson

10 Dec 2011

The Trusts Waitakere Brass
Christmas Concert
7.30pm, Te Atatu Peninsula
Baptist Church, Te Atatu

18 Dec 2011

Papakura RSA Brass Band
Christmas Concert, with the
South Auckland Choral Society.
2.30pm Hawkins Theatre,
Papakura

A snippet of interest from Bob Davis (IMMS)...

IMMS has been gifted two splendid **presentation batons**, which were originally handed into a charity shop in KeriKeri but which the manager knew must be worth far more than they could possibly obtain in the local shop. Both have engraved silver embellishments, and one is in its original presentation box. One is engraved:

"Presented to L Asten by his fellow members AUS Silver Band 23.1.26" and the other *"To the Bandmaster from Officers 1st Batt. Otago Regt 1.12.25"*.

If anyone can throw any light on their origins or if you have any ideas what we might usefully do with them, please contact the BBANZ office.

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GOFF RICHARDS
1944-2011

Tributes and recollections
in centre pages

BBANZ NATIONAL CONTEST

Results: pages four and nine



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**BBANZ
EXECUTIVE
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CONTACT DETAILS

MANAGEMENT COMMITTEE:

President

Dianne Smeehuyzen

27 Taupo Street, Ravensbourne, DUNEDIN
(03) 471 0124 (Home) (03) 471 5451 (Work)
(03) 477 3184 (Fax) 021 212 8904 (Mobile)
contest_entry@actrix.co.nz

Vice President

Evan Sayer

etsayer@paradise.net.nz
Mobile 021 612 164

Contacts:

Cathy Bennett

cathy@chemistry.otago.ac.nz
(H) 03 488 1608 (M) 021 222 7576

Jeffrey Mulraney JP

Jeffmulraney@yahoo.co.nz
Mobile 021 043 1154

John Sullivan

jsullivan@customcontrols.co.nz
Mobile 021 736 832

Robert Wilson

robandheather@paradise.net.nz
(H) 07 542 1244

Director of Education

Kevin Dell, ONZM

kevin.dell@awslegal.com

**OFFICE
DIRECTORY**



CONTACT DETAILS

BBANZ National Office
PO Box 5314, Lambton Quay
WELLINGTON
(04) 499 9896
(04) 499 9897 (Fax/answerphone)
brass@banz.org.nz
Level 3
69 Boulcott Street
WELLINGTON
All visitors welcome

Office Core hours: Monday 9am-3pm,
Tuesday-Friday 9am-1pm.
DAVID DOBSON, General Manager

OUR WEBSITE: www.brassnz.co.nz

Treasurer

Murray Warrington

C/o Willis Toomey Robinson
Private Bag 6018, NAPIER
(06) 835 3229 (Work)
(06) 835 1430 (Fax)
021 860 128 (Mobile)
mwarrington@wtr.co.nz

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Wellington

**Dianne Smeehuyzen
President, BBANZ**



In this publication of the Mouthpiece is a significant tribute to Goff Richards who recently passed away. Goff Richards has had a large impact on our NZ bands and also on many of our members, which is why we have promoted this edition of the Mouthpiece as a forum for your thoughts, stories and memoirs of a great brass musician.

In New Zealand, we too have members who have given their all to brass bands: by playing and educating and in administration. It is timely to update you that your National Management Committee is making progress to ensure these "Elder Statesmen" (this is the name we have given this group of members) are given the opportunity to record their own memoirs.

We have identified a list of Elder Statesmen and at our next management meeting we will be given guidance on how to interview these brass musicians.

It is our intention to digitally record the memoirs. A second application for funding a set of recorders, which will be supplied by "Music Ways", is currently in progress. Unfortunately, the first application to the Sargood Bequest was declined. The interviews will be stored digitally and will form a historical record for the future members of our organisation.



**The National Management
Committee of the
Brass Band Association
of New Zealand
welcomes expressions of interest
from those
willing and capable of achieving
the highest level in management
skills for the next
National Brass Band
of New Zealand.**

The band will be convened in 2013,
with a Musical Director
to be appointed in 2012.
An event or tour proposal for
meaningful international
exposure of the band must be
submitted, together with a detailed CV, to
**BBANZ, PO Box 5314 Lambton Quay
WELLINGTON 6145**
by 30th September 2011.

The proposal should be supported
by relevant evidence of likely dates,
costs and timings of the nominated event
or events which the applicant believes
would make a worthwhile contribution
to the international standing of New
Zealand's premier representative band.

For assistance, or to make further
enquiries, contact (in the first instance)
the General Manager of BBANZ
at the above address
or brass@banz.org.nz
or Ph 04 4999896.

New Zealand Compositions

NZ composers of brass band music
have not been well represented in
contest Test Music selections.
In 2000, works were commissioned for
the three grades but no NZ composer
has been represented since then.
BBANZ does not select the test music for
National Contests:
that decision rests with the previous
year's adjudicators.

**Should any NZ composer of brass
band music wish to have music
considered as test music for
2012 – 2013,
please submit two copies of the score
(parts not necessary) to
"Contest Music" BBANZ PO Box 5314
WELLINGTON 6145
by November 25th 2011.**

*Scores submitted may not be returned
and submission of a score in no way
guarantees the composer
any rights of selection as a test piece.*

EDUCATION NEWS:

There has been little demand by Bands or District Associations for individual training sessions so the Association is going to promote some National seminars and workshops.

Three of these are confirmed.

Roanna Funcke (nee Cooper) will run a Percussion workshop on the weekend of **17 and 18 September 2011**, at the Woolston Brass Band Room, 37 Dampier Street, Christchurch. This course will provide an overview of the wide range of percussion skills needed for performance at every level and will provide an opportunity to work with and learn from other percussionists. Roanna has long been regarded as one of our finest percussionists. Her credentials are listed on this page.

We will repeat the highly successful **Conductors Seminar** in Wellington on **Friday 14, Saturday 15 and Sunday 16 October** with **Rupert D'Cruze**. Rupert was awarded the Philharmonia Conducting prize in 1987 and was a finalist and prize winner in the Tokyo International Conducting competition in 1991 and second prize winner in the Hungarian International Conducting competition in 1992.

See the advertisements about these two courses on this page.

The third of the confirmed sessions will be an **Administrators Seminar** at conference lead by the writer, Murray Warrington and David Dobson.

Planning is also underway to hold a **Drum Majors Seminar** with **Stephen Leader** probably on the **25th February 2012**. Steven is the Association's Chief Drill Judge, was champion Drum Major on four occasions and a member of the National Band of New Zealand on two occasions as Drum Major.

A Tuba workshop with **Philip Johnston** is likely to be held early next year.

In the planning stage is a **Teach the Teachers** seminar which hopefully will come to fruition shortly.

All of the above seminars and workshops, except the Administrators seminar, will be on a basis of user pays with the likely fee being \$250.00 per person. There will be a limit on the number of participants in most seminars and workshops so that they can be truly effective.

There will be more about all of these as the year progresses.

Kevin Dell (Director of Education)



FINAL CALL FOR ENTRIES TO BBANZ's 2011 "VIVACE INSTRUMENTS" ENSEMBLE COMPETITION ...

RULES OF THE 2011 COMPETITION:

1. All players must be members of a New Zealand Registered Band, but may be drawn from more than one band
2. Players may only play in one ensemble
3. Conductors may direct more than one ensemble
4. Players must be named at time of entry
5. Players may be changed with prior consent of the organizers
6. Ensembles must consist of not more than 10 members and not less than four, not including percussion
7. Ensemble instrumental makeup is own choice but is limited to traditional brass band instrumentation
8. Music is own choice, but performances must not exceed fifteen minutes
9. Groups may play more than one item but total performance must not exceed the fifteen minutes noted above
10. All scores must be in the hands of the organizers two weeks before the event
11. The contest will be limited to six ensembles chosen from the applicants by the organizers
12. The judge will not be screened
13. Only one placing will be announced and the judge's decision is final ...there will be no written comments
14. Ensemble playing order will be determined by the organizers
15. This is a "black tie" event and dress standard of the competitors must be appropriate
16. Should there be insufficient entries, the competition will be cancelled

This event has been developed on behalf of BBANZ by the National Management Committee.
It will be run as a special event at the time of the 2011 BBANZ Annual Conference,
5th November 2011

The rules have purposely been kept to a minimum to encourage originality and innovation.
Entries close Friday 9th September 2011.

A monetary prize and a trophy will be awarded to the winner of the competition

CONDUCTOR TRAINING with RUPERT D'CRUZE

Aims of the course include providing you with a professional and supportive learning atmosphere, in which you can develop your conducting skills and providing a forum for you to meet and exchange ideas with other conductors.

Rupert D'Cruze has been living in New Zealand since 2006. Principal Trombone in both the London Schools Symphony Orchestra and the European Community Youth Orchestra, Rupert worked as a professional trombone player and teacher before studying conducting. He was awarded the Philharmonia Conducting Prize in 1987, was finalist and prize-winner in the Tokyo International Conducting Competition 1991 and second prize winner in the Hungarian International Conducting Competition 1992.

Rupert was Musical Director of Dalewool Auckland Brass, and is Musical Director of the Trust Waikato Symphony Orchestra. He appears as guest conductor throughout New Zealand. He is on the music staff of the University of Waikato.

Location	Application with cheque or credit card details to:	Date:
Pelorus Trust Band	Kevin Dell	Friday 14 October 2011
Ngaio	PO Box 1207	Saturday 15 October 2011
Wellington	INVERCARGILL	Sunday 16 October 2011
	kevin.dell@awslegal.com	

Tuition fee \$250.00
Further details will be forwarded to all Bands and will be available on BBANZ's Web Site
www.brassnz.co.nz

PERCUSSION WORKSHOP with ROANNA FUNCKE (nee Cooper)

Aims of the course include providing an overview of the wide range of percussion skills needed for performance at every level, and an opportunity to work with, and learn from the experiences of, other percussionists.

Roanna is one of the Brass Band community's finest percussionists. She has worked internationally and holds a Mus.B (First Class Honours) in performance percussion from the University of Canterbury. Her playing experience is vast and includes orchestral, brass band, concert band, ensembles and shows. Roanna is a many time winner of the Brass Band Association of New Zealand Open Percussion Solo. She is the performance Percussion tutor at the University of Canterbury. In 2006 Roanna was named in 4 Bars Rest's Band of the Year.

Location	Application with cheque or credit card details to:	Date:
Woolston Brass Band Room	Kevin Dell	Saturday 17 September 2011
37 Dampier Street	PO Box 1207	Sunday 18 September 2011
Christchurch	INVERCARGILL	
	kevin.dell@awslegal.com	

Tuition fee \$250.00
Further details will be forwarded to all Bands and will be available on BBANZ's Web Site
www.brassnz.co.nz

Was it the 131st Contest?



Well, the 131st National Brass Band Contest has been and gone. The silverware and trophies are redistributed through the country's bandrooms. There have been deserved victors, and those who "should have won". And, the judges were both "right and wrong" - but that's contesting. By the time this Mouthpiece is published, bands will be putting behind them the results of Takapuna, and will be beginning to consider the viability of Timaru next year. It was pleasing to see that band numbers attending the contest are remaining relatively consistent, even though it meant including three Australian bands. It was also noticeable that aside from the A Grade bands, there was only one other band from the South Island - a D Grade band all the way from Roxburgh. That's in Central Otago Mr Editor - save you time looking it up. Hopefully we will also see more C Grade bands at our 132nd Contest. Arithmetic has never been my strong point but when I received a picture of the winning band at the first NZ contest my curiosity was raised. If the first contest was in 1882, then things don't add up. I decided to investigate further. Peter Newcomb established that contests began in 1880. Prior to this, there were a number of military garrison units scattered throughout the country. Probably in many ways similar to today's Territorial Forces of the Army. Bands were an essential part of each of these garrison units. Every Easter the units would meet and compete in their various military disciplines. In 1879 it was decided that bands should also have a competition. So in 1880, the first Garrison Band Contest, billed as a "Grand Military Concert" was staged in the enclosure next to the [then] Christchurch drill shed on March 27, 1880. Six bands competed and more than 2,500 people attended. There were no judges, but it was generally agreed that the winner was the Invercargill Garrison Band. There was another contest in 1881 which was judged, and then - "Highlight of the 1882 International Exhibition at Hagley Park in Christchurch, was a contest

which attracted a large entry of South Island bands. The winning band was the Timaru Artillery Band." According to Peter, this was just another Garrison Contest. These contests continued annually until 1886. 1889 saw the first contest organised by the United Brass (and Military) Band Assn of NZ. These continued yearly until 1900. The Islands then split with the NIBBA holding its first contest in 1901, and the SIBBA in 1908. It was not until 1931 that the NZBBA was formed, and that year there was no contest due to the Napier Earthquake. Therefore, the question I raise is - shouldn't we be counting contests from 1932? There's another little funny to toss into the mix as well. Let's assume, like Peter, that contesting officially began in 1880. Fine. Therefore this year is 131 years since then - but we haven't had contests every year. There were no contests in 1887 & 88; 1916-19 (1st WW); 1931 (Napier Earthquake); and 1941-45 (WW 2). This makes a total of 12 years. As I see it, as we've only had a National Association since 1931, this year's contest would have only been the 74th. I for one like the idea of the 131st - it sounds far more impressive to me, and allows the Timaru Artillery Band the first NZ Contest win. How about we put the historical skeletons back in their cupboards? I would also like to thank Neville Thomas of the Kumeu Vintage Brass for the photograph - seems it's a long way from home. And, I forgot to answer the question last month - the difference between brass and silver bands. Yes there is a difference apart from the colour, particularly years ago. Silver plated instruments were considerably more expensive than brass ones. Therefore a band that could afford silver instruments was thought to have better players and be a better band. So, see you in Timaru with freshly polished silver instruments for our 132nd National Contest.

Allan Brown (Brownie):
mouldyoldbrass@gmail.com

BBANZ 2011 National Contest

Wednesday Results

More results page nine

Full results obtainable at:

www.brassnz.co.nz

Junior Trombone

Adjudicator: David Bremner

- 1st Dale Hounscome-Vail (Woolston Brass)
- 2nd Matthew Lamb (New Plymouth Brass)

Open Ensemble B

Adjudicator: Robert Wilson

- 1st Woolston no. 1
- 2nd Woolston no. 2
- 3rd Addington Brass

Junior Cornet

Adjudicator: Steve Bastable

- 1st Dominic Longhurst (St Mary's Band Club Australia)
- 2nd Katie Taylor (Ascot Park Hotel Brass)
- 3rd Laura Settle (Tauranga City Silver)

Under 15 Group One - Cornets

Adjudicator: Tanya Spence

- 1st Logan Ford (Nelson Vivace Youth Brass)
- 2nd Toby Pringle Upper Hutt Cosmopolitan Brass)
- 3rd Sam Watson (Trust Porirua City Brass)

Open Ensemble A

Adjudicator: Jonathan Baker

- 1st Leopard Coachlines Canterbury Brass
- 2nd St Mary's Band Club Australia
- 3rd Eastern Bay of Plenty Brass

Masters

Adjudicator: John Snowling

- 1st Trevor Bremner (New Plymouth Brass)
- 2nd Riki McDonnell (Marlborough District Brass)
- 3rd Peter Cranson (Tauranga Brass)
- 55-64: Riki McDonnell
- 65-74: Trevor Bremner
- 75+: Kelvin Paris (Trust Porirua City Brass)

Open Duet

Adjudicator: Mark Oldershaw

- 1st Woolston Brass No.3: N Seaton/ P Johnston
- 2nd Ascot Park Hotel Brass: S&M Gooding
- 3rd The Trusts Waitakere: S Booth / GBilton

Junior Bass

Adjudicator: Darrell Farley

- 1st Fraser Robertson (The Trusts Waitakere Brass)
- 2nd Jarrah Dowrick (Nelson Vivace Youth Brass)

Under 15 Group Two - Other Instruments

Adjudicator: Ross Gerritsen

- 1st Claire Yorkstone (Ascot Park Hotel Brass)
- 2nd Georgia Hoy (Woolston Concert Brass)
- 3rd Jack Bewley (Eastern Bay of Plenty Brass)

Junior Euphonium

Adjudicator: Darrell Farley

- 1st Todd Smith (Marlborough District Brass)
- 2nd Adam Bokaris (St Mary's Band Club Australia)
- 3rd Tania Lyne (Brass Wanganui)

Junior Tenor Horn, Flugel Horn, Baritone

Adjudicator: Andy Williams

- 1st Rosie Evans (St Kilda Brass)
- 2nd Emma Cardwell (Cambridge Brass)
- 3rd Georgia Scherf (Marlborough District Brass)

Junior Percussion

Adjudicator: Todd Turner

- 1st Tamara Weterer (Trust Porirua City Brass)
- 2nd Cameron Lee (Woolston Brass)
- Mallet: Tamara Weterer
- Kit: Cameron Lee
- Timpani: Tamara Weterer

Under 15 Percussion (Group 3)

Adjudicator: Todd Turner

- 1st Andre Brown (Upper Hutt Cosmopolitan Brass)
- Timp: James Manktelow (Eastern Bay of Plenty Brass)
- Kit: James Manktelow
- Mallet: Andre Brown

Open Percussion Solo

- 1st Roanna Funcke (Woolston Brass)
- 2nd James Fuller (New Plymouth Brass)
- Mallet: Roanna Funcke
- Kit: Jessica Hix / Roanna Funcke
- Timpani: Roanna Funcke

Open Percussion Ensemble

Adjudicator: Murray Hickman

- 1st Leopard Coachlines Canterbury Brass

GOFF RICHARDS 1944 - 2011



Goff Richards at the piano, pictured with BBANZ Life Member Kevin Jarrett.

The passing of Goff Richards has left an enormous gap in the world of Brass Band music.

This magnificent composer and arranger made a massive contribution to the Brass Band Movement throughout the world. To name just a few special writings/arrangements – *Pastorale*, *Shepherds Song*, *Sweet Shepherdess*, *Dark Haired Marie*, *Oceans* and his wonderful arrangement of *Hora Staccato* for Cornets. These are just a few of his prolific array of writings.

The man was a genius. He was a most lovely caring person of whom I am honoured to say “he was my friend”. A special memory for me was when I stayed with Goff and Sue for three days in 1993. Sitting at the table having lunch I asked him what he was working on at the moment. He just turned his chair around to where his grand piano was and played me the music he had just composed for the opening of the Winter Olympics in Norway. A magical moment. He also of course arranged for the famous Kings Singers.

Brass Bands people throughout the world should be indebted to this great

man and be prepared to play his music forever, which would be a great legacy to him. Goff loved New Zealand and came here many times to perform and adjudicate. Thanks to Sue for sharing his talents with us.

You will be sadly missed Goff. “Vale” my friend.

Kevin Jarrett

I have different experiences again having hosted Goff in NZ and staying with him and Sue in the UK. We would not watch TV of an evening; he would entertain his guests at the grand piano in his lounge. He had three pianos in the house. (Ian Levien)

Goff tutored me at Salford College (UK) during my degree and was an early ‘inspiration’ for me as an arranger and composer. Goff was a great musician and will be greatly missed.

Goff has many friends all over the world and his memory will live on for a very long time in his music, as well as in all those who were privileged enough to know him. (Steven Booth)

It was one of the highlights of my time with the Porirua Band (Trust Porirua City Brass) to have been able to engage the

services of Goff Richards as adjudicator at the 1990 District Contest. (Chris Fox)

Riki McDonnell’s first CD, *Midnight Euphonium* is named after the solo he commissioned Goff to write for him.

Goff was an extra special friend, musically and as a person. We have very fond memories of visits to New Zealand especially when he stayed with us and was involved in a concert with the New Plymouth City Band. In this concert he and I played a special piece he wrote and originally called *Ballade Ephemere*. This was later published and retitled *Caprice*. His ability to conduct the band, compère and his brilliant piano playing will be highlights never to be forgotten. It was during this visit that he presented to Mark and David a copy of his *Pastorale* arranged for cornet and piano. Betty and I have used this piece on many occasions. We also remember on our first visit to the UK to compete in the British Open Solo finals visiting Goff and Sue for lunch. We have kept in touch over the years and we are deeply saddened by his passing – however his music will be his memorial.

Trevor and Betty Bremner

WHAT A DAY IT WAS

Ian Levien

The year: 1953
The country: England
The county: Cornwall
The place: St Austell
The event: An outdoor concert and marching display by the National Band of New Zealand.
This was an event not to be missed...

There was a young lad in the vicinity who certainly thought this was the case. That young lad was nine year old Godfrey Richards who successfully prevailed on his father to take him to hear that National Band. It proved to be a momentous decision.

The pleasure of listening to such a good band certainly struck a chord with young Richards for he again prevailed upon his father this time to let him learn the trombone. A suitable teacher was found – unfortunately I cannot remember his name – and young Goff started trombone lessons.

Fortunately, Goff's father had been a bandsman and trombone player before the war years, so no doubt he had some influence. Perhaps Goff's mother did too for she was a church organist for 40 years. There was certainly a strong family musical heritage. After a time no doubt Goff would have improved to the point where he needed ensemble experience and his father was sufficiently motivated to re-establish the local village brass band which had become defunct during the war.

Fast forward now about 40 years to 1995. Goff was a guest at our place during one of his trips to New Zealand. He had just finished explaining the above story and went on to say that his trombone teacher of those years had emigrated to New Zealand back in the late 1950's or early 1960's. "To what part of New Zealand Goff?" I asked. "Don't know," was the response. "What was your teacher's name?" Fortunately Goff remembered his name, though I no longer can, from this event of some 16 years ago, except that it was an unusual Cornish name.

So we took the next logical step and checked the Auckland Telephone Directory. Sure enough there was one person (and only one, I reiterate) of that name in the book. We rang the number and got through to a retirement village at Browns Bay on Auckland's North Shore. It was him, Goff's first teacher. Naturally Goff was delighted so after a lengthy conversation, made arrangements to visit the old fellow a few days later. Almost as an afterthought, Goff asked if he could record their conversation to later play to family back in England. (I'm sure that recording will still be in the Richards family archives). His teacher thought that an excellent idea.

Now for a digression. Just down the road – Great South Road, Manurewa, lived Jack Clague - one of the stars of the 1953 National Band. Well-known to the older generation, Jack was a lyrical trombonist who, of course, would have been performing with the Band during its tour in Cornwall. I was keen for Goff to meet Jack – the feeling was reciprocal – so we made arrangements to visit earlier in the same day we were scheduled to visit Goff's old teacher. It was a cheerful meeting. Jack always had a good memory and took pleasure in regaling us with tales of the 1953 tour. When we got to the concert that Goff and his father attended in Cornwall, Jack said "hang on a minute" and disappeared downstairs.

There are members of the 1953 band still with us – Jim Eyres and Murray Scambary come to mind – who visited Jack Clague often over the years – who will know exactly where Jack was heading. It was down to a large garage/workshop at lower ground level where Jack had cupboards and chests full of the paraphernalia of the years. He ferreted around amongst National Band photos and the like and re-emerged upstairs with a 1953 National Band programme, fully autographed by the players, handed it to Goff and said, "Here you are old chap, you can keep this."

To this day I am sure that programme will be somewhere in the Richards household. What a fantastic thing for Jack to do and understandably Goff was delighted by the gesture.

After a pleasant lunch with Jack we duly drove over to the Browns Bay rest home to meet with Goff's first teacher. It will remain in my memory for ever. We were met at the door to his room, greeted each other and conversed for a few moments then entered. It was a small but tidy single-bed room with just enough space to seat three if one sat on the bed. Above the head of the bed, on the wall was a photograph. It was of the village soccer team and Goff took great delight in pointing out to me several relatives – uncles and cousins – who were in the team of that particular era. On the wall beside the bed hung another photograph. This was of the village brass band and, as one would expect, it too had several Richards family members with instruments various. Goff named them all.

When it came time to record their conversation, I left teacher and pupil to it. So I have no doubt the resultant recording was an intelligent recollection of their early years together.

It had been a very full day and it is probable we had a concert that night with Goff performing at the piano and with band to his own special unpublished arrangements. Many among Auckland bands will remember that concert still; after which Goff travelled to other venues such as Hamilton, New Plymouth, and Wellington - and to the South Island.

However, he never forgot this particularly momentous occasion and had the souvenirs – the programme, the recording – to prove it all indeed did happen. For myself, the memory will survive for as long as I do. I have never experienced such a chain of coincidences.

*To Sue and Guy,
What an amazing day we had,
What a blessing to share it
together.*

- - - wait; there is more.

Goff came to New Zealand (and to Australia too) several times. I believe the first was at the invitation of the Porirua Band in the late 1980's. I am sure someone from there will correct me if this is not accurate.

He certainly was here in 1993 as the Chief Adjudicator for our National Contest of that year in Wanganui. I know he had a soft spot for that community and has kept in contact with bands people there. Others will be better placed to write about that occasion. Unfortunately the band I was with were not judged by Goff, but we did get to perform in the fabulous Prince Edward Auditorium at Wanganui Collegiate. (Thank you Rodney Sutton – you placed us, Hamilton, first in the B Grade. Maybe we were lucky Goff didn't judge us!)

On two other occasions when Goff visited, Ruapehu erupted. Surely that happens only when important people are in-country. Because of bad weather I don't think he ever made a full view of the mountain on trips between Auckland and Wanganui so post-card photos and a small piece of volcanic rock have had to suffice.

In recent years, 2007 I think, the mountain rumbled again whilst James Morrison was performing in the Wanganui Opera House with the National Band. So what I say about eruptions and important people must be correct. I rest my case on this issue.

Move forward another 10 years from 1995 and the National Brass Band of New Zealand is again in England. On this occasion they are in concert at Regents Hall, London under the baton of David Gallaher, not long before departing for The Netherlands and the Kerkrade Contest.

Who should be there to hear the Band after a rushed trip by train from his home in Cheshire – Goff Richards.

What a wonderful gesture to interrupt his work schedule to travel such a distance and overnight in London not only to hear the Band but also to meet and greet many of the members he had come to know previously.

This was the last time I saw Goff that wonderful "people's musician," living his philosophy that an artist should create for the people. In his case he not only created, but lived his music with them. Long will you be remembered dear friend.

Ian Levien

Goff Richards was not only a very fine musician, composer and arranger but he was one of the most personable, gentlemanly persons you could ever hope to meet.

On one of his trips to New Zealand Goff came to Invercargill to conduct the Ascot Park Hotel Brass Band at a concert which consisted mostly of his own music. The hall was full and Goff established an early rapport with the audience. He conducted the band, played the piano, compèred the show and, if my memory is right, he even sang a little. It was one of the most successful concerts given by the band at that time. Conducting and compering is not as easy as some people make it look. The change from ensuring that the band is performing to the highest level to communicating with the audience is not something all conductors achieve easily. Goff used to have very brief pencilled notes at the bottom of his scores to remind him of what he was next going to talk about to the audience. A pretty simple thing I suppose but it worked really well for Goff.

On one of his trips to New Zealand Goff and I were visiting Queenstown. He surprised me by showing an interest in a cemetery that we were passing on the way to the gondolas. If my memory is correct, Goff's father was a sexton and Goff had more than a passing interest in cemeteries. This particular cemetery contained the graves of a number of miners who at the time of their death had been mining in the Queenstown and Arrowtown area. Goff was able to deduce a surprising amount of information simply by reading the headstones. I have a photograph of Goff and I standing by the Earnslaw steamship which would only demonstrate how quickly we age if it was published today and which I will now house more carefully in his memory.

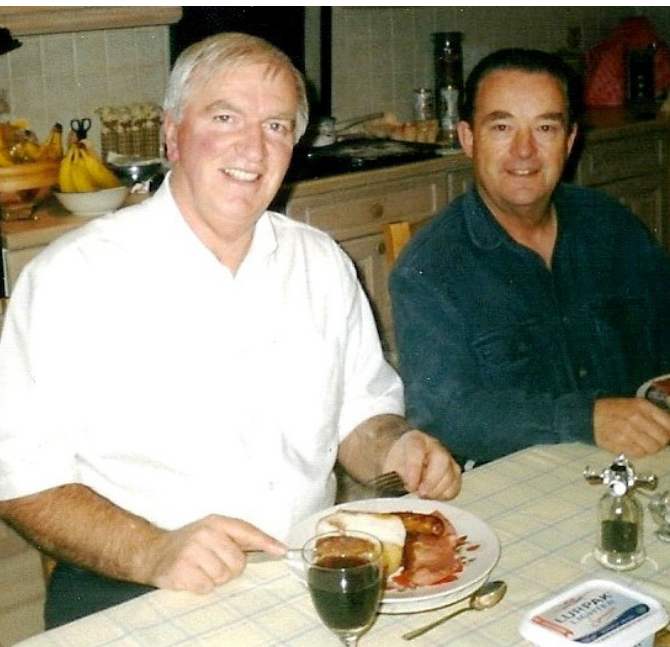
Goff was kind enough to write a duet for David Hughes and myself which is simply entitled *Ascot Park*. It is a concert rather than a contest duet and is always received well when performed.

One of Goff's most popular arrangements was *Disney Fantasy*. He once told me that soon after making that arrangement he had a call from Doc Severenson who at the time was playing on the Tonight Show with Johnny Carson wanting an arrangement of Disney tunes for his band. Unfortunately the timeframe available for that arrangement could not be fitted in with Goff's other commitments.

In my view the standard of arranging of popular tunes for brass band took a leap upwards once Goff's arrangements appeared on the market. He raised the bar considerably and to all our benefit.

Goff is a great loss to the Brass Band World not only because of his skill but also because he was a great friend to many people.

Kevin Dell



Goff Richards at his home with Ian Levien – a fine wine and a fine host.

Goff stayed with us...

We were altering the back corner of our home to shift our bedroom to opposite the dining room and to put in the stairs and make an office/cum family room of what had previously been our bedroom.

It was decided that when Goff came to stay the girls would move downstairs, thus giving Goff the opportunity if he wished, to close the sliding doors and go upstairs. It would be his own area, as he was still trying to get a piano accompaniment written for a piece he was going to play later on in the tour with - Trevor Bremner I think - and we were also of the opinion he probably would just like to have some space of his own.

One day the phone rang for Goff and he duly terminated the conversation and came to join us. He said it was his wife he had been speaking to and all was well at home but some TV outfit wanted a score written and sent ASAP. Goff was not that impressed and when questioned, he said "It is necessary to do these things but for bread and butter". It was frustrating, as he had all this music in his head that was really the jam and cream that he would rather do, but as we know - needs is as needs must. He went on to say that

he had been telling his wife that when he returned home they were going to have to alter the house a little bit. We gathered that she was quite surprised, but he explained – At my hosts place here in NZ, I sleep upstairs and have my own bathroom, when I have finished my ablutions there is a little flap door in the wall. I just poke all my washing through this flap and when I return at the end of the day, there is all my washing, clean dried and ironed sitting on my bed. "We really need one of these flap doors at home". Evidently Sue was a little bemused at the

thought as we gathered there was no upstairs in their home.

Goff wore a silver dinner jacket when he did the concert in Hamilton and we all remember the silver jacket, the silver hair and the golden smile and happy personality of Goff Richards as he shared himself and his music in Hamilton. These memories and all the others of Goff warm our hearts.

Elizabeth and Richard Edgecombe

The first time Trevor and I met Goff Richards was at the 1993 contest in Wanganui, and as Trevor was on the National Executive, we were all staying in the same hotel. When we went down to breakfast each morning, Goff would be sitting at a table with a huge novel to read. He mentioned that unlike contests in other countries, he was always asked to join the Executive members and their wives. We thoroughly enjoyed our long and interesting conversations with him, as he was such a delightful person. At the end of the contest he commented that his book was still unopened! Apparently this only happened in New Zealand.

Beryl Cudby

I once asked Goff if he knew my grandfather Bill Mulraney, who played for the BBC Dance Orchestra under Henry Hall and won the Melody

Maker competition three times in a row - having been beaten by George Chisolm in 1938. George was known in later years for being in the Black and White Minstrel show. Goff could not recall my grandfather but he used to visit George quite regularly who was by now in a home. He said that George was the only person he knew that could play in any key with no trouble at all. This was a result of George practicing with a wind up gramophone and keeping playing as the speed slowed down. He would have had lots of great stories from this era and it is a shame that many of these will now be lost to future generations. Goff once confided that he often had trouble starting a composition and would devise a cymbal roll or something like that to get started.

Jeffrey Mulraney

A few short years back, we had the pleasure of hosting Goff Richards in our home on one of his visits to New Zealand. In fact, I believe he may have stayed with us on more than one occasion when he was in NZ adjudicating, teaching and encouraging us lesser mortals of the Brass Band movement.

While his musical ability is legendary, it was as a humble unassuming person that we remember him best. Goff was a person who blended into our surroundings with ease and who was a pleasure to be with. He was always interesting and enlightening as he related some of his vast musical experiences to us. He was an inspiration to our bands-people with whom he worked in NZ.

Brass Band followers world wide will mourn his passing but he leaves a legacy of his fine writing of band music that will live on and remind us for years to come of his skills and the exceptional ability that he displayed in his many arrangements for Brass Band. He will be sorely missed by us all and we extend our deepest sympathy to his wife, family and friends.

Bill Platt (Life Member BBANZ) and Marie Platt

2011 CONTEST RESULTS

Thursday Results

Wednesday results on page 4.

Full results obtainable at:

www.brassnz.co.nz

Open Euphonium

Adjudicator: Mark Oldershaw

- 1st Matthew van Emmerik (St Mary's Band Club, Australia)
- 2nd Gary Bilton (The Trusts Waitakere Brass)
- 3rd David Mallett (Leopard Coachlines Canterbury Brass)

Open Tenor Horn

Adjudicator: Steve Bastable

- 1st Robbie Cargill (Levin and Districts Brass)
- 2nd Rosie Pearce (St Mary's Band Club)
- 3rd = M Spence (Eastern Bay of Plenty Brass)
- 3rd = M Ford (Marlborough District Brass)
- 3rd = B Vail (Leopard Coachlines Canterbury Brass)

Junior Duet

Adjudicator: Ross Gerritsen

- 1st Trust Porirua City Brass: N Garrett/T Dawson
- 2nd Eastern BOP Brass: M & L Spence
- 3rd Ascot Park Hotel Brass no.1: N Bodkin/Q Blaas

Open Tenor Trombone

Adjudicator: David Bremner

- 1st Mark Davey (Pelorus Trust Wellington Brass)
- 2nd Andrew Yorkstone (Ascot Park Hotel Brass)
- 3rd Andrew Leech (North Shore Brass)

Junior Ensembles A: 3-5 players

Adjudicator: John Snowling

- 1st Eastern Bay of Plenty Brass No.1
- 2nd Marlborough District Brass
- 3rd Brass Wanganui

Open BBb Bass

Adjudicator: Jeffrey Mulraney

- 1st Philip Johnston (Woolston Brass)
- 2nd Leigh Martin (New Plymouth Brass)
- 3rd Dean Morley (Brisbane Excelsior Australia)

Championship Cornet

Adjudicator: John Snowling

- 1st John Lewis (Dalewood Auckland Brass)
- 2nd David Maas (Brass Wanganui)
- 3rd Paula Russell (St Mary's Band Club Australia)

Open Flugel Horn

Adjudicator: Brent Large

- 1st Mason Elliot (Hamilton City Brass)
- 2nd Tyme Marsters (Leopard Coachlines Canterbury Brass)
- 3rd Sarah Arnel (North Shore Brass)

Open Baritone

Adjudicator: Alan Spence

- 1st Riki McDonnell (Marlborough District Brass)
- 2nd Steven Booth (The Trusts Waitakere Brass)
- 3rd John McAdam (St Kilda Brass)

Open Eb Bass

Adjudicator: Jonathan Baker

- 1st Akito Iwai ("Wind-Brass" Japan)
- 2nd Ken Bradley (St Mary's Band Club Australia)
- 3rd Julie Woods (Brisbane Excelsior Australia)

Open Soprano Cornet

Adjudicator: Steve Bastable

- 1st Justin Muschamp (Ascot Park Hotel Brass)
- 2nd Kaye McKenzie (Dalewood Auckland Brass)
- 3rd Brent Hoy (Brass Wanganui)

Open Amateur Cornet

Adjudicator: Kevin Dell

- 1st Kyle Lawson (Brass Wanganui)
- 2nd David Moseley (Marlborough District Brass)
- 3rd Jeremy Thompson (Tauranga City Silver)

Open Bass Trombone

Adjudicator: David Bremner

- 1st Russell Boyle (Hutt City Brass)
- 2nd Ben Robertson (Pelorus Trust Wellington Brass)
- 3rd Ian Settle (Tauranga City Silver)

BAND RESULTS...

A Grade:

CHAMPIONSHIP:

- 1: Woolston Brass
- 2: Dalewood Auckland Brass
- 3= Marlborough District Brass
- 3= North Shore Brass

SACRED ITEM:

- 1: Marlborough District Brass
- 2: Woolston Brass
- 3= North Shore Brass
- 3= The Trusts Waitakere Brass

TEST SELECTION:

- 1: Woolston Brass
- 2= Dalewood Auckland Brass
- 2= Marlborough District Brass

OWN CHOICE:

- 1: Woolston Brass
- 2: North Shore Brass
- 3: Dalewood Auckland Brass

B Grade:

CHAMPIONSHIP:

- 1: Hutt City Brass
- 2: Hamilton City Brass
- 3: Cairns Brass (Australia)

SACRED ITEM:

- 1: Hamilton City Brass
- 2: Cairns Brass (Australia)
- 3: Hutt City Brass

TEST SELECTION:

- 1: Hamilton City Brass
- 2: Cairns Brass (Australia)
- 3: Hutt City Brass

OWN CHOICE:

- 1: Hutt City Brass
- 2: New Plymouth Brass
- 3= Cairns Brass (Australia)
- 3= Trust Porirua City Brass

C Grade:

CHAMPIONSHIP:

- 1: Papakura RSA Brass
- 2: Boroondara Harmony Brass (Australia)
- 3: Smiths Locksmiths Manakau City Brass

SACRED ITEM:

- 1: Smiths Locksmiths Manakau City Brass
- 2: Papakura RSA Brass
- 3: Boroondara Harmony Brass

TEST SELECTION:

- 1: Papakura RSA Brass
- 2: Smiths Locksmiths Manakau City Brass
- 3: Levin and Districts Brass

OWN CHOICE:

- 1: Papakura RSA Brass
- 2: Boroondara Harmony Brass
- 3: Smiths Locksmiths Manakau City Brass

D Grade:

CHAMPIONSHIP:

- 1: Cambridge Brass Band
- 2: Roxburgh Pioneer Generation Brass
- 3: Hamilton Auxiliary Brass

SACRED ITEM:

- 1: Cambridge Brass Band
- 2: Hamilton Auxiliary Brass
- 3= Kumeu Brass
- 3= Roxburgh Pioneer Generation Brass

OWN CHOICE TEST SELECTION:

- 1: Cambridge Brass Band
- 2: Roxburgh Pioneer Generation Brass
- 3: Hamilton Auxiliary Brass

STAGE MARCH:

- 1: Roxburgh Pioneer Generation Brass
- 2: Hamilton Auxiliary Brass
- 3: Kumeu Brass

SPECIAL AWARDS...

KBB INVITATION SLOW MELODY:

- 1st: Kevin Hickman (Woolston Brass)
- 2nd: Riki McDonnell (Marlborough Dist. Brass)
- 3rd: Mason Elliot (Hamilton City Brass)

NZ ARMY BAND

JUNIOR CHAMPION of CHAMPIONS:

- 1st: Dominic Longhurst (St Mary's Band Club)
 - 2nd: Rose Evans (St Kilda Brass)
 - 3rd: Dale Hounscome-Vail (Leopard Coachlines Canterbury Brass)
- Special Mention:
Todd Smith (Marlborough Dist. Brass)

BESSON BRASS

OPEN CHAMPION OF CHAMPIONS:

- 1st: John Lewis (Dalewood Auckland Brass)
- 2nd: Trevor Bremner (New Plymouth Brass)
- 3rd: Riki McDonnell (Marlborough Dist. Brass)

DUNEDIN LADIES

BRASS BAND TROPHY:

(Female soloist gaining highest points in an open solo.)
Roanna Funcke (Woolston Brass)

THE PAT COLE MEDAL:

(Youngest winner of an open solo)
Kyle Lawson (Brass Wanganui)

BBANZ CUP:

(To the Administrator of the Year)
Christine Moseley (Marlborough Dist. Brass)

THE AUCKLAND BAND ASSOCIATION TROPHY:

(To the accompanist of the Year)
Shona Murray (Trust Porirua City Brass)

SCENIC HOTELS ENTERTAINMENT BAND OF THE YEAR:

Dalewood Auckland Brass

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CALENDAR OF EVENTS

19–20 Aug 2011

Alpine Energy Timaru Brass

19 and 20th: 7.30pm

20th: 2pm also.

Concert –

Playhouse, Church St., Timaru

3-4 Sept 2011

CDBBA Regional Contest HASTINGS

11 Sept 2011

The Trusts Waitakere Brass

Toys for Kids

3pm, Playhouse Theatre ,

Glen Eden

18 Sept 2011

Wellington District Contest

24-25 Sept 2011

ABA Traditional and Entertainment Contest

13 Nov 2011

The Trusts Waitakere Brass

Jazz Mania

5pm, Trusts Stadium, Henderson

10 Dec 2011

The Trusts Waitakere Brass

Christmas Concert

7.30pm, Te Atatu Peninsula

Baptist Church Te Atatu

18 Dec 2011

Papakura RSA Brass Band

Christmas Concert, with the
South Auckland Choral Society.

2.30pm Hawkins Theatre,
Papakura

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In September's issue:

News from Masterton District Brass

News from Dannevirke Brass

News from Hutt City Brass

(Hutt City are B Grade winners, 2011)

A call for "New Zealander of the Year"

Another article on an NZ bandsman,

from "The Brass Herald".

Many of these items are held over because

of our tribute to Goff Richards and we

thank those who have gone to some

effort to send news of their bands for

this issue. We welcome more!

LIFE MEMBERS OF THE BRASS BANDS ASSOCIATION OF NEW ZEALAND...

Graeme Aldridge MNZM

Alan Briesman OBE, JP

Tony Cowan BEM, JP

Trevor Cudby

Kevin Dell ONZM

Graham Dick

Kevin Jarrett MBE

Ian Levien

Tony Lewis MNZM

Bill Platt

Murray Warrington

Life Members who have served the Association and have gone to their reward:

JF Allen, GH Bailey, RE Belgrave,

RM Brooker, W Currie, J Drew, RJ Estall,

HCA Fox, WL Francis, NG Goffin,

EJ Gohns, T Goodall, Drummer Hall,

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L Thome, FJ Turner, RS Waterston.

NEW ZEALAND **m** MOUTHPIECE

The Official Journal of the Brass Bands Association of New Zealand • ISSN 0114-5061 • Volume 57 • Issue No.8 • September 2011



The contest is over for another year.
Pictures and news: pages 5, 7, 8.



Dwayne Bloomfield (right)
and Prof. Brenton Broadstock.
Story pages 3 & 10.



Brass Wanganui in a contest performance –
NZ's newest A Grade Band.



There's no business like ...
getting home after contest?
Story: page 9.

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CONTACT DETAILS

MANAGEMENT COMMITTEE:

President

Dianne Smeehuyzen

27 Taupo Street, Ravensbourne, DUNEDIN
(03) 471 0124 (Home) (03) 471 5451 (Work)
(03) 477 3184 (Fax) 021 212 8904 (Mobile)
contest_entry@actrix.co.nz

Vice President

Evan Sayer

etsayer@paradise.net.nz
Mobile 021 612 164

Contacts:

Cathy Bennett

cathy@chemistry.otago.ac.nz
(H) 03 488 1608 (M)021 222 7576

Jeffrey Mulraney JP

Jeffmulraney@yahoo.co.nz
Mobile 021 043 1154

John Sullivan

jsullivan@customcontrols.co.nz
Mobile 021 736 832

Robert Wilson

robandheather@paradise.net.nz
(H) 07 542 1244

Director of Education

Kevin Dell, ONZM

kevin.dell@awslegal.com

**OFFICE
DIRECTORY**



CONTACT DETAILS

BBANZ National Office
PO Box 5314, Lambton Quay
WELLINGTON
(04) 499 9896
(04) 499 9897 (Fax/answerphone)
brass@banz.org.nz
Level 3
69 Boulcott Street
WELLINGTON
All visitors welcome

Office Core hours: Monday 9am-3pm,
Tuesday-Friday 9am-1pm.
DAVID DOBSON, General Manager

OUR WEBSITE: www.brassnz.co.nz

Treasurer

Murray Warrington

C/o Willis Toomey Robinson
Private Bag 6018, NAPIER
(06) 835 3229 (Work)
(06) 835 1430 (Fax)
021 860 128 (Mobile)
mwarrington@wtr.co.nz

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**Dianne Smeehuyzen
President, BBANZ**



In July a fantastic contest was held north of the Bombay Hills. North Shore - you have done us and me personally very proud. Although the weather was not what a Dunedinite was expecting, the warmth of the volunteers and contest committee made up for this.

A couple of special moments occurred for me at contest. The first was the format of the Invitation Slow Melody. For those of you who were unable to attend contest, the local contest committee was able to arrange for tables in front of the stage for sponsors and the like to enjoy drinks and nibbles during the event, thereby raising the bar and ensuring a memorable evening for all. The second special moment was the Junior Champion of Champions. This was held a day earlier than normal, on Wednesday. The event attracted a much larger audience than normal which means we will continue to have this event on the Wednesday evening. This year the winner was Dominic Longhurst who also won the parallel Australian event. Well done, Dominic.

This year was our last in which we have been supported by Scenic Hotels. Scenic Hotels have been a fantastic sponsor of the Band of the Year and we will miss them. On a sad note - unless we are able to locate a sponsor for Band of the Year, this event will not be held in Timaru next year.

We had a Street March, aka "Parade of Bands" in North Shore and once again the public supported this event in droves.

Yes - the public were lining the streets 3-5 deep. My official guest on the dais was the Deputy Mayor (Penny Hulse) of Auckland City and what a delightful time we had. Thank you to the bands: you looked great marching down the street. The Deputy Mayor was very impressed, I am sure the Auckland Bands have a good friend on the council.

Thank you once again, North Shore, for a very memorable contest.



**Do you want to see
the world
with a great band?**

The National Management Committee of the Brass Band Association of New Zealand welcomes expressions of interest from persons willing to seek and achieve the highest level in management skills for the next National Brass Band of New Zealand.

The band will be convened in 2013, Submit your event or tour proposal together with a detailed CV, to **BBANZ, PO Box 5314 Lambton Quay WELLINGTON 6145** by 30th September 2011.

Your proposal should be supported by relevant evidence of likely dates, costs and timings of the nominated event or events which the applicant believes would make a worthwhile contribution to the international standing of New Zealand's premier representative band.

For assistance, contact (in the first instance) General Manager, BBANZ at the above address or brass@banz.org.nz or Ph 04 4999896.

New Zealand Compositions

Should any NZ composer of brass band music wish to have music considered as test music for 2012 - 2013, please submit two copies of the score (parts not necessary) to "Contest Music" BBANZ PO Box 5314 WELLINGTON 6145 by November 25th 2011.

BBANZ does not select the test music for National Contests: that decision rests with the previous year's adjudicators.

Scores submitted may not be returned and submission of a score in no way guarantees the composer any rights of selection as a test piece.

Dannevirke Brass Band



On April 9th Dannevirke Brass Band held an award evening for the presentation of Long Service Awards to three of its members. **Kathryn Illsley, Elaine Swanney and Linda Kendrick** all received their certificates at an evening enjoyed by all the band members and their special guests.

Kathryn was awarded her 35 Year award; it is also important to note that Kathryn has held the position of Treasurer for 30 years. Elaine has been a member for 29 Years and Linda for 26 Years.

Gwen Fairbrother, the brass band's Patron, **Cath Ryan**, the Vice President and **Barry Tougher** who is Kathryn Illsley's father and long-time previous band member, helped give out the awards.

Sarah Kuggeleijn

Photo (above) from Left to Right : Kathryn Illsley, Barry Tougher, Elaine Swanney, Gwen Fairbrother, Linda Kendrick, Cath Ryan.

ABA Contest

...overflowing with entries...

The Auckland Bands Association held its annual Solo and Party Contest on Sunday, 19 June 2011 at the AUT North Shore Campus.

Once again, the Championship sections were overflowing with entries and demonstrated an amazing display of talent that is contained in the Auckland brass bands. The chief adjudicator for the day was the wonderfully talented EEB bass virtuoso, Nigel Seaton and Colin Clark did a superb job adjudicating the younger performers throughout the day.

Place getters next column.

ABA Contest Results

Slow Melody Under 13 Years

- 1st Mollie Cornfield North Shore Youth Band
- 2nd Aiden Whyte Kumeu Brass

Not Slow Melody Under 13 Years

- 1st Mollie Cornfield North Shore Youth Band
- 2nd Aiden Whyte Kumeu Brass
- 3rd Simon Raven North Shore Youth Band

Slow Melody Under 16 Years

- 1st Andrew Cooksley Papakura RSA Brass
- 2nd Anne-Maroussia Filimoehala Smiths Locksmiths Manukau Brass
- 3rd Dominic Cornfield North Shore Youth Band

Not Slow Melody Under 16 Years

- 1st Christian Chappell Papakura RSA Brass
- 2nd Dominic Cornfield North Shore Youth Band
- 3rd Anne-Maroussia Filimoehala Smiths Locksmiths Manukau Brass

Slow Melody Under 19 Years

- 1st Linda Filimoehala Smiths Locksmiths Manukau Brass
- 2nd Caroline Filimoehala Smiths Locksmiths Manukau Brass
- 3rd Kathryn Kennerley Kumeu Brass

Not Slow Melody Under 19 Years

- 1st Linda Filimoehala Smiths Locksmiths Manukau Brass
- 2nd Caroline Filimoehala Smiths Locksmiths Manukau Brass
- 3rd Robert Parker North Shore Brass

Slow Melody Any Age

- 1st Grant Langdon The 'Trusts' Waitakere Brass
- 2nd Bill Rimmer Papakura RSA Brass
- 3rd Tim Large North Shore Brass

Not Slow Melody Any Age

- 1st Denis Spurdle North Shore Brass
- 2nd Bill Rimmer Papakura RSA Brass

Veterans

- 1st Denis Spurdle North Shore Brass
- 2nd Murray Carey Dalewood Brass
- 3rd Bill Rimmer Papakura RSA Brass

Slow Melody Championship

- 1st Riki McDonnell Marlborough District Brass
- 2nd Fendall Hill The 'Trusts' Waitakere Brass
- 3rd Steven Booth The 'Trusts' Waitakere Brass

Not Slow Melody Championship

- 1st Riki McDonnell Marlborough District Brass
- 2nd Steven Booth The 'Trusts' Waitakere Brass
- 3rd Andrew Leech North Shore Brass

Duet Over 19 Years

- 1st Steven Booth / James Case The 'Trusts' Waitakere Brass
- 2nd Grant Langdon / Hiro Kobayashi The 'Trusts' Waitakere Brass

Quartet Over 19

- 1st Grant Langdon, James Case, Hiro Kobayashi, Brent Large The 'Trusts' Waitakere Brass

The winners of the special trophies were:

- Mollie Cornfield Highest Points Under 11 North Shore Youth
- Christian Chappell Highest Points Under 16 Papakura City Brass
- Highest Band Aggregate (Conductor's Cup) The 'Trusts' Waitakere Brass

National Australian Brass and "Lone Pine" Dwayne Bloomfield

Nothing gets better than to hear your composition played by a fantastic band under the baton of one of the greatest conductors. Last year David King asked if I could write a distinctively Australian piece for the National Australian Band. Having written several pieces already based on military themes, what could be more Australian than *Lone Pine*. The research began and at the end of last year the piece was completed.

On the 9th and 10th July the National Australian Band (and Sergio Marshall waving the NZ flag) gathered in Sydney to perform 3 new works from "Australasian" composers. The two other works were from two of Australia's leading composers, Barry McKimm (a lot of you will be familiar with *Ash Wednesday*) whose piece *Black Saturday* was based on the recent fatal bush fires that devastated Kinglake in Feb 09, and the other, Professor Brenton Broadstock with a piece called *Metal on Metal*.

Black Saturday was in 5 movements and was inspired by a poem by Jordie Albitson called *Lamentations*. Each movement was about 10 minutes in length and proved a marathon to listen to for many in the audience. A beautiful 4th movement stood out from the others while a solo tenor and the Sydney Male Choir joined for the last movement. 48 brass were on stage as this piece required two near full band choirs, so 2 sopranos, 2 trombone sections etc. This added to the listening pleasure with the colours that were able to be produced. Well done to the band for maintaining the high level of performance for the entire piece.

Professor Brendon Broadstock's piece was based on metal in 3 movements, Base Metal, Liquid Metal and Precious Metal. Liquid Metal was a series of sextuplets that flew around the band at a high speed creating a very dynamic effect for the listener.

Continued, page 10...

CONDUCTOR TRAINING with RUPERT D'CRUZE

Aims of the course include providing you with a professional and supportive learning atmosphere, in which you can develop your conducting skills and providing a forum for you to meet and exchange ideas with other conductors.

Rupert D'Cruxe has been living in New Zealand since 2006. Principal Trombone in both the London Schools Symphony Orchestra and the European Community Youth Orchestra, Rupert worked as a professional trombone player and teacher before studying conducting. He was awarded the Philharmonia Conducting Prize in 1987, was finalist and prize-winner in the Tokyo International Conducting Competition 1991 and second prize winner in the Hungarian International Conducting Competition 1992.

Rupert was Musical Director of Dalewool Auckland Brass, and is Musical Director of the Trust Waikato Symphony Orchestra. He appears as guest conductor throughout New Zealand. He is on the music staff of the University of Waikato.

Location	Application with cheque or credit card details to:	Date:
Pelorus Trust Band	Kevin Dell	Friday 14 October 2011
Ngaio	PO Box 1207	Saturday 15 October 2011
Wellington	INVERCARGILL	Sunday 16 October 2011
	kevin.dell@awslegal.com	

Tuition fee \$250.00

Further details will be forwarded to all Bands and will be available on BBANZ's Web Site www.brassnz.co.nz

PERCUSSION WORKSHOP with ROANNA FUNCKE (nee Cooper)

Aims of the course include providing an overview of the wide range of percussion skills needed for performance at every level, and an opportunity to work with, and learn from the experiences of, other percussionists.

Roanna is one of the Brass Band community's finest percussionists. She has worked internationally and holds a Mus.B (First Class Honours) in performance percussion from the University of Canterbury. Her playing experience is vast and includes orchestral, brass band, concert band, ensembles and shows. Roanna is a many time winner of the Brass Band Association of New Zealand Open Percussion Solo. She is the performance Percussion tutor at the University of Canterbury. In 2006 Roanna was named in 4 Bars Rest's Band of the Year.

Location	Application with cheque or credit card details to:	Date:
Woolston Brass	Kevin Dell	Saturday 17 September 2011
Band Room	PO Box 1207	Sunday 18 September 2011
37 Dampier Street	INVERCARGILL	
Christchurch	kevin.dell@awslegal.com	

Tuition fee \$250.00

Gremlins at work?

The more astute mathematicians among our readers will have noticed that the second and third place-getters in the 2011 C Grade Championships were juxtaposed.

Second place-getters were Smiths Locksmiths Manakau City Brass and third placegetters were Boroondara Harmony Brass.

Masterton website...

Masterton District Brass has a new website: www.mastertonbrass.org.nz.

And Jim Barr writes of further misfortunes that befell the band prior to Contest: *Our 12 piece ensemble became 11 when Norm Henderson found he required heart surgery. Then on Monday night Neil Christiansen arrived late, his right hand and arm swathed in bandages. He had had surgery to repair a tendon he had managed to sever with an angle-grinder.*

Child Safety Handbook



This should be of interest to our members who interact with young people...(Ed.)

www.900degrees.co.nz

The Child Safety Handbook is compiled and produced by 900 Degrees NZ 2008 Ltd. The handbook is distributed free to every Year 8 / Form 2 student at schools nationwide on an annual basis for each region. The handbook aims to promote community awareness in the prevention of sickness and injury, and enhance health and well being among young New Zealanders. Proceeds from the handbook go to the Child Cancer Foundation.

Nominations Open to Find Extraordinary New Zealanders

All New Zealanders are encouraged to nominate a fellow Kiwi whose contribution to society makes them feel proud and deserving of recognition. Nominations are open from Thursday 28th July until Friday 14 October 2011 and judging will take place in December. The winners and runners up in each category will be honoured at a gala Awards dinner in February 2012. Any citizen over the age of 15 can be nominated in one or more of the five award categories:

Kiwibank New Zealander of the Year

Honouring the inspirational achievements of a remarkable person

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Recognising over 60s making a positive contribution to the nation

Coca-Cola Amatil Young New Zealander of the Year

Role models aged between 15 and 30 who are inspiring young New Zealanders

Mitre 10 Community of the Year

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Principal sponsor Kiwibank is pleased to provide each category winner with \$5,000 towards their work and a custom made trophy. All nominees will receive a certificate of achievement or encouragement in recognition of their contribution.

Nomination forms are available online at www.nzawards.org.nz or at Kiwibank, Countdown and Mitre 10 stores.

For information or assistance in submitting a nomination:

Text: 'nominate' to 244
(texts cost .20c)

Call toll free: 0508 692 927

Email: info@nzwards.org.nz

Post: New Zealander of the Year Awards,

PO Box 7443, Market Road,
Auckland 1543



Woolston in a winning Own Choice performance



"I hope I got it right!"
Chief Adjudicator, Steve Bastable
in another witty address to an
appreciative audience.



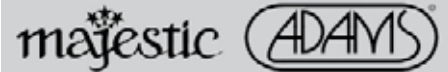
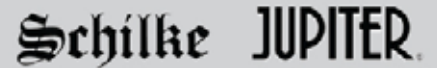
"I must have got it right!"
Percussionist Roanna Funcke
with trophy.



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HUTT CITY TRIUMPHS!



Hutt City Brass before Contest , July 2011. (Photograph courtesy Ian Tilley photography)

Winning the B grade in 2011 was a special moment for Hutt City Brass. It is the first time that Hutt City Brass has won the B grade since it was established from the merger between the Lower Hutt Municipal Band and Lower Hutt Civic Band in 1993. Two of the longest serving members of Hutt City Brass and its predecessors, **Richard Richardson** and **Mike Ives**, have generously provided a summary of brass banding history in Lower Hutt.

The Lower Hutt Municipal Band never won the B grade although it has twice been in the A grade, once in the 1950s and again in 1988. The Lower Hutt Civic Band won the B grade in 1958 and 1968 and was in the A grade for short periods. Both bands, as well as Hutt City Brass, have also enjoyed success at the Wellington District contest over the years.

Richard has been contesting with Lower Hutt bands since 1965 and this is the first time he has played in a winning B grade band. Winning this year's contest was particularly special for Richard as it was a family affair - his wife, **Lynda Carter** (flugel), and sons, **Hayden** (cornet) and **Jeremy Richardson** (percussion), are also members of the band.

Mike attended his first contest in 1958 in Dunedin under the baton of K G L Smith. Hutt Civic Band won the B Grade that year and again 10 years later, so even though it's been a long time between drinks, Mike has been lucky enough to experience the thrill of winning the B grade before.

The 2011 contest was also memorable for **Russell Boyle** who won the Open Bass Trombone for the fifth time after previous victories in 1979, 1984, 2004 and 2006.

Thanks to all the members of the band, as well as musical directors **Matt Pethybridge** and **David Chaulk**, for all their hard work in the run up to contest. It was all worth it in the end!

Emily Richards, President Hutt City Brass





Dunedin to Roxburgh, 24th July 2011. Pioneer Generation Roxburgh Brass returns home!

A Master's Contest for Bands?

"Roxburgh Band made it home through the storm"

The "polar blast" - the worst winter storm for 40 years gave many throughout New Zealand an idea of the conditions which faced our southern bands on their return from our recent contest. While the white stuff may have been a novelty to some, particularly those in the north, it's not

to those from the Deep South. Many from bands in Dunedin and Invercargill didn't make it home until the following Wednesday evening. Even those flying to Christchurch suffered delays, but the Roxburgh Band made it home through the storm.

Working on a tight budget, the Roxburgh Band had delayed their travel north until the Thursday. We arrived at Dunedin Airport at 8.30 that morning to be told there were no flights due to ice on the

runway. Things got worse, and finally, 12 hours later we finally boarded a flight to Auckland. We arrived on the North Shore after midnight - a valuable day lost. On Sunday morning when we returned to Dunedin there was a snow storm. The one-and-a-half hour trip into Central Otago took four hours. Three times our bus was forced to put chains on as we crawled up the icy hills.

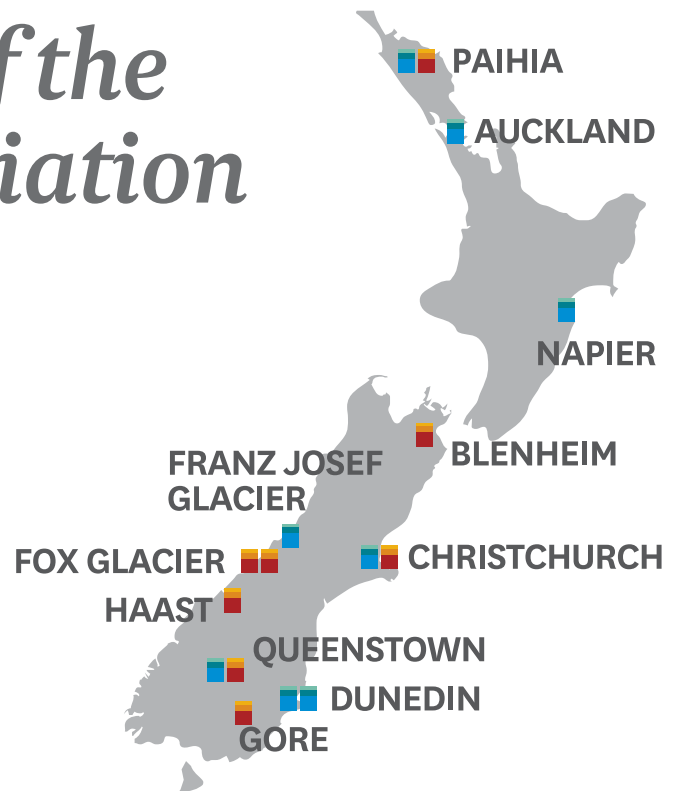
Continued next page...

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Right, I know what's being thought - great ammunition for changing the contest away from winter. But think about it. If the contest had been held normally, earlier in the month, there wouldn't have been a problem. The other options are the school holidays in spring or autumn. I personally think that either of those times would put *greater* pressures on bands-people, particularly those involved in the rural sector. There's no easy answer.

I mentioned above the tight budget that bands, particularly D Grade bands, operate under for contesting. Because of the lower profile these bands have, fund raising is all that much harder. I keep hearing comments that D Grade bands are at the "bottom of the heap". Often their treatment at a National level reflects this. Possibly this could be the reason that only one D Grade band contested in 2006. However it was pleasing to see a field of six front up this year - in fact it was twice the number of NZ bands that competed in the C Grade. What can be done to raise the image of these bands at the "bottom of the heap"?

Prior to our event, we had the usual wait before competing. I was surprised at the number of bandsmen present that I hadn't seen for some years. Then someone passed the comment - "how many A Grade players are you allowed in the D Grade?" Initially I thought the question to be facetious, but then when I thought about it, he was right, it was like a reunion. This got me to thinking again.

A few years ago, a judge at the D Grade stated the following - "The D Grade: it's where embouchures are formed, and fall apart." This sums up the grade well. Recently there have also been comments that top players, having achieved National Band status are then lost to the movement. The time and effort that is required to stay at the top is considerable. And, I believe somewhere along the line brass banding can lose its appeal, particularly with computer generated tests offering little interest and even less musical satisfaction. Can we give these people an alternative?

Some years ago the Veterans Solo had a "make over" - now its field is often like a Champion of Champions. Could the same be done with bands? Let's start at the D grade where it is obvious - the young, and the not so young. Yes we have one big advantage there as well, in that the music that is performed is all own choice. Why not create a special trophy/competition for bands that qualify as Master's Bands. That is say, a band that contains at least 12 members aged 55 years or older. This still leaves plenty of room for the important younger ones. It would certainly give another dimension to the contest overall. Perhaps it could develop into a real "Festival for Brass" with a Master's Contest for all grades on the Sunday, judged as the solos are, by the Chief Adjudicator.

By the way, it was good to see a D Grade band receiving a letter from the Prime Minister wishing them well at the contest.

Allan Brown (Brownie)
mouldyoldbrass@gmail.com

Editor's comment:

I have to take mild exception to "Brownie's" comment that D Grade Bands are "at the bottom of the heap".

They may be in terms of our alphabet, but not in terms of respect. Members of the National Management Committee, and I, in my role as General Manager, have worked very hard to ensure D (and C) Grade bands are fairly treated in all aspects of BBANZ administration.

We recognise that these bands often enjoy an excellent reputation in their local community – enhanced by their willingness to perform for their town or district on many occasions in a year. This is a wonderful advertisement for brass-banding as a whole.

And, indeed, the D and C Grade bands feature in the NZ Mouthpiece at least as often as our higher graded bands!

Bob Bruce

Bob joined the fifties-up band in 1991 and has been with them ever since.



Bob, ready for the annual "fifties-up" concert in the Christchurch Town hall, 2101. (Aged 85)

Bob has had a long interest in association with motor bike racing. He actually left NZ in 1951 on his "great OE" and travelled in Britain with Mike Holland to ride speedway.

In 1953, Bob returned to NZ on the SS Mataroa, and there, sharing a cabin with **Jim Eyers**, he met members of the National Band of New Zealand. Bob was very impressed with the band's playing – something he had not experienced before – and with the friendliness of its members. Bob decided that he would play the trombone when he got back home! This was due in no small way to the influence of **Jack Clague's** trombone playing in the evenings on board the vessel.

Much of Bob's time upon his return was taken up with establishing a successful motor reconditioning business in Christchurch, but in 1961, he met and was taught by **Shirley Dougall** and hours of practice began.

Bob helped to run "Dougie's" successful Woolston Auxiliary Band and was Secretary/Treasurer of the band for some years. He worked with Dougie on establishing and sustaining the Woolston Workingmen's Club band. His work also brought him into frequent contact with **Ralph Simpson**, who worked for the Christchurch City Council at the time.

When Bob sold his business, he moved to Hawarden and joined the Rangiora Band, again, being involved with administration of this band and the Canterbury Provincial BBA.

Bob joined the "fifties-up" band in 1991 and has been with them ever since.

I met Bob at a reunion in 1971, where he was appointed an honorary member of the 1953 National Band.

M.A. Scamary

Lone Pine (Continued from page 3)

The battle of Lone Pine took place between the 6 and 9 August 1915 and was the most hard-fought action in Australian military history. It was a battle of bombs and hand to hand fighting; with the Australians suffering 2277 casualties while the Turks between 6 and 7 thousand. It was the only real victory on Gallipoli in which Turkish trenches were captured and held onto, though the images, such as the stench and decay of the dead were a dreadful experience for the Australians after the battle.

I've been fortunate enough to visit Lone Pine twice before and with research on Gallipoli from *Behold the Narrows from the Hill*; I had some knowledge and experiences to help me in writing the piece. I introduced Turkish sounds based on cultural instruments and styles of their music. It also saw the cornets place their mouthpieces inside mutes and make blowfly noises giving an eerie atmosphere that the veterans actually lived with every day.

Lone Pine has several solo passages and David King featured two of Australia's youngest upcoming players, **Dominic Longhurst** and **Jeremy Lloyd**, aged only 14 and 16. Dominic played the parts depicting the Australians, performing on both Soprano and Flugel and Jeremy depicted the Turkish sounds on his Baritone. When it was mentioned to the audience that the youngest Anzac killed in Gallipoli was only 14 it brought a sense of reality to the audience.

Traveling to Sydney for the concerts I wasn't sure how the Australians would react to a Kiwi writing a piece about their iconic symbol, but *Lone Pine* was well received by the audience and all band members passing on they thoroughly enjoyed playing my work. One of the cornet players from Tasmania had two great uncles killed at Lone Pine and have no known graves, so the piece was particularly moving for him.

Anyone wanting a copy of *Lone Pine* please get in touch: dwayne.bloom@xtra.co.nz

Kevin Jarrett, MBE

A former President of the Brass Band Association of New Zealand once called our good friend Kevin Jarrett the "Harry Mortimer" of New Zealand banding. I don't think it is possible to coin a higher accolade for one so steeped in brass bands.

Extracts from an interview with living Brass Band legend, Kevin Jarrett.

Reprinted with permission from the May 2010 edition of the "Brass Herald".

www.thebrassherald.com

Editor Philip Biggs

Writer: Ian Levien

Kevin's career has been so extensive it is not possible to do justice in a short interview, but we can highlight some of the major features...

I.L. Tell us about your early years and your teachers...

K.J. I started playing in the Feilding Junior Band in 1943...my first teacher was Mr. Joe Fleetwood, an Englishman, who had a great ability in teaching youth. Unfortunately, Joe passed away one week after I had won my first National Junior title. It was two years until I was taken over by Mr. Les Francis. Three other people followed and helped me on my way, namely Vince Belgrave, the great NZ Salvationist, Lester Harford and my main mentor Captain Ernie Webb.

I.L. The year 1953 was a significant one in NZ banding history...

K.J. 1953 was to be the real inspiration for wanting to become a top player...I shall never forget Dave Christensen playing *Serenade* from *The Student Prince*. I walked out of the concert wanting to play my cornet like that. (*Kevin continues...*) ... In 1962 a National Band was selected and since 1962 National Bands have been a great part of my life. Little did I realise when I was chosen for the National Band in 1962 I would be part of ten more bands through to 1995...I played in seven of these bands and was the Musical Director of four National Bands.

(K.J.) We have been so lucky in recent years to have Salvation Army music made available to us and to have had marvellous composers and arrangers in our movement. Goff Richards made a magnificent contribution to our repertoire and I love the music of Eric Ball, Philip Sparke, Dean Goffin, Peter Graham, Philip Wilby and Elgar Howarth.

I.L. It would be remiss of me to overlook your work with young people that has been such a major part of your life... you have always given generously of your time and talents.

K.J. I have been teaching for over 50 years. Thought it's great to have success yourself, it's much more of a thrill teaching young people to play well, achieve success and more importantly to respect the brass band movement and what it does for them...

(K.J.) In the small city of Wanganui where I live, we lose our young talent to universities at around age 19. As a teacher and conductor this could be very disappointing, but I get great pleasure in seeing them reach higher levels.

...
(K.J.) Over the years you remember important quotes and suggestions which never leave you. For example: If you play out of tune, you are playing a wrong note; the more you practice the better (luckier) you get and the better you get, the more you want to practice; as a conductor never blame the band for your mistakes...

...
Family support is most important for those of us who have made banding our life, and I cannot thank enough the wonderful contribution that my darling wife Heather, my sons Shaun and Blair and my immediate family have given me over the last 50 years. The brass band movement to me is the greatest movement in the world. It provides comradeship, discipline and a wonderful opportunity for young people to achieve very high qualities of life in this wonderful idiom of music.



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11 Sept 2011

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3pm: Playhouse Theatre ,
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18 Sept 2011

Wellington District Contest

24-25 Sept 2011

**ABA Traditional and
Entertainment Contest**

25 Sept 2011

Woolston Brass and Strike
3pm: Airforce Museum, Wigram
A Christchurch Arts Festival event

13 Nov 2011

The Trusts Waitakere Brass
Jazz Mania
5pm, Trusts Stadium,
Henderson

10 Dec 2011

The Trusts Waitakere Brass
Christmas Concert
7.30pm, Te Atatu Peninsula
Baptist Church, Te Atatu

18 Dec 2011

Papakura RSA Brass Band
Christmas Concert, with the
South Auckland Choral Society.
2.30pm Hawkins Theatre,
Papakura

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A year of success and activity for Woolston. Story, page five.



Feilding Brass followed by Port of Napier Brass Central Districts Contest. Story, page six.

(Photo courtesy "Hawkes Bay Today")

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**North Shore debutant
conductor Colin Clark
with trophies from the
success at the 2011
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Story, page seven**



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CONTACT DETAILS

MANAGEMENT COMMITTEE:

President

Dianne Smeehuizen

27 Taupo Street, Ravensbourne, DUNEDIN
(03) 471 0124 (Home) (03) 471 5451 (Work)
(03) 477 3184 (Fax) 021 212 8904 (Mobile)
contest_entry@actrix.co.nz

Vice President

Evan Sayer

etsayer@paradise.net.nz
Mobile 021 612 164

Contacts:

Cathy Bennett

cathy@chemistry.otago.ac.nz
(H) 03 488 1608 (M) 021 222 7576

Jeffrey Mulraney JP

Jeffmulraney@yahoo.co.nz
Mobile 021 043 1154

John Sullivan

jsullivan@customcontrols.co.nz
Mobile 021 736 832

Robert Wilson

heather.rob@xtra.co.nz
(H) 07 572 3765

Director of Education

Kevin Dell, ONZM

kevin.dell@awslegal.com

**OFFICE
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CONTACT DETAILS

BBANZ National Office
PO Box 5314, Lambton Quay
WELLINGTON
(04) 499 9896
(04) 499 9897 (Fax/answerphone)
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Treasurer

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C/o Willis Toomey Robinson
Private Bag 6018, NAPIER
(06) 835 3229 (Work)
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**FROM THE PRESIDENT
and the
VICE-PRESIDENT OF
BBANZ...**

Band Test Music Selection

The National Management Committee is in some disagreement over the topic of music selection and if six people can not agree then it should produce some interesting discussion at our forum after the AGM. Historically the test piece chosen is a recommendation from the judge from the previous year. We rely on his or her judgement to pick a piece that will test the grade and that is playable by the competing bands. The previous year's judge is in our mind the best person to make that choice since they have just completed judging the grade.

However, as tests have become more technically challenging a number of members of our brass banding community are questioning whether they are becoming too difficult for our bands and we should therefore have selected pieces not so technically challenging but yet enjoyable to play. But what we also know is that the standard of Brass Bands in other parts of the world has caught up with us and some would argue have surpassed us. The problem with selecting this second option is that we will undoubtedly slip behind the likes of Australia, United States of America, and Norway etc. Our very best bands may also find the challenge boring and look to compete more regularly overseas rather than at our own national contests.

Others argue that if our bands can't keep up with the challenges then they are in the wrong grade. This may mean that we may need to create a Championship grade that may consist of the very best of the A grade bands but there may be only three or four bands in that grade. Since the issue with the selection of the A grade and C Grade Tests for 2011 and the changes we made we have received correspondence and phone calls from members but sadly for us with no consensus. However, all offered valuable input and great suggestions.

What are you looking for? We would value your opinion and if you are unable to attend our AGM send either of us your thoughts and comments. We will ensure they are brought to the attention of the meeting.

To next column...

Referring to our AGM, please give thought to whom you are sending. The person you send should have great knowledge of your band and what they see as being important to you. Trust your delegate to be your band's voice. Be prepared for your delegate to voice an opinion, take part in the debate and vote accordingly. Often at our AGM we have delegates who have their "hands tied". After strong debate when points are raised that did not form a part of their bands discussion they can see the reasoning behind a remit but are unable to change their vote due to having their "hands tied".

We are certainly looking forward to your comments, thoughts and opinions on Test Music Selection at our AGM.

**Dianne Smeehuizen (President),
Evan Sayer (Vice-President)**

PS: Before sending this article to print I have received news which is disheartening to me. The ensemble competition which is run in conjunction with our AGM has been cancelled due to receiving only one entry. This contest is a great opportunity for groups of brass musicians to compete outside their band registration but it is obvious you, our members, are not able to participate in this competition. Tell me why? Perhaps we can reassess when this competition is held?

Dianne

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At a time when they may be at risk under the Review, the **RNZ Artillery Band** has been receiving a spate of official engagements for later this year, including Coromandel Town on 24th September; Fiji Day on 8th October in Henderson, Auckland; pre-match performances at RWC games for Auckland Council; Kaikohe on 5th November; Remembrance Sunday 13th November; Services Academy Pass-Out 19th November, Auckland Santa Parade 27th November, Tri-Service Charter Parade on 3rd December (date tba), Limited Service Volunteers Pass-Out 10th December - with no doubt some carol concerts yet to come. More events that would presumably become bandless if any cuts go too deep!

Over three hundred Cornish musicians will be coming together on October 29th in Truro Cathedral to Celebrate the Music of **Goff Richards**. Dr Richards, who passed away on 25th June, was born in St Minver, North Cornwall and enjoyed a world wide reputation for his large output of accessible and enjoyable music. The Celebration Concert will feature a selection of his best known pieces, conducted by guest conductors who have worked with him over the years. Four Cornish Brass Bands will come together to form a massed band.

TEST MUSIC: See page two!

Your feedback essential!

Earlier this year, Ian Levien, Life Member of the Association, former member of the National Management Committee, ex-National Bandsman and conductor of RSA Papakura Brass, wrote to the National Management Committee offering some advice about test music selection. His comments are summarised here and support the message delivered to readers by the President and Vice-President on page two of this issue...

The system where the adjudicator recommends the Test Music for the following year's championships has worked well and, importantly, has ensured the A Grade has been challenged to a high degree with mostly modern compositions from the UK.

We certainly must not lose sight of the importance of challenging *all* grades.

U.K. and Australian judges with well-established reputations in the brass band field should remain as catchments for our adjudicators. Currently, in the U.K. and Europe, however, many of the top bands are peopled by professional instrumentalists and have resident composers too. These composers are writing ever more difficult and complex music for professional players.

In NZ, we have bands of amateur musicians, although happily, there are an increasing number of our musicians studying music and taking up professional careers. Nonetheless, does there come a point at which attempting to play the latest European Test for example becomes counter-productive? How do we moderate this?

One solution would be to brief the selector to avoid music that has been written for Championship Section contests over say the last 10 years.

Another approach might be to limit the selector to a particular decade, or to celebrate a particular anniversary. Gilbert Vinter was born in 1909 – we've missed that centenary but Eric Ball will be 110 in 2013! Whatever system is adopted, we need to provide clearer boundaries to selectors. We need to be aware of what is being played in the U.K. in particular and at what level.

To next column...

In the U.K., there are six grades:

1. Championship
2. First Section
3. Second Section
4. Third Section
5. Fourth Section
6. Youth Bands

Do we need to align our NZ grades with these? Is this the alignment BBANZ should follow? C Grade - youth band/ fourth section compositions B Grade - third section/second section compositions A Grade - second section/ first section compositions. Your opinion and comments are invaluable. Please provide them to **The President and/or the Vice-President, BBANZ, PO Box 5314 Lambton Quay Wellington 6145.**

Or email to brass@banz.org.nz

So as to arrive before the end of October, 2011.

Obituary: Keith Archibald Manning

Keith died at the age of 87 on August 24, at Talbot Park Hospital where he had been a resident for the last two years.

Born and bred in Timaru, Mr Manning began his banding career in the bugle band of the Main (Primary) School. In 1951, he accepted an invitation from the then Timaru Municipal Band to train it for the B grade quickstep at Dunedin in the following February. His allegiance to pipe bands was very strong but he enjoyed the change, and made himself available for the Wanganui contest in 1953. It was a memorable event for Timaru Municipal. An A grade band with some outstanding results before the Second World War, it emerged from the doldrums to take the B grade title with three wins and a second.

In the early 1960s, he won four successive quicksteps and in 1969 and 1971 when Timaru was unable to compete at the national contest, he gave his services to the champion Skellerup-Woolston Band, of Christchurch, and won two more quickstep titles.

Keith achieved a career highlight in 1962 when he was selected as drum-major of the National Band of New Zealand on a tour to the United Kingdom and the Netherlands. In 1970, he made a second overseas tour with the National Band.

When Mr Manning retired from the Timaru Band in 1978, he was honoured with life membership, in recognition of his long service as a drum-major, committee member, and president (1961). Keith Manning is survived by two daughters (Helen and Raewyn) and a son (John).

Contributed by D.E. Drake, life member and former president of the Timaru Municipal Band (Abridged)

No doubt you have followed the events over the past year in Canterbury: three major earthquakes, over 7000 aftershocks as well as two amazing snowstorms. So what effect has all this natural phenomenon had on the Woolston Band organisation? Well... as far as possible it has been business as usual, bar a few cancelled band practices and engagements.

In early April Woolston Brass performed at The Flaxwood Festival, originally scheduled for late February.

Woolston Brass was honoured to play in memory of the late Murray Wood, the original musical director of the festival who died in the CTV building in February. Generosity was in the air and a large sum of money was raised for charity, which included a sizable donation to the band.

The annual ANZAC Day concert went ahead with a change of venue from the Town Hall to the CSB Arena. Woolston Brass performed in the first half, with the New Zealand Army Band taking care of the second half of the programme. The bands then combined to play two pieces by composer **Dwayne Bloomfield**: *Lone Pine* and *Here's to the Heroes*.

Then it was contest time. The band's pre-contest concert, "Seriously Brass" was held in the same venue as Woolston Concert Brass and Juniors Band's popular KidsFest event, due to the lack of performance venues still standing. It was a tight change between concerts, which meant a number of the KidsFest audience stayed on for the performance by the senior band. This was the debut performance of *The Pohutukawa Stands*, a commissioned sacred item for the National Contest. The piece was composed by **Peter Meecham** and is dedicated to the lives lost in the Christchurch earthquake.

All at Woolston Brass are very proud of the contest result, especially given the circumstances leading up to the event. The band could not have succeeded without the support of our sponsors and the work done by the committee behind the scenes. We would like to thank the North Shore Contest Committee for organising the event and our assisting musicians from the UK – **Martin Britt**, soprano and **Tom Berry**, trombone.

Graham Bremner led the band to another great win in the Street March while also securing the Champion Drum Major award. He has now won the Champion Drum Major title six times which is the national record. Our admiration and congratulations go to Musical Director **Graham Hickman** for his preparation and direction of the band. Hat tricks have only been achieved three times (now four) in the last century - no mean feat.

On to life after the contest: **Steven Chapman** was appointed as the new Musical Director of Woolston Concert Brass. Steve replaces **Tristan Mitchell** (Mitch) who has been the MD, Drum Major and arranger of music for the band since 2003. Woolston Brass joined with New Zealand's premiere percussion group, *Strike*, in a Christchurch Memorial concert on September 25th as part of the Christchurch Arts Festival. The concert featured a new commissioned short work by **Gareth Farr**, which draws on the resilience of the people of this city in the aftermath of the Canterbury earthquakes. This concert was a fantastic opportunity for Woolston Brass to expand its repertoire and to work with such an outstanding professional group and brought together the Hickman family with **Murray Hickman**, the leader and a founding member of *Strike* joining his Woolston based brothers Graham and Kevin.

Professor John Ritchie, the patron of the band since 1989, stood down at the band's AGM in September. **Lady Adrienne Stewart** was appointed the new patron of the band.

And finally have you seen our revamped website? It is: www.woolstonbrass.org. **Dave Johnstone** has given away playing in the band but still seems to spend just as much time on band business as he tinkers with the website design and news items. It's looking pretty good!

Sarah Hickman, Helen Hoy.

Bands are encouraged to follow Woolston's excellent lead and to submit summaries of their year's activities for the final 2011 edition of the NZ Mouthpiece. (Ed.)

Happy Birthday Professor Ritchie



New Zealand composer, Professor Emeritus John Ritchie celebrated his 90th birthday during September.

John Ritchie was born in Wellington, in 1921. He graduated in music at the Otago University and trained as a teacher at Dunedin Teacher's College. Ritchie served in the Navy in World War II and subsequently undertook post-graduate study with Walter Piston at Harvard University from 1956-57.

In 1946 he was appointed to Canterbury University becoming Professor and Head of Music in 1962. Ritchie served as acting and Deputy Vice-Chancellor from 1973-83. During 1967-68 he held a Visiting Professorship at Exeter University and served on the board of Trinity College of Music, London.

He conducted many choirs and, in 1959, formed the John Ritchie String Orchestra and later the Christchurch Civic Orchestra. He has been guest conductor of the New Zealand Symphony Orchestra and the New Zealand Ballet. In 1974 he was Music Director of the 10th Commonwealth Games and in 1986 for the Papal Visit of Pope John Paul.

As a composer he is known for choral music, music for brass, concerto-type works, carols and church music. These include *Partita* for brass quintet, *Introduction and Allegro* for euphonium and piano, *Threnody* (written in 1989 as a tribute to Mervyn Waters), *Papanui Road Overture* (full orchestra) and *Flourish for an Occasion*, a fanfare written for Skellerup Woolston Band to perform at the opening of the Christchurch Town Hall auditorium in 1972.

ONE "MEMORABLE" MOMENT IN TIME

It's just after 6am on Saturday 3 September and we are off to the Central Districts Contest in Hastings. It's a 6 hour trip from New Plymouth and we need to be there at mid-day for rehearsals and support the big band players of New Plymouth Brass. For us, the JAY Band, it is a new experience and for many it is their first time playing in a contest. So who is the JAY band?

The name JAY Band stands for Junior, Adult, and Youth Band. Ages span from 8yrs to 70yrs and some members have only been playing for a little over 6 months. In fact, 11 of the players are under 16yrs, and we had for the Contest, 13 players between 17-70yrs. The JAY Band is the development band of New Plymouth Brass and whilst people like **Ken Austin**, **Bryce Gordon**, **Linda Warren**, and **Leigh Martin** have assisted in tutoring some of the players; it was the magic of our Musical Director, **Morrine Martin** that allowed us to perform at a level that exceeded all our expectations.

We competed in the "Sunday Concert Programme" section of the Contest only and we were up against 2 other bands. We gained 2nd in Stage presentation, Concert programme, Solo item and Concert aggregate. Our programme comprised 6 numbers including *Tijuana Taxi*, *Walking in the Air*, *Everybody Needs Somebody*, and *One Moment in Time*.

We then listened to the Big Boys do their stuff and we heard some amazing performances. To be there and hear these presentations was inspiring for our JAY Band players. There was also an educational element for a lot of the parents who supported and provided transport for the kids to attend. It truly was "One Memorable Moment in Time" and made the 6 hour trip back home just another step on the pathway to achieving musical excellence for our developing players.

Rex Ward
For NP JAY Band

The **New Zealand Army Band** is proud to have been invited to take part in the Windsor Castle Royal Tattoo in May 2012 to celebrate the Queen's Diamond Jubilee, when it is hoped that all the major Commonwealth countries will be represented.

CENTRAL DISTRICTS BRASS BAND CHAMPIONSHIPS 2011

Hastings Citizens' Band celebrated its 125th Anniversary with a weekend of music and entertainment during the weekend of 3rd & 4th September 2011.

The Central Districts Brass Band Championships were held at the Hawke's Opera House in Hastings, with eight bands competing in the stage events and five bands in the street march.

While the number of bands has decreased over the years (Central Districts once boasted up to 12 bands in its region), the quality of the performances has increased. It was great to have auxiliary bands competing and to see the lower graded bands making the effort to compete also.

One conversation, held on a beautiful Hawke's Bay day of blue skies and sunshine, reportedly went like this ... "The weather's not looking good for the street march tomorrow". "Can't understand that, the forecast is for another lovely day – the newspaper showed a full sun picture". "Yes, that's the problem".

The Contest Committee arranged a cocktail function at the Cushing Foyer of the HB Opera House. Hastings Citizens' Band Musical Director **Tane McLeay**, spoke briefly about the history of the Hastings Citizens' Band, Deputy Mayor **Cynthia Bowers** spoke on behalf of the Hastings District Council, and **Ken Austin** on behalf of the Central Districts Brass Band Association.

The organising committee, **Cheryl Godwin**, **Raewyn Godwin**, **Tane McLeay**, **Murray Sivewright**, and **Leighton McKay**, wish to thank all those who helped out over the weekend, particularly **Brad Spurgeon** and his team who managed the backstage logistics, **Murray Warrington** for his role as Chief Supervisor, Chief Adjudicator **John Snowling**, Assistant Adjudicator **Selwyn Holmes**, Chief Drill Judge **John Everitt** and his team, **Neville Cudby**, **Tony Cowan** and **Howard McGrath**. Also to **Kathy McKay** who helped out on the 'front door' with entry and programme sales, and to **Ruth Lawrence** and **Karen Spurgeon** for their baking.

The bands of the CDBBA are looking forward to our bi-annual joint contest with the Wellington District Brass Bands Association, to be held in Wanganui in 2012.

Results for the weekend are detailed in the next column.

Saturday – Sacred Item & Major Work

	1st	2nd
Section 1		
Sacred Item	Brass Wanganui	Port of Napier Brass
Major Work	Brass Wanganui	New Plymouth Brass
Aggregate	Brass Wanganui	New Plymouth Brass
Section 2		
Sacred Item	Feilding Brass	Hastings Citizens' Band
Major Work	Feilding Brass	Hastings Citizens' Band
Aggregate	Feilding Brass	Hastings Citizens' Band
Section 3		
Sacred Item	Hawera Brass	Brass Wanganui Auxiliary
Major Work	Hawera Brass	Brass Wanganui Auxiliary
Aggregate	Hawera Brass	Brass Wanganui Auxiliary

Sunday – Street March

	1st	2nd
Section 1		
Street March	Brass Wanganui	New Plymouth Brass
Section 2		
Street March	Feilding Brass	Hastings Citizens' Band

Champion Drum Major: Philip Johnston

Sunday – Entertainment Contest

	1st	2nd
Section 1		
Stage Presentation	= Brass Wanganui & Port of Napier Brass	
Solo Item	Brass Wanganui	New Plymouth Brass
Concert Aggregate	Brass Wanganui	New Plymouth Brass
Section 2		
Stage Presentation	Feilding Brass	Hastings Citizens' Band
Solo Item	Feilding Brass	Hastings Citizens' Band
Concert Aggregate	Feilding Brass	Hastings Citizens' Band
Section 3		
Stage Presentation	Brass Wanganui Auxiliary	New Plymouth JAY Band
Solo Item	Brass Wanganui Auxiliary	New Plymouth JAY Band
Concert Aggregate	Brass Wanganui Auxiliary	New Plymouth JAY Band
Champion Band	Brass Wanganui	New Plymouth Brass

Cheryl Godwin
Contest Secretary - 2011 Central Districts Brass Band Championships

NEWS FROM IMMS:

(International Military Music Society)

It is sad to report that **Ian Spurdle**, the father of Flt Sgt **Denis Spurdle**, Bandmaster of RNZAF Auckland Band and IMMS/NZ member, passed away recently at the age of nearly 82. Ian was himself an enthusiastic bandsman, playing tenor horn, for some 21 years.

The sympathies of BBANZ and IMMS are with Denis and his family at this time.

John Gibbons has recently completed his 42nd march *Twin Towns Parade*, commissioned for Moree, New South Wales, the twin town in Australia of Te Awamutu. John also has marches number 40 & 41 part-written and is delighted with the performance of his *Hauraki March* on the new IMMS double-CD.

NORTH SHORE BRASS – ON TRACK TO AUSTRALASIAN OPEN

A winning performance at the Auckland Regional Band Contest has demonstrated North Shore Brass is on the right track for their debut at the Australasian Open in Cooloongata, Queensland from 28 – 30 October.

The annual contest is a hotly contested event for Auckland's top bands.

Playing number one, the band's programme featured the major work *Psyche* by Swiss composer Ludovic Neurohr, and is the set test for the Open event in Australia.

In his summary to the audience, adjudicator **Alan Spence** complimented the band's decision to put the pressure on six weeks before the main event, saying "you are well on the way for your overseas contest".

The Auckland contest was the first time North Shore Brass had competed under the baton of their new musical director, **Colin Clark**.

The contest tried a new format this year, with each competing band required to perform a 45 minute programme that included traditional elements of a sacred item, march, major work, and entertainment pieces of a solo and light music piece.

While the other pieces were as important to the title, it was the major work that had the Band under the pump.

"I wanted the band to have the experience of playing it under pressure," Mr Clark said, "and I'm very pleased to be this ready so far ahead of the Open."

Colin is well known in as one of Australasia's finest brass musicians and is currently playing trumpet with the Royal New Zealand Navy Band.

Second place in the A section was the 'Trusts' **Waitakere Brass**, with newly promoted to B grade **Auckland City Brass** in third.

North Shore Brass now turns its attention to the Australasian title, having stopped off to play at the England v Scotland game at Eden Park on 1 October along the way.

Kathy Clark

FAREWELL, DAVID VENABLES...

Sir,

Having read the President's column and Ian Levien's tribute to Goff Richards in the August edition of the *NZ Mouthpiece*, I felt I should write to report on the funeral of David Venables on Tuesday August 2011. 1953 National Band pioneers Alan Francis and John McIvor joined me in a farewell to David, who was a percussionist in that band. He showed real artistry in all performances ... no simple reproduction of sound ... everything he played was a musical performance, enhancing the magic and expressive leadership of KGL Smith – the master.

David could have been called a 'double All Black'. His tour of the UK with the National Band was more than matched by his years as a percussionist and his tours with the NZSO. So, too, John McIvor, who played as a trombonist in the NZSO in addition to his successes with the National Band.

In 2000, I joined this elite pair as a member of the National Male Choir of New Zealand in their millennium tour of Wales. Audrey accompanied me as a guest soloist, playing solos in eight cathedrals – culminating in a visit to a Cory rehearsal.

On behalf of the eleven survivors of 1953, having inspired Goff Richards, we join in salutations –

Stewart Cowie, Alan Francis, John McIvor, Neil Dixon, Dave Christensen, Colin Tregurtha, Murray Scambary, Strauss Smith, Ken Smith and Alan Briesman.
Jim Eyres

Mildred Adeline Wolstencroft

BBANZ has recently received from the estate of Mildred Adeline Wolstencroft, a donation to enable the publication of Kevin Dell's Band Administration Manual, which will be launched at the BBANZ AGM and Conference on November 5th.

Mildred was known as a very kind and intelligent woman, living most of her married life in Napier with her husband, Geoffrey (now deceased).

BBANZ acknowledges with gratitude the donation from her estate.

DG Dobson, General Manager BBANZ.

C and D Grade: A NATIONAL BAND?

Sir,

Why doesn't BBANZ get somebody, like Howard Taylor, to select players, train them and present a set of performances by a band comprised solely of C and D Grade players?

Mount a training weekend in October, for example, and then have the band present concerts in Palmerston North, Rotorua, Napier, and Hastings ... maybe even make a recording!

What an incentive for our lower grades! And before I am shot down ... remember Spencer's Dictum – no condemnation without investigation.

There are some magnificent players in our lower grades and what a joy it would be for them to work together and flourish.

I was interested to hear of the passing of Denis "Porky" Dewe. He won the BB Bass section as a 14 year old in Wanganui in 1947, and only wanted a pork pie as a reward from the Feilding Band!

I came into banding through Rotorua, Palmerston North Garrison, St Kilda and Kaikorai, who in the 1950's were the "greats". Woolston had yet to make their move!

Regards,

Ivan Malcolm (Australia)

MISSING PROPERTY

North Shore Brass is missing two of its black music stands (with North Shore Brass spray painted in yellow) from set loaned to Bruce Mason Centre during the 2011 contest. We suspect they have got mixed up with another bands gear as they were also used as percussion trap tables. However, they should be easy to spot with North Shore Brass spray painted on the front of the stand.

Also we do have 2 or 3 items that were left behind at venues that belong to other bands – if people want to contact me if they are aware they are missing something and I will advise if we have it and arrange shipment.

Thanks

John Sullivan, Band Manager
NORTH SHORE BRASS, PO Box 100-265,
North Shore Mail Centre, Auckland
M 021 736832
E jsullivan@customcontrols.co.nz
URL www.northshorebrass.org.nz

MEMORIES – WHAT ARE THEIR TRUE VALUES?

I'm pleased to see that our management are making efforts towards recording more of this history.

Have you ever noticed when looking at old band photos few, if any, are smiling. One wonders what's going through their minds at the time. Had it just been announced that there would be an extra marching practice following the session? If that was the case you would think the drum major would be smiling, having achieved a diplomatic coup. But then, from my experiences, drum majors seldom smile - one would wonder if they're ever happy.

If you'd taken a photograph of the Cambridge Band this year after they had won the D Grade, one would be able to see a totally different picture than the one portrayed here. What a shame the contest photographer was not there to record it. But then, he/she wasn't there last year either. Often this is the only time that D Grade bands are complete. As they're allowed two more professional players than the other grades, it is not unusual that the first time the band has all its players present is on the contest stage itself. However, no more moaning, I got told off last month.

Speaking of the Cambridge Band, I heard that their finances didn't allow them to hire a bus to travel to the contest. They arrived by vans having dug deeply into their own pockets. Again this is another example of lower grade bands working on "shoestring budgets". Then I suppose this is to be expected. Top bands have top players, so therefore it is suggested that they also have top people to raise the necessary finances for their band. Sadly, I think that the lower grade bands are not as well equipped in this department. There are exceptions though.

Methods of fund raising have changed dramatically over the years. Remember the days before we had pokie machines and the various trusts. I know I do. Countless raffle tickets to sell. There were only so many that you could afford to buy yourself. And then there was the annual raffle all bands had to sell for the then National Secretary's salary. As well bands had to support National Band fundraising. I remember years ago standing on a Wellington suburban railway station, pre dawn, selling "mystery envelopes". I'm showing my age! In the old days, bands were often funded by Borough Councils. The council often owned the bandroom and instruments. As well, they would employ the conductors, and find jobs for key players. And bands were also required to perform at far more civic functions than is the case today.

One of the major fund raising drives each year was Christmas carolling. For weeks prior to Christmas, bands travelled through residential areas "spreading Xmas joy". Flanking the truck were our collectors - "collecting our Xmas joy". The chairs were tied down onto the truck's deck but were never secure. The highlight of the season was carolling

on Christmas Day itself - along a set route, with many stops. The Mayor's place was always one of these. That was what being a "town" or "municipal" band was all about. Times have changed.

While I was taking my trip down memory lane, it occurred to me that there are many within our movement whose memories go back far further than mine. For instance I remember **Norm Goffin** telling us about banding when he was young. Marching through snow in Invercargill at three in the morning. He was five years old at the time, and with the snow, had problems keeping up with the band. They were marching troops, who were heading overseas, to the railway station during WW I.

I'm pleased to see that our management are making efforts towards recording more of this history...our "elder statesmen". I sincerely hope that these oral memoirs are not just a list of an individual's achievements, like a cricket scoreboard. We have those details on record already.

I'm *right* into why were things done differently then, compared with today. What were the social requirements back then with regards to bands? Where did they fit in? There were a lot more bands, too.

The 1953 National Band tour has always intrigued me. Apart from the long sea voyage to and from Britain, what did they find when they arrived? All members of that band had experienced the deprivations of WW II, and some members had served overseas as well. Back then, there was very little "picture news" compared with what we have today. I can only imagine the effect on the band, reaching Britain and viewing the devastation inflicted from years of war. I wonder if it may have been similar to travelling through Christchurch's Red Zone today?

I believe that unless these interviews are done properly they will be of very limited value. If they are done well they will be, and will become, a very valuable asset for our movement and our country. Unfortunately we don't have anyone who is 150 years old to record, to find out how it was when banding started in NZ.

I close on a positive note. I've been told that the Cambridge Band is actively fundraising. I understand they've already booked into Timaru for next year's contest - that's the spirit. But, can they make it 2 in a row?



Cambridge Brass Band, 1933. The original photograph contains the names of the band, but they are in too small a font to reproduce properly here.

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Brett Baker

Principal Trombone Black Dyke Band

Brett Baker is one of the worlds leading trombone soloists, and we're very excited to have him back after his very successful tour of New Zealand and Australia last year.

Brett will be involved with more concerts and workshops this time, so please contact us at ABI Music for more information on when he'll be in your area, or look online at www.abi.co.nz.

Brett is also available for private lessons while he's here.

November Brett Baker Concerts and Workshops

Wednesday	2nd	Blenheim	Concert with <i>Marlborough District Brass</i>
Thursday	3rd	Nelson	Concert with <i>Nelson City Brass</i>
Tuesday	8th	Whangarei	Workshop with Whangarei Youth Music
Saturday	12th	Auckland	Workshop and Trombone Ensemble
Saturday	12th	Auckland	Concert with <i>North Shore Brass</i> and <i>Trombone Ensemble</i>
Sunday	13th	Auckland	Concert with <i>The Trusts Waitakere Brass</i>
Tuesday	15th	Wanganui	Concert with <i>Brass Wanganui</i>
Wednesday	16th	New Plymouth	Concert with <i>New Plymouth Brass</i>
Friday	18th	Hastings	Concert with <i>Bay Cities Symphonic Band</i>
Saturday	19th	Wellington	Concert with <i>Trust Porirua City Brass</i>

More information about times and venues for these concerts will be available at:
www.abi.co.nz

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Trombone players of all levels are asked to register your interest by emailing info@abi.co.nz

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Les is in New Zealand for only one weekend, and will be performing at the BBANZ National Conference in Wellington, as well as one performance in Auckland.

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Friday 4th of November (Wellington)

Evening concert with *Pelorus Trust Wellington Brass*

Saturday 5th November (Wellington)

Workshop/masterclass during the day
5-6pm Solo performance at West Plaza Hotel

Sunday 6th November (Auckland)

Performance in Auckland

More details on our website www.abi.co.nz



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BBANZ welcomes applications from qualified persons for the position of Musical Director of the National Secondary Schools Band 2012 – 2013. This is an exciting opportunity to work with BBANZ's youngest National Band and to help the formation of our national bands-people of the future. Please include with your application a detailed CV and supporting documentation which highlights your experience and ability in working with young people of ages 12 – 18. References are essential. For more details please contact the BBANZ office or Mr. Robert Wilson 07 5723765 or 027 416 3265.

Apply in the first instance to: "NSSBB MD Application"
BBANZ PO Box 5314, WELLINGTON 6145

CALENDAR OF EVENTS

4 & 6 Nov 2011

National Management Committee
Meetings (Wellington)

5 Nov 2011

BBANZ AGM, Wellington

5 Nov 2011

Canterbury Provincial Contest
Theatre Royal, Timaru

13 Nov 2011

The Trusts Waitakere Brass

Jazz Mania

5pm, Trusts Stadium, Henderson

10 Dec 2011

The Trusts Waitakere Brass

Christmas Concert

7.30pm, Te Atatu Peninsula

Baptist Church Te Atatu

4 Dec 2011

Woolston Brass

Christmas Concert

2.00 pm Avonhead, St Christopher's Church,

18 Dec 2011

Papakura RSA Brass Band

Christmas Concert, with the

South Auckland Choral Society.

2.30pm Hawkins Theatre, Papakura

LIFE MEMBERS OF THE BRASS BANDS ASSOCIATION OF NEW ZEALAND...

Graeme Aldridge MNZM
Alan Briesman OBE, JP
Tony Cowan BEM, JP
Trevor Cudby
Kevin Dell ONZM
Graham Dick
Kevin Jarrett MBE
Ian Levien
Tony Lewis MNZM
Bill Platt
Murray Warrington

Life Members who have served the Association and have gone to their reward:

JF Allen, GH Bailey, RE Belgrave,
RM Brooker, W Currie, J Drew, RJ Estall,
HCA Fox, WL Francis, NG Goffin,
EJ Gohns, T Goodall, Drummer Hall,
ER Holden, RB Hean, A Homer,
Mrs C Kendall, JC King, WS King,
B Knowles, WP MacLauchlin, H Nielson,
E Ormrod (Sen), JG Osborne, E Palliser,
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P Skoglund, KGL Smith, T Taylor,
L Thome, FJ Turner, RS Waterston.

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November brings...

Besson Artist Les Neish

Rath Artist Brett Baker



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NEW ZEALAND **m** MOUTHPIECE

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Nelson Band Camp 2011, page 3



National Secondary Schools Band 2011, pages 5 - 8

SCENIC
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Les Neish in concert, page 10

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EXECUTIVE
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CONTACT DETAILS

MANAGEMENT COMMITTEE:

President

Dianne Smeehuyzen

27 Taupo Street, Ravensbourne, DUNEDIN
(03) 471 0124 (Home) (03) 471 5451 (Work)
(03) 477 3184 (Fax) 021 212 8904 (Mobile)
contest_entry@actrix.co.nz

Vice President

Evan Sayer

etsayer@paradise.net.nz
Mobile 021 612 164

Contacts:

Cathy Bennett

cathy@chemistry.otago.ac.nz
(H) 03 488 1608 (M) 021 222 7576

Jeffrey Mulraney JP

Jeffmulraney@yahoo.co.nz
Mobile 021 043 1154

John Sullivan

jsullivan@customcontrols.co.nz
Mobile 021 736 832

Robert Wilson

heather.rob@xtra.co.nz
(H) 07 572 3765

Director of Education

Kevin Dell, ONZM

kevin.dell@awslegal.com

**OFFICE
DIRECTORY**



CONTACT DETAILS

BBANZ National Office
PO Box 5314, Lambton Quay
WELLINGTON
(04) 499 9896
(04) 499 9897 (Fax/answerphone)
brass@banz.org.nz
Level 3
69 Boulcott Street
WELLINGTON
All visitors welcome

Office Core hours: Monday 9am-3pm,
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Treasurer

Murray Warrington

C/o Willis Toomey Robinson
Private Bag 6018, NAPIER
(06) 835 3229 (Work)
(06) 835 1430 (Fax)
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mwarrington@wtr.co.nz

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**Dianne Smeehuyzen
President, BBANZ**



Dear Readers

I am writing my Christmas message to you at the Otago & Southland Districts youth camp in Tautuku, The Catlins. What a splendid place to be! Soon your band will be into the Christmas Spirit and supplying good cheer to Rest Home residents/Hospital patients with resounding Christmas Carols. I know the residents enjoy your music especially at Christmas time and I thank you on their behalf.

Some of you will have given your final concert for the year; others will be making the most of the extended daylight hours to strengthen the band coffers with carolling in the suburbs and around the bars. Good luck. I hope your carolling is well rewarded by those who listen. By the time you read this article we will have had our AGM. I suggest you keep an eye out for any changes to our rules and regulations that the AGM have approved. Your NMC is still working towards making our rules easier to read and we have completed a few remits regarding this.

Have a happy holiday season and come back to band refreshed ready for another year and a contest in the Heartland – Timaru.

Merry Christmas to you all.

Update from the Editor:

The 2011 updated copies of BBANZ rules and our contest regulations have already been posted on our website.

**CALENDAR
OF EVENTS**

25 Nov 2011

Addington Brass for the Christchurch City Mission
The Aurora Centre Memorial Avenue
7.30 pm Friday 25th November

10 Dec 2011

The Trusts Waitakere Brass Christmas Concert
7.30pm, Te Atatu Peninsula Baptist Church Te Atatu

4 Dec 2011

Woolston Brass Christmas Concert
2.00 pm Avonhead, St Christopher's Church,

18 Dec 2011

Papakura RSA Brass Band
Christmas Concert, with the South Auckland Choral Society.
2.30pm Hawkins Theatre, Papakura

2012:

National Management Committee

Meeting dates:

24 Jan (teleconference) 18 – 19 Feb (t.b.c. Wellington)
27 March (teleconference) 24 April (teleconference)
12 – 13 May (Timaru) 26 June (teleconference)
August 26 (Lower Hutt) September 25 (teleconference)
November 2 & 4 (Wellington)

20 May 2012:

ABA Solo contest Venue TBA

NATIONAL CONTEST

4-7 July, TIMARU

29-30 Sept

ABA Band contest Hawkins Theatre, Papakura.

BBANZ AGM and CONFERENCE

3 November (Wellington)

2013: NATIONAL CONTEST

17-21 July, NEW PLYMOUTH

2014: NATIONAL CONTEST

9-13 July, INVERCARGILL

**LIFE MEMBERS OF THE
BRASS BANDS ASSOCIATION
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HCA Fox, WL Francis, NG Goffin,
EJ Gohns, T Goodall, Drummer Hall,
ER Holden, RB Hean, A Homer,
Mrs C Kendall, JC King, WS King,
B Knowles, WP MacLauchlin, H Nielson,
E Omrod (Sen), JG Osborne, E Palliser, J
Rafferty, WV Siddall, R Simpson,
P Skoglund, KGL Smith, T Taylor,
L Thorne, FJ Turner, RS Waterston.

A WEEKEND OF MUSIC-MAKING FOR YOUNG AND OLDER...



On the weekend of Sep 30th-Oct 2nd, well over 100 young and not so young learner players from all over the West Coast gathered together for a weekend's music making in St Arnaud in the Nelson Lakes. For the first time, the West Coast Band Association band camp split into three bands for the camp: a junior band, an intermediate band, and a senior band. Having arrived on the Friday evening all groups went straight into rehearsal as the clock was ticking for the 1.30 concert on the following Sunday.

Fast forward to the concert on the Sunday and a full St Arnaud community centre ready to hear the product of a hard working (and playing) weekend. First on was the junior band, led by Nelson junior band principal cornet **Emily Reilly**.

The band delivered a great varied programme including *Gold* from Ian Raisbeck's *Colours Suite*, *Shepherd's Hey* and, the highlight of their set, *Happy Feet* by Gary Young. All announcing of pieces was handled by the band too, they looked and sounded great.

Next was the debut performance of the West Coast Band Camp Intermediate Band, directed by **Kevin Moseley**. The band, led by solo cornet player **Keegan Lane**, played a varied set including the theme from *Thunderbirds*, *Take it Away* (also by Gary Young), and a great rendition of *Pirates of the Caribbean*.

Finally, the senior band took the stage, opening with Paul Lovatt Coopers *Big Top March*; they then invited **Mike Ford** to join them as soloist for the Piazzolla piece *Libertango*, which was delivered with much panache. After a blast through the theme from *The Incredibles*, the band then played their main piece of the weekend, *The Haunted Halls* by Paul Lovatt Cooper. A very evocative piece, the music featured screams, laughs, stamps, and all other sorts of spooky sounds which delighted the audience throughout. Finally, with the last piece *12th Street Rag*, out of the way it was time for the camp members to say their goodbyes until the next time.

Nick Sharpe, senior band and camp director said 'This year has been an awful lot of fun, what was particularly pleasing to see was the sense of camaraderie not just in each band but between bands as well, every band watched every other band in the concert and was cheering and screaming for them, that was a very special thing for me to see. As for the senior band, they surpassed all of my expectations this year, putting together some very difficult music in a very short time.

Already, this band camp is being talked about as the best one yet, let's see how we can better it for next year.'

Cyrenne Seaton, who made the journey to band camp from Christchurch said

'Band Camp West Coast style – doesn't get any better! Musically fun, all levels of playing ability catered for, new friendships formed, and a perfect lake setting. You know it's been fun when the kids are keen to do even more practise after a full weekend camp and a four hour drive home!

Mike Ford, Junior band director said 'Another fabulous weekend. The Junior Band learned 5 new pieces from scratch and performed them on Sunday afternoon. It's amazing what learner players can achieve when they put their minds to it. The parent support was invaluable, and all in all it was a very enjoyable experience. I'm sure that many of the young players have come away inspired and motivated. That's got to be a good thing!'

Kevin Moseley, Intermediate Band director said, 'To see so many young and new musicians in the one place having such a great time was a thrill to be part of, and proves that if you give people the opportunity to learn, and the chance to get together, we are a movement in the greatest of health.'

Thanks for the camp must go to all of the parent helpers, section tutors, villagers (who catered the event), Christine Moseley (our tireless fundraiser), and Pub Charity and Lion Foundation, without all of these valuable contributors, band camp would not happen.

AUCKLAND BANDS ASSOCIATION CONTEST...

The Auckland Bands Association (ABA) held its annual band contest on Sunday, 25 September. It was an early start for many after putting the clocks forward an hour the night before. With a RWC game on that afternoon at Eden Park, and some of the contestants having tickets to the game, there were some players watching the clock.

The adjudicator for the day was **Alan Spence**, conductor of Eastern Bay of Plenty Brass. Alan did a great job and it was a pleasure having him on board.

It was great to see **Whangarei District Brass** compete again after a few years away from contesting and **Auckland City Brass** competing in the A Section after recently being promoted to the B Grade.

The ABA band contest took on a new format this year with each band taking to the stage only once for 45 minutes and performing a programme that included a march, sacred item, solo, major work and entertainment music. The new format was well received by the bands and the audience and with a few refinements, will be continued in the future.

The full results of the contest were:

A Section

Sacred Item

- 1st – The 'Trusts' Waitakere Brass
- 2nd – North Shore Brass
- 3rd – Auckland City Brass

Stage March

- 1st – The 'Trusts' Waitakere Brass
- 2nd – North Shore Brass
- 3rd – Auckland City Brass

Major Work

- 1st – North Shore Brass
- 2nd – The 'Trusts' Waitakere Brass
- 3rd – Auckland City Brass

Solo

- 1st – Andrew Large, North Shore Brass
- 2nd – Hiro Koboyashi, The 'Trusts' Waitakere Brass
- 3rd – Rhys Kingaby, Auckland City Brass

Light music

- 1st – North Shore Brass
- 2nd – The 'Trusts' Waitakere Brass
- 3rd – Auckland City Brass

Public Appeal

- 1st – North Shore Brass and The 'Trusts' Waitakere Brass
- 3rd – Auckland City Brass

Aggregate

- 1st – North Shore Brass
- 2nd – The 'Trusts' Waitakere Brass
- 3rd – Auckland City Brass

ABA Results, ctd.

B Section

Sacred Item

- 1st – Papakura RSA Brass
- 2nd – Whangarei District Brass
- 3rd – Smiths Locksmiths Manukau City Brass

Stage March

- 1st – Papakura RSA Brass
- 2nd – Whangarei District Brass
- 3rd – Smiths Locksmiths Manukau City Brass

Major Work

- 1st – Smiths Locksmiths Manukau City Brass
- 2nd – Papakura RSA Brass
- 3rd – Whangarei District Brass

Solo

- 1st – Vic Baughen, Whangarei District Brass
- 2nd – Caroline Filimoe hala, Smiths Locksmiths Manukau City Brass
- 3rd – John Knowles, Papakura RSA Brass

Light music

- 1st – Papakura RSA Brass
- 2nd – Smiths Locksmiths Manukau City Brass
- 3rd – Whangarei District Brass

Public Appeal

- 1st – Whangarei District Brass
- 2nd – Smiths Locksmiths Manukau City Brass and Papakura RSA Brass

Aggregate

- 1st – Papakura RSA Brass
- 2nd – Whangarei District Brass
- 3rd – Smiths Locksmiths Manukau City Brass

Youth Section

Solo

- 1st – Dominic Cornfield, North Shore Youth
- 2nd – Christian Chappell, Papakura RSA Youth
- 3rd – Edmund Whittaker, Kumeu Evolution Brass

Music

- 1st – North Shore Youth
- 2nd – Papakura RSA Youth and Kumeu Evolution Brass

Entertainment

- 1st – Kumeu Evolution Brass
- 2nd – Papakura RSA Youth and North Shore Youth

Aggregate

- 1st – North Shore Youth
- 2nd – Kumeu Evolution Brass
- 3rd – Papakura RSA Youth

The trophy for best compere over the whole day went to **Lucca** from Whangarei District Brass.

There were three special trophies awarded from the Auckland Bands Association solo competition. These were:

- Highest Points under 11 Years, **Mollie Comfield**, North Shore Youth
- Highest Points under 16 Years, **Christian Chappell**, Papakura RSA Brass
- Conductors Cup, **Steven Booth**, the Trusts Waitakere Brass



RIP Brian Kelly...

Doug Cooper

Brian Thomas Kelly (pictured) lived his whole 72 years in Gisborne.

He started teaching in 1960 at Central School and was at that time a member of the Gisborne Silver Band, which moved to form the Gisborne St Johns Ambulance Brigade Band, and in 1961 he was a member of the winning band, which won the New Zealand D Grade Championships.

In 1968 he competed in the New Zealand Brass Band Championships National Eb Bass solo where he was placed first. This national competition had all the previous champions and National Band players competing in it and it was a credit to Brian that all of the hours of practice he put in to win paid off. 1970 saw Brian successfully audition for the National Band of New Zealand, which was going on a world tour and competing in the world championship in Kerkrade.

By this time in Brian's career he had started arranging music for the band and he was been asked by a number of A grade bands to arrange Hymns for them to compete at National Contests. At last count he had arranged in excess of 400 sets of music.

Brian spent a number of years conducting the Gisborne Civic Band and adjudicating at local and provincial contests.

RIP Gil Evans...

Gil Evans, a member of the 1962 National Band and a stalwart of Hutt City Brass passed away on 29th October 2011. He is remembered with affection by many BBANZ members and condolences have been extended to his family.

National Secondary Schools Band News

On Thursday October 20th some of New Zealand's brightest brass talents gathered together at Nelson's Teapot Valley Camp for a week of music making and fun for the 2011 National Secondary Schools Brass Band (NSSBB) Camp.

The band had a very tight schedule this year due to the term changes for the Rugby World Cup. Performances at St John's Church and Nelson Cathedral on the 23rd October were followed by a concert at the Nelson Theatre Royal on the 24th and then demonstrations at primary schools throughout the Nelson Tasman region on Tuesday 25th.

The first real change to NSSBB this year was the introduction of the NSSBB Choir. Before the course began, the band were asked what, if any, experience they had of singing and what type of singing voice they had. The singing range of the band was massive, with a lot of members having had no singing experience. At the opposite end of the scale there were a handful of very experienced singers, such as sub bass voice **Kent Russell** and grade 8 soprano **Rosie Evans**. Singing tutor **Robin Randall** from Marlborough Girls College had no problems with this range at all, and within minutes the choir were delivering two part songs in rehearsal.

The Friday saw the first full day of activities, with full and sectional rehearsals, as well as course electives and small group work for touring primary schools. This year the course electives were 'conducting' (with **Alan Spence**), 'marching' (with **Leigh Martin**), 'percussion' (led by **Kapo Tauranga**), and those who elected for 'composing' were lucky enough to work with the renowned New Zealand composer **John Rimmer**. All of the electives above would come into play with performances at some point later in the week. The first seminar for the course, delivered by **Brad Teal** of Wellington Music Services was on instrument care and maintenance. Brad was accompanied by some well thought out props, the first of which was a cornet lead pipe that, which whilst looking completely normal to the naked eye, was full of holes due to 'red rot.' The second prop was the bell of a cornet which had a 'dint' (not a 'dent') which he then invited the band to damage some more. The band took to this task with great enthusiasm, with principal euphonium **Luke Spence** actually needing to be separated from what was left of the instrument.

After more of the same activities on Saturday, including a master class with leading NZ tenor horn player **Mike Ford**, the evening saw the inaugural NSSBB slow melody competition. With the prize of the competition a solo in the concert, each section was sent away to decide who would represent them in the competition that night. The solo cornets selected **Kieran Smith**, the back row **Kent Russell**, the horns **Rosie Evans**, the Euphoniums **Luke Spence**, the baritones **Emma Cardwell**, the trombones **Dale Hounsome-Vail**, and the tubas **Matt Huirua**. After much discussion about a triangle slow melody the percussion decided not to participate. After some great performances, the winner was declared as Kieran Smith, who would go forward to play 'Share My Yolk' in the concert. All of the performers played fantastically well. Competition judge Mike said of Kieran's performance: "*The competition was pretty hot, and it was a pretty tough call, but in the end it was the lovely sound and musicality of Kieran's playing that won the day for him.*"

Sunday morning saw the band split into two groups to deliver some hymns outside Nelson's St John's Church and the Nelson Cathedral. Alan Spence selected two conductors from the conducting elective to put the bands through their paces in public. Both bands were very well received with the Dean of Nelson Cathedral, Nick Kirk, commenting '*Many thanks for a most enjoyable repertoire after our service at the Cathedral on Sunday. The musicians were very much appreciated. I have only heard excellent comments of appreciation.*'

After arriving back at Teapot Valley early afternoon the band got straight back into rehearsing for the concert and also more small group work. That evening the course talent quest took place with four exceptional acts which will remain in the memory for a long time (particularly **Scott Rusbridge, Kent Russell, and Fraser Robertson**). With the talent quest over the band settled in front of the big screen to watch the rugby and we all know what a tense occasion that was.

Continued next column...

Monday was concert day, so after a mornings rehearsing, the band travelled to Nelson's Theatre Royal to put together the show they had planned for that evening. When putting together this year's programme Nick Sharpe wanted to fully utilise the whole performance space, so the concert featured antiphonal brass in the two boxes of the theatre, and walking out and performing in the audience. Composer John Rimmer was also there to rehearse his own piece 'Riffs'n'Ruptions' (composed originally for the Nelson Brass Academy) and to rehearse the band on Dail Hounsome-Vails 'Gethsemane'. This was a piece Dail had bought with him to show John for the composition elective, which was immediately deemed of a quality good enough to go straight into the concert. Come concert time and a nervous, but excited, band walked out onto the stage and delivered a 'fabuliscious' concert which left the audience smiling and laughing. Highlights of the concert were **Kieran Smith's** 'Share My Yolk' and the performance of Philip Wilby's transcription of Purcell's Fantasia on a Ground (which used principal cornet **Nick Garrett** as soloist and antiphonal brass choirs in each box). Special mentions should also go to the choirs renditions of 'Under the Sea' and 'Pokare Kare Ana', and **Kapo Tauranga's** debut conducting the NSSBB percussion elective ensemble – a piece based on Japanese Taiko drumming called Summon the Spirits but with a decidedly haka feel. An audience member commented '*We thoroughly enjoyed the concert, they were amazing. They're an incredibly talented lot on stage!*'

After the massive high of the concert, Tuesday saw the NSSBB break into small groups for a tour of the Nelson Tasman region. The task was for each small group to come up with a half hour presentation to primary schools demonstrating to children all the brass instruments they played and how they work. No member of staff was allowed to speak on this tour, only NSSBB members. Five teams went out on tour, Team (Laura) Settle, Team (Nick) Garrett, Team (Kieran) Smith, Team (Rosie) Evans, and Team (Brad) Mancer.

National Secondary Schools Band News

Continued ...

All team leaders were given a wide choice of music to play for their groups. The schools visited were (deep breath) Lake Rotoiti, Tapawera, Dovedale, Brightwater, Upper Moutere, Lower Moutere, Appleby, Hope, Mahana, Stoke, Enner Glynn, Hira, Motueka South, Riwaka, and St Peter Chanel. Team Mancer had a great day out, beginning with Lake Rotoiti School, a school of 33 members in the Nelson Lakes. This particular presentation was a great experience for Team Mancer as 21 pupils of the school play in the schools very own brass band! At the end of the presentation those pupils got up and joined the band for a play through of UK composer Neil Jones' *Apple Crumble Rock*. The team then moved on to Tapawera Area School, where the whole school watched the presentation. The audience really enjoyed watching one of their own pupils have a go at conducting the band. Percussionist **Jeremy Richardson** in particular gained a couple of fans. Lastly, Team Mancer visited Dovedale School, where they played their presentation on the school lawn. The children really enjoyed this and ended the concert dancing! All through the day the teams kept in touch

with each other, so Team Mancer heard, amongst other things, about the great reception Team Evans got from Enner Glynn and Hira, and also about Team Smiths 'recruitment' exploits at Motueka South.

After the tour, the band met up for a final 45 minute rehearsal on Paul Lovatt Cooper's *The Haunted Halls* which was to be played the next day at Broadgreen Intermediate. The marching elective members also showed the rest of the band their marching display (keep an eye on Youtube for this). After a chaotic day, there was a much needed evening off and the band travelled into Richmond for a night at the bowling alley. During the bowling the tutors got together to decide course award recipients for the 2011 NSSBB. Afterwards, the band gathered back at Teapot for the awards. Elective awards recipients were: **Kapo Tauranga** for his great work with the percussion ensemble, **Jeremy Richardson and Emma Cardwell** for their conducting in the conducting elective, **Patrick Webb and Dail Hounsome-Vail** for the composition elective, and **Anna de Boer** for the marching. The next award to be handed out was best section. This award caused much debate amongst

the tutors, with some passionate cases put forward for various sections. In the end, all agreed that the back row cornets had earned the right to be best section, a decision that excited them very much. Onto the main awards for the course, and the tutors award, an award for being a general good kiwi bloke (or bloke-ess), which went to **Kapo Tauranga** for his easy going, approachable attitude (and a very popular choice he was too). The best audition award (with honourable mentions for **Dale Hounsome-Vail, Rosie Evans, and Kent Russell**) went to **Emma Cardwell** for her excellent playing in her audition. The outstanding player award went by a completely unanimous decision to **Dale Hounsome-Vail**, who had a stunning week leading his section by example, barely putting a foot wrong. Lastly, the bandsperson of the course award went very deservedly to **Nick Garrett**, who not only led the band, but accompanied the choir on piano, and arranged his own version of *Pokare Kare Ana* just in case the other version didn't arrive. He also led Team Garrett with some gusto, and generally made himself very helpful in every way, a true band member in every sense.

THE BAND PRACTICES SOME MOVES...



Advertising poster designed by Brad Mancer (participant)



Jeremy Richardson and fans.



The band (Team Mancer) at Taparewa School.



JOHN RIMMER WRITES...

Working on my *Riffs 'n Ructions* with the NSSBB was a revelation and a great pleasure. These excellent young musicians made light work of the piece's delicate sounds and tricky rhythms. Their response to my directions was immediate and it gave me enormous confidence for conducting the performance which came off very well.

Dale Hounsome-Vail is a very talented young musician and his piece *Gethsemane* made a deep impression on the players and the audience. It's amazing to reflect on how much repertoire was covered in only a few days.

The small group that I heard at the local school gave an excellent concert to primary aged children who were bowled over by the playing and the pieces. The demonstration of how to blow a brass instrument by **Kieran Smith** was a hoot.

NELSON MAIL REVIEWER'S FEARS LAID TO REST!

The performance was unexpectedly delightful.

Extract from review of October 24th concert.

Reprinted with permission from Nelson Mail (Janet Whittington, reviewer)

I have learned there is more to modern brass bands than marches.

Our very own Nick Sharpe did a sparkling job of the choreography of this lively, stimulating show, varying the diet and pacing the mood in black suit and white running shoes. He mixed percussion, singing, humour and genres, moving the musicians and the audience's eye around the full limits of the stage.

The performance was unexpectedly delightful.

Forty one students, four from Nelson, gave it their all, and enjoyed it, which was infectious. They started with jazz in acid style, followed by funk, orchestral, drum solos, an Irish blessing, a piece from Henry Purcell written in 1680, another written in 2005 and a tender, melancholy piece written by one of the students. That was all before the interval.

The second half had Indian sitar sounds, African and Japanese drumming, tango, salsa, Dixie and a piece from West Side Story. Exquisite, haunting, soft sounds and humorous sections where they played only their mouthpieces or a bazoooka, or put on sunglasses for a moody effect.

The encore was the real finale. The musicians marched into the audience while playing – finally – a march. The show lost nothing in comparison to the recent arts festival feast of entertainment.

And so to home...

Wednesday had the band packed and ready for home after a final performance at Broadgreen Intermediate School. The school had a full school hall comprising not only Broadgreen pupils but also pupils from Nayland Primary next door. With a programme of only four pieces; *The Big Top*, *Way Down Yonder in New Orleans* (with a trumpet trio of **Rosie Evans, Laura Spence and Nick Garrett**), *The Haunted Halls*, and *Salsa Tres Prado*, the band may have been forgiven for thinking it would be an easy concert. After a very quick and stylish Big Top, musical director Nick Sharpe surprised the band by introducing each section of the band to the audience and asking a random member of each section to give a solo, which really put them on the spot. All soloists played very well but special mention must go to **Jack Bewley** on 2nd baritone who delivered a cracking '*When the Saints Go Marching In*'. *The Haunted Halls* was the highlight of the concert with the children alternatively enthralled and terrified with the special effects the band produced, particularly **Hayden Richardson's** maniacal giggle, and **Danielle McQuinn's** bloodcurdling scream. Lastly, the band let their hair down with *Salsa Tres Prado*, and it was time to go to Nelson airport and home. There were lots of handshakes, hugs and sad faces as each of the members got on their flights.

Thanks must go to the people at **Teapot Valley, Marlborough Districts Brass, Nelson City Brass, Pat Heaphy**, the wonderful tutors (**Alan and Tanya Spence, Leigh and Morraine Martin, Chris Lawton, Mike Ford, John Rimmer, Kerry Garrett, Robin Randall**), and managers **Rob Wilson and Evan Sayer**. Further thanks must go to **Yamaha, the Lion Foundation, Pub Charity, MusicWays, and the Ministry of Education** for making the course possible.

Nick Sharpe, Musical Director for the course notes; '*I will remember the 2011 NSSBB as one of the most fun times I've ever had. The way they came to the party, not just for the concert and school stuff, but for all the beforehand stuff like Brad Mancner (repiano cornet) designing the advertising poster, Dale Hounsome-Vail coming up with the email flyer, the small group team leaders picking their groups music, and the Nelsonian members tireless efforts when we were promoting the concert. I was amazed how the band threw themselves into the music, from the singing, to the body percussion, to the learning of music by heart. It all led to an absolutely dynamite concert! The school trips were a joy to be involved with. It was great to see these players not only develop as musicians but as presenters and educators in their own right. All in all, a fantastic week that I will always look back on with a smile.*'

The final word should go to 7 year member Laura Settle who said '*A great week of fun, friendship and music, definitely one I will always remember. Both the Nelson general public and a few hundred primary school children were blown away with the final results of our camp. A truly memorable way to spend my 7th and final year in the National Secondary Schools Brass Band of New Zealand.*'

MUSICAL DIRECTOR: NATIONAL Under-18 YOUTH BAND See full advertisement, page eleven...

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This is an exciting opportunity to work with a band to be especially chosen for a tour of China in late July-early August 2012.

MUSICAL DIRECTOR: NATIONAL YOUTH BAND 2013 See full advertisement, page eleven...

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THANK YOU

SCENIC HOTELS

Scenic Hotels has been a long-term sponsor of BBANZ, particularly with the "Band of the Year" event at National Contests and with discounted accommodation. Their sponsorship ceases in December: BBANZ thanks them for their association with us.

Pub Charity™

Pub Charity has strongly supported BBANZ projects relating to the Youth Bands, to the National Contest and to Office Administration. BBANZ is very appreciative of their long-term support.

THE LION FOUNDATION

Lion has been a principal sponsor of the National Secondary Schools Band for a number of years now. BBANZ thanks them for this support, without which costs to participants would need to substantially increase.

RIP Lawrence Reid... Geoff Butler (abridged)

Lawrence was born in the U.K. on January 23, 1926 and died suddenly at his Aranui home on September 16th, 2012.

Laurie, his two daughters and his son played in the Whaley Bridge band of Derbyshire.

It was his skill and later qualifications in radio and television that brought him to New Zealand in 1972.

On his arrival in Christchurch, Laurie joined the New Brighton Silver Band and played there until Wednesday 14th September, 2012.

He was also a member of the "50's-up" band for 18 years. He also played for Kaiapoi.

While banding kept him busy, Laurie still had time to arrange and comper the weekly Radio Ferrymead band session for 20 years.

He died as he would have wished – without any illness, no rest home stays and with a current driving license. Our condolences go to his family and we bid Lawrence farewell.

It has been a pleasure to know this dedicated bandsman.

WERE WE REALLY THAT SHARP?



It has been written that - Roy Newsome's greatest difficulty is answering the question, '*what interests do you have outside of brass bands?*' Sadly we may never find his answer. Yet another icon of brass banding, not only in Britain but worldwide, has joined those in "the great band room in the sky". He was a well known musician, conductor and adjudicator. But in my mind, where he left his greatest mark was as an academic. He earned a PhD researching brass band history and published 5 books on the subject. This reminded me of a comment I read in one of those books. What group of people hang around musicians most? Drummers. That was the situation with contests some years ago. I hasten to add that this is definitely not the case today. 1975 was the first year that percussion became a compulsory part of bands competing at the British Open. Beforehand it was banned, although there was a transitory period prior to that contest. The reason Roy Newsome states is that percussion was - '*not allowed in contests for fear that it would conceal mistakes.*' As if any self respecting conductor would even consider such action! While on the historical 'bandwagon', recently I discovered that New Zealand and brass bands in particular, failed to comply with an international treaty. This was the Treaty of Versailles (June 28, 1919). A particularly important document in its day as it laid out the way ahead following the 1st World War. Within this treaty was a little known provision which adopted A = 440 as the standard musical pitch for all signatories of the said treaty. However, many will remember that brass bands didn't change from 'high pitch' until well after the 2nd World War. For the uninitiated, brass bands from their inception generally were pitched at approximately A = 452.5, about a semitone above the accepted norm. There are many reasons given for this, such as - it made their music sound brighter and therefore more appealing. It also made playing with other fixed pitch musical groups very difficult. I remember as a learner having to play in extreme sharp keys when the band accompanied bagpipes. I also wonder if this was one of the reasons that brass bands were then not accepted by the 'mainstream' of the musical society. I found an interesting quote on the subject written by New Zealander Dean Goffin in 1964, when he was, at the time, National Secretary for the Salvation Army Bands and Songsters in Britain: '*In one sense, the Brass Band movement is still living in the mid-nineteenth century. This is in the important matter of pitch. In Britain, Canada, Australia and New Zealand, brass bands - both Salvation Army and non Salvation Army use instruments built in High Pitch. At this pitch A is 452.5 vibrations per second. For the last twenty five years, all other forms of music making throughout the world have agreed on a musical pitch of A equals 440.*' Pitch wasn't the only change made at this time, as the bore of the lower instruments was also increased.

It is very easy with hindsight to wonder what our well meaning forefathers had in mind when they decided that brass bands would not be part of the musical mainstream. One feels that even today we are still trying to legitimise ourselves, and attempt to cast off that "cloth cap" amateur image. But, isn't it good that it is now so much easier to combine with bagpipes?! Well, another eventful year draws to a close, and we wait to see what the next has in store for us. I imagine bands throughout the country will be digging out their seasonal music, thus creating a welcome respite from the more serious compositions. However, we all know this break will be short, and it will be back into it again. Enjoy it while you can - see you next year. By the way, are there any arrangements out there with Bras and bagpipes playing Xmas carols?

Allan Brown (Brownie)
mouldyoldbrass@gmail.com

YOUNG INTERNATIONAL SOLOIST WOWS WELLINGTON and AUCKLAND

In early November, New Zealand was paid a fleeting visit by young Englishman **Les Neish** who is one of the leading tuba players of his generation. Les visited New Zealand as part of a four week tour of Australia which was sponsored by **ABI Music** and Besson.

Les has had an impressive career to date as a live performer, recording artist and teacher. He is a member of the Fodens Band in the United Kingdom and is also privileged to be part of the tuba section of the world famous, American based, Brass Band of Battle Creek.

Les performed a concert on Friday 4 November in Wellington with a band pictured below featuring players from the National B Grade Champions Hutt City Brass and Pelorus Trust Wellington Brass and wowed the audience (and band!) with numbers such as *Hora Staccato*, *Czardas* and *Song for the Skies*.

The next day, Les performed at the West Plaza Hotel at the conclusion of the BBANZ AGM, much to the enjoyment of

those people assembled in the hotel lobby, including a busload of rather surprised Korean tourists. His final engagement in New Zealand took place on Sunday 6 November in Auckland with a two hour tuba workshop and concert.

Les very much enjoyed his whistle-stop visit to New Zealand, and **ABI Music** and Besson currently have planning underway to bring him back for a more extensive tour of New Zealand in 2013. Watch this space!

Word and images supplied by
www.iantilleyphotography.co.nz



BBANZ thanks the Community Trust of Wellington (logo above) for assisting with funding for the Conductors Course, the Administration Seminar and a fund-raising information day. The speedy and generous response to our request is much appreciated.



Photograph of the 1966 National Youth Band kindly supplied by Graham Gibbs. He has a recording of this band on 'vinyl' if anyone would like a copy.

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Please include with your application a detailed CV and supporting documentation which highlights your experience directing elite bands and your ability to work with young people of NZ Secondary School age. References are also essential.

For more details please contact Mr Robert Wilson: 07 5723765 or 027 416 3265, or Mr. Evan Sayer: 021 612 164.

Apply in the first instance to:

**National U-18 Youth Band application,
BBANZ PO Box 5314
WELLINGTON 6145**

MUSICAL DIRECTOR: NATIONAL YOUTH BAND 2013

BBANZ welcomes applications from qualified persons for the position of Musical Director of the National Youth Band, 2013 – 2015.

This is an exciting opportunity to work with a band representing the cream of New Zealand's young brass band talent.

Please include with your application a detailed CV and supporting documentation which highlights your experience and your ability to work with young people of ages 14 - 23. References are also essential.

For more details please contact Mr. Evan Sayer: 021 612 164 or Mr Robert Wilson: 07 5723765 or 027 416 3265.

Apply in the first instance to:

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