



NEW ZEALAND

# Mouthpiece

The Official Journal of the Brass Band Association New Zealand  
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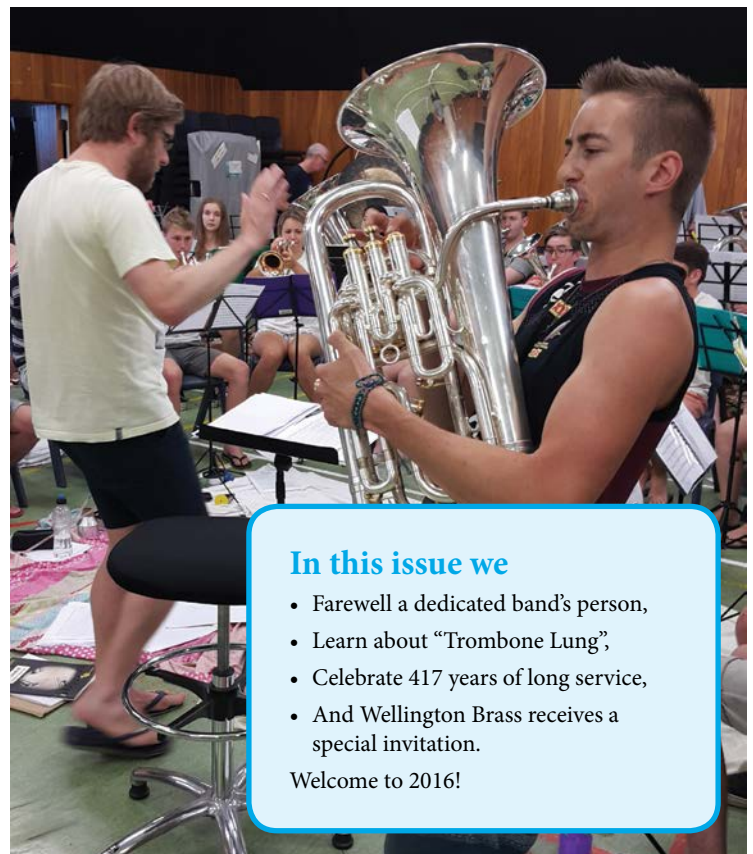
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The hot Hawkes Bay sun certainly did shine on the 2016 National Youth Brass Band throughout its training camp and concert tour. Meeting in Havelock North on Saturday 16 January the band went straight into rehearsal under music director David Bremner. Sectional work was taken by a very enthusiast group of tutors: Alan Spence, Mark Carter, Mike Ford, Byron Newton, Mark Davey, Leigh Martin, Grant Myhill and special guest tutor Besson Artist Kristy Rowe from Brisbane. There will be a full report on the camp and concert tour in the March issue.

The Association would like to thank the following organisations which have financially supported the 2016 National Youth Brass Band: Pub Charity, the Infinity Foundation, the Four Winds Foundation, the Winton and Margaret Bear Charitable Trust, Besson, the New Zealand Army Band, ABI Music and the Friends of the National Youth Brass Band.



### In this issue we

- Farewell a dedicated band's person,
- Learn about "Trombone Lung",
- Celebrate 417 years of long service,
- And Wellington Brass receives a special invitation.

Welcome to 2016!



*Phil Johnston is all smiles while rehearsing with the 2016 National Youth Band. Phil was recently named in the 2015 World Band of the Year by 4barsrest.com. Kyle Lawson was also named in the band. Go Kiwis!"*



Colin Clark Music Director

## NORTH SHORE BRASS DROMGOOLE SCHOLARSHIP

Expressions of interest are called from those who would like to apply for financial assistance from the **Dromgoole Scholarship Fund** administered by **North Shore Brass**.

To be eligible applicants need to be enrolled in full time tertiary education in Auckland as well as current or intended registered player member of North Shore Brass.

Scholarships are awarded for a 12 month period with payments made on a quarterly basis. Recipients are required to attend a minimum number of North Shore Brass rehearsals as well as all concerts and contests.

For more details contact:

North Shore Brass Band Manager

Email : [jsullivan@customcontrols.co.nz](mailto:jsullivan@customcontrols.co.nz)

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## A note from our President

As I sat down to write the first 'President's Column' for 2016, Facebook reminded me that the banding year has already started with the 2016 National Youth Band in camp for their annual



course and concert series. This is one of our most important activities as it gives our young musicians the opportunity to learn from some of our best music educators and the opportunity to perform to an audience. There is a huge amount of planning and organising that goes into the running of a camp such as this and we owe those involved a debt of gratitude as they have given up countless hours to ensure that the course happens.

One way we can ensure that these youth activities continue is to join the 'Friends of the Youth Band'. Literally thousands of our young musicians have benefited from the youth band programme since it was first formed in 1959. The course costs are not insignificant and the participants all have to make a sizeable contribution to the costs. The balance is then raised by the course management and the BBANZ Executive Officer. While we have enjoyed good support from the various trusts, funding in recent times has got more difficult due to the changes in the liquor laws, and less money is being spent within the hospitality industry. If a small percentage of those who have benefited from being in a National Youth Band joined the 'Friends' then our funding nightmares would be eased somewhat.

Just prior to Christmas I had the honour of presenting Rodney Sutton with Life Membership of the Association. Rodney has contributed to the New Zealand brass banding community at so many levels and is a very worthy recipient of this award.

The Christmas break has also allowed me to catch up with the various brass band happenings around the world. While the internet makes communication and information much easier to find, I regularly receive a copy of the *Brass Band World* magazine courtesy of Ian Levien. It's interesting to note that the problems we face here in New Zealand are similar to those elsewhere and there's no silver bullet coming to resolve the various issues we face.

Evan Sayer  
President  
Brass Band  
Association of New  
Zealand



## Deco Delights

Deco Bay Brass welcomes you to the 136<sup>th</sup> New Zealand National Brass Band Championship being held in Napier from 13 to 17 July this year. We are delighted to be able to build on other successful contests including the one we ran in 2009. A small but enthusiastic committee has been working on arrangements for over a year.

We are using a very similar format and venues as we did in 2009, each of which proved popular with bands people, sponsors, supporters and the general public. The solo and party events will be held at the Eastern Institute of Technology (EIT) and the Invitation Slow Melody at the picturesque Mission Estate Winery in Taradale. (The Estate's wine will be available for sale.) Band events will be held in the Napier Municipal Theatre and the MTG Century Theatre. The street march route is along Hastings Street, through the centre of the main shopping area so good public support is expected. Bands will be pleased to know that street has recently been modernised and sealed with a smooth surface.

Our aim is to ensure that you have a fantastic and memorable experience. If you have time between rehearsals and events, please take time to enjoy our world famous Art Deco city with its extensive cycle and walkways, the numerous wineries and dining establishments.

We will endeavour to keep our website ([www.brasschamps.co.nz](http://www.brasschamps.co.nz)) regularly updated with information and news as we move towards meeting you all in July. If you require any assistance, please feel free to contact us using the details on this website.

Murray Warrington  
Contest Chairperson

*The National Management Committee is pleased to announce that the Chief Adjudicators for the Napier contest are Dr Robert Childs (UK) and Peter Adams (Dunedin). You can read more about our adjudicators in the next issue of The Mouthpiece.*



## Letter to the Editor

I was lucky enough to attend the BBANZ Education Workshop in Hamilton on Sunday 22 November and it was fantastic to see such a great turnout from our region. Clearly this was the largest audience for this workshop in the country, well done again our bands for supporting this initiative arranged by BBANZ. A sincere thanks to Hamilton City Brass for hosting this event so well, the food and hospitality were great and appreciated.

The guest speakers (Kevin Dell, Nick Sharpe, Alan Spence and Helen Lee) were all very well prepared and each speaker was absolutely on the money with recruiting, training and retaining players. For those at these workshops it really is up to us all to implement a plan to deliver results, particularly around our young players, and it may mean that we have to get aggressive and take on other musical groups, for example orchestras, Concert bands etc to get new players involved. Obviously some areas and bands are much better at this than others and the sharing of ideas and successes will help others. For those who didn't attend you missed a great opportunity to hear what can be done with some focus, enthusiasm and support and maybe a look in the mirror on the way past might be wise.

Perhaps someone could let me know why it is that in Auckland, where four Youth Bands attended the regional contest (a great story), only three players applied for the NSSBB or NYBB.

Every player we can develop, train and keep is critical to our success. The numbers leaving our Association and not being replaced is of huge concern to me. This year the Waikato BOP Association is looking to run a Youth Camp similar to what other regions do so successfully, to continue to do our bit to keep the movement alive.

Happy Banding  
Stephen Clayton  
President - WBOP Brass Bands Association

## What's On?

### Friday 12 to Sunday 14 February

*Wellington District Youth Camp*  
contact [wdbba.secretary@gmail.com](mailto:wdbba.secretary@gmail.com) for details.

### Saturday 13 February

*Sunshine Capital Big Band*, AKA Eastern Bay of Plenty Brass and Trident High School Big Band, along with very special guests, 4.30pm, Whakatane Rose Gardens.

### Sunday 14 February

*Brass in the Park* at which all bands from the Wellington District will perform at the Soundshell in the Wellington Botanic Gardens.

*Sunday Bandstand* 12.30pm – 2.00pm  
Leopard Coachlines Canterbury Brass at the Central Lawn, Christchurch Botanic Gardens

Stedfast Brass at Scarborough Park, Sumner

### Sunday 21 February

*Sunday Bandstand* 12.30pm – 2.00pm  
Addington Brass at the Central Lawn, Christchurch Botanic Gardens

City of Christchurch Pipe Band at Scarborough Park, Sumner

### Sunday 28 February

*Sunday Bandstand* 12.30pm – 2.00pm  
The Salvation Army Christchurch City Band at the Central Lawn, Christchurch Botanic Gardens

New Brighton Silver Band at Scarborough Park, Sumner

### Sunday 6 March

*Sunday Bandstand* 12.30pm – 2.00pm  
Addington Brass at the Central Lawn, Christchurch Botanic Gardens

The Sumner Silver Band at Scarborough Park, Sumner

*Brass at the Falls* 3.00pm  
Waitakere Auckland Brass at Falls Park, Henderson, Auckland

### Sunday 13 March

*Sunday Bandstand* 12.30pm – 2.00pm  
Stedfast Brass at the Central Lawn, Christchurch Botanic Gardens

Leopard Coachlines Canterbury Brass at Scarborough Park, Sumner

*Brass at the Falls* 3.00pm  
Royal NZ Artillery Band at Falls Park, Henderson, Auckland

### Wednesday 16 March

Announcement of the test music for the National Contest and release of entry forms.

### Sunday 20 March

*Sunday Bandstand* 12.30pm – 2.00pm  
Woolston Brass at the Central Lawn, Christchurch Botanic Gardens

Caledonian Society Pipe Bands at Scarborough Park, Sumner

11.00am – 12.30pm the Sumner Silver Band at the Allendale Fete

*Brass at the Falls* 3.00pm  
Royal NZ Air Force Band, Base Auckland at Falls Park, Henderson, Auckland

### Sunday 27 March

*Sunday Bandstand* 12.30pm – 2.00pm  
Caledonian Society Pipe Bands at the Central Lawn, Christchurch Botanic Gardens

Woolston Brass Academy (Junior Band and Concert Brass) at Scarborough Park, Sumner

### Saturday 9 and Sunday 10 April

Combined regional band contest for the Central Districts and Wellington Band Associations in Feilding.

Otago Southland Brass Band Association (OSBBA) provincial contest in Dunedin.

### Sunday 15 May

Closing date for entries to the National Contest.

### Saturday 4 to Monday 6 June

Nelson Marlborough West Coast Brass Band Association district contest in Blenheim.

\*\* Any activities happening in your community this year? Why not let the rest of the country know? Send details to the editor at [brass@banz.org.nz](mailto:brass@banz.org.nz).

## D of E

The education workshop *Recruiting, Training, and Retaining* with Nick Sharpe discussing recruiting, Alan Spence, training, and Helen Lee, retaining, with the writer as Chair has now been presented four times in Christchurch, Upper Hutt, Auckland and Hamilton.

In Christchurch we were hosted by the New Brighton Band and there was a good attendance with most of the Christchurch bands being represented. Likewise there was a good attendance at the Cosmopolitan Club in Upper Hutt with most Wellington bands being represented and a large group from Masterton coming over the hill. Similarly most Auckland bands were represented at the Auckland session where we were hosted at Grant Langdon's school.

Hamilton had the biggest attendance of all (maybe the free lunch provided was an added attraction) in the bandroom of Hamilton City Brass. Nearly all the bands in the Waikato Bay of Plenty District were represented.

All the presentations were very well received and some bands have already started new initiatives based on what they have heard.

Nick Sharpe described, with a great deal of enthusiasm, how he goes about recruiting

and showed just how successful he is. Alan Spence created a case study of the progress of seven youngsters who were all elevated to the Eastern Bay of Plenty senior band together and talked about his training techniques and strategies. Helen Lee revealed a number of ways of keeping players happy and raising a band's profile, gleaned from her experience as an administrator of the Woolston Junior band (now Woolston Concert Band) and as our Association's Executive Officer.

There has been plenty of opportunity for, and plenty of, questions. The feedback we have had

has been particularly positive.

It has become even clearer to us that a band that is not recruiting, training, and making an effort to retain will likely fail. But the converse is also true and there are a number of examples of bands doing all three and prospering.

The panel is prepared to do more presentations (and we already have two more enquiries). Be in if you want to survive. These workshops are free as BBANZ is bearing the costs.

Kevin Dell  
Director of Education



*Alan Spence speaking to band representatives from Auckland.*

## Prestigious Invitation

Wellington Brass is thrilled to announce our invitation to compete in the 2016 British Open Brass Band Championships to be held at Symphony Hall, Birmingham.

An offer to compete in the prestigious competition was extended to the band by the contest organisers, Martin and Karyn Mortimer, following the band's completion of a 'hat-trick' of wins at the 2015 New Zealand National Brass Band Championships. Such an accolade, in what has proved to be a truly historic year for the band, followed its victory in the Australian equivalent National Competition, defeating 15 Aussie rivals and in the process gaining the rare accomplishment of being the 'Champion Band of Australasia.' These achievements are the culmination of an elaborate rebuilding process for the band, developing from an ensemble that was on the brink of collapse less than ten years ago. Since then, under the leadership of musical director David Bremner, the band has progressed quickly through the various 'grades' within brass banding to the very apex of excellence in the medium in New Zealand.

An invitation to the British Open will allow the band to put our achievements to the test against



the finest bands the United Kingdom and continental Europe have to offer. Originating in Manchester in 1853, the British Open quickly established itself as a forum to test the very best British bands through the commission of challenging new music. The current event, held at Symphony Hall in Birmingham, continues to attract a first class northern hemisphere line-up. Periodically, invitations have also been extended to both New Zealand and Australian bands that have excelled at their respective National Championships.

With such an ambitious prospect now in front of us, high on the band's priority list will be

the task of raising the nearly \$200,000 required for the trip. Plans are already underway for an extensive fundraising effort in 2016, however, we welcome contributions towards the trip through our Give-a-little page which can be found at <https://givealittle.co.nz/org/wellingtonbrassbandinc>.

The band would like to thank all of our friends, family and supporters for a wonderful 2015. We are looking forward to what will surely be a monumental year to come!

Byron Newton - Band Co-ordinator

## Musings from Brownie: "E"?

And so, another year has begun, a year filled with challenges and hopes, together with yet another North Island contest. Still, our turn will come. Actually it will be quite novel for some bands to attend two contests in a row. There's one thing I appreciate with the arrival of the New Year – it means that Christmas is well and truly over and the carol books can be thankfully returned to the band library. And no, I didn't get to hear "Jingle Bells" played on bagpipes this year as they changed their tune and replaced it with "We wish you a merry Christmas". The first verse wasn't too bad, but then they "upped" the tempo for the second – words actually fail me.

There've been other changes too. I've actually been receiving emails and they've been largely positive. One was from an old mate living in Australia who had been sent a bundle of *The Mouthpiece*. He wanted to know, among other things, why we were still using "hard copy" and not publishing electronically. He stated that bands on both sides of the Tasman either had their own e-magazines, websites, or both and surely it was time for *The Mouthpiece* to be published electronically as well. This is not the first time I've been questioned about this. In fact it's been the most consistent question I've received since I started writing for *The Mouthpiece*. I don't have an answer but I do have a number of questions myself, so here we go.

I've always been concerned about the "time delay" from the writing of an article until it is available to bands people to read. And, if they wanted to challenge something I'd written, it

would take even longer for me to reply.

To give you an example, this article is due to be published in our February edition of *The Mouthpiece* but I'm actually writing it in January – the 14th to be exact. The deadline for the copy is tomorrow. Now the deadline for the March edition will be about 15 February. Sometimes an edition doesn't reach readers until after that deadline has passed. If that happens with, say, the February edition, then I won't get any "feedback" on my article in February until after I've written my March article. So the earliest I can address that "feedback" is in the April edition. But I must be fair to Helen, as she has improved things and now she normally manages to get each edition out before the next "deadline" is due.

But if there is a delay with the publishing of *The Mouthpiece* things can become dated, which is not a good look. I am always very aware of this and often will refrain from including current material that could become dated. Take a report on Anzac Day celebrations. This would be written up and submitted prior to the deadline in May, and would not appear any earlier than the June edition.

Before we get into the technicalities of transporting *The Mouthpiece* to the web, I must confess my lack of knowledge on the subject. I may be entirely wrong but I can still see a number of advantages in doing so. If the magazine was published on the web wouldn't it be quicker? There would be no handling of bundled copies plus contending with "snail mail". Would bands and supporters still have to pay subscriptions as we do at the moment?

With no "hard copy" magazines, I can't see where the cost would be.

Obviously before any major change could be made to *The Mouthpiece*, our advertisers would need to be consulted. I could be wrong, but if *The Mouthpiece* could be viewed by anyone, on say the BBANZ website, isn't it likely that more people would have the opportunity to view it? In other words, wouldn't our advertisers get a "bigger bang for their bucks" than they are currently receiving? With such a change, we might manage to pick up some more advertisers and further reduce costs.

One area I'm not up to date with is "formatting" of the magazine for printing. This might sound strange to those who remember my father as a provincial newspaper editor, but times have changed and so has publishing. As I understand it, isn't each edition of *The Mouthpiece* formatted before it goes to the publisher? Why then couldn't it just be posted onto the Association's website instead?

Having *The Mouthpiece* available on the web, I am certain, will raise its profile. Chances are that other "informed" people will want to be part of it. As well, we are more likely to receive "feedback" when there're only a couple of buttons that need pushing, rather than trying to locate a misplaced hard copy of the magazine. And speaking of hard copies, if you want one, just print one off. But are we likely to save money with such a change? I won't be holding my breath.

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com

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## Impressive Start

Seventy-five of New Zealand's top brass and percussion players have applied for places in the 2017 National Band of New Zealand which is to compete in the World Championships in Kerkrade, the Netherlands, in July 2017.

This is the highest number of applicants in recent years. Particularly impressive are the 23 applicants from Bb Cornet players, seven of whom are previous winners of the Championship cornet section. There are also impressive stats for the Eb basses with 13 applicants, and seven percussionists. Six of the applicants have won our Champion of Champions. The auditioning task for Musical Director, Nigel Weeks, will be immense.

Auditions will be held for approximately 31 brass and four percussion seats over two weekends in late February and early March. The Kerkrade contest rules allow 35 players including percussion. All applicants will be advised of the time, place and date of their audition together with auditioning requirements.

This National Band will be one of the most hotly contested for seats ever. Hopefully it will also be one of the most successful ever.

The format for the World Championships is that on the first day there is a compulsory test piece, which will be a newly commissioned work by the world-recognised Swiss composer Oliver Waespi. On the second day there is a 40 minute own choice programme which must feature a soloist. Most, if not all, the competing bands will play another test piece in their own choice programme. We are endeavouring to commission a new test piece from a prominent composer in memory of Kevin Jarrett for the National Band's own choice programme. Fundraising for that will be independent of fundraising for the tour itself. If you would like to contribute to funding the commission and be recognised in the score for so doing please contact the writer. That commission may also be subsequently used as the A Grade test piece in New Zealand. (It will not be available to bands until the usual contest release date.)

The test piece is judged by one panel of three adjudicators who are screened and the own choice section by another panel of three different adjudicators who are in the open. There will be opportunities for New Zealanders to hear the band as it prepares for the world contest. It will give concerts in the cities where it has training camps.

It would be nice if the National Band had a similar profile to our All Blacks as Brownie suggested a couple of *Mouthpieces* ago. That is highly unlikely but we are working on obtaining a higher profile for the band and banding than in the recent past with the possibility of a documentary being made of the tour including the audition process. (Subject to funding – of course.)

Kevin Dell – Co-Manager of the National Band

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or call in on Mondays and Thursdays at 7:30pm  
106 Leith Street Dunedin



## The Youth Today

*Executive committee member Jeff Mulraney continues his interviews with up-and-coming young brass musicians. In this issue he interviews 17-year-old Dominic Jacquemand from New Plymouth.*

*First of all congratulations on being selected as Principal Percussionist for the 2016 National Youth Brass Band. What was your first musical experience?*

Dom: The musical experience that I can remember is playing drums at a music centre in New Plymouth.

*How did you first become interested in learning percussion?*

Dom: I played drums throughout school and got into percussion through the local brass band (Devon Hotel New Plymouth Brass Band) after going to one of their concerts.

*Does playing an instrument run in the family?*

Dom: Yeah, my Dad plays trumpet and my younger sister plays piano.

*Do you play any other instruments?*

Dom: No – just percussion.

*What is your favourite style of music?*

Dom: I really like contemporary classical music, minimalism especially.

*Many who play the drum kit can't read music. Do you see this as an important skill to have?*

Dom: Absolutely. There are many drummers who can't read sheet music and it drastically reduces the stuff they can play. If you can't read (music) you can't play in orchestras or brass bands or anything like that.

*Can you explain how you go about your practice?*

Dom: Because there are so many percussion instruments, it can be difficult to pay enough attention to each. Lately I've been playing a lot of marimba. I start with scales and exercises and move onto pieces when I am bored with that, which can happen pretty quickly!

*For those who are not aware of the range of percussion instruments played in a brass band, could you list some of the instruments you are expected to play?*

Dom: A few of the instruments I play in brass bands are the marimba, the xylophone, the vibraphone, tambourine, timpani, bass drum, tubular bells and of course the triangle.

*As a Principal Percussionist, how do you go about organising the set-up and who plays what as regards the other percussionists?*

Dom: Figuring out the set-up and arrangement of the instruments is one of the most important parts of being a percussionist in a band. As Principal, I try to set the instruments up as efficiently as possible, in a way that minimizes running across the stage. Different percussionists have different strengths and different preferred instruments, so I try to divide up the parts in a way that plays to all of our strong points.

*What have been your musical highlights to date?*

Dom: My musical highlights to date are probably being part of the National Youth Brass Band for the past four years, winning the Junior Percussion title at the Brass Band Nationals four times and being a member of the 2015 New Zealand Youth Symphonic winds band.

*You have been in the Secondary Schools' Brass Band and Youth Bands. What have you gained from these experiences?*

Dom: From the National Secondary Schools' Brass Band and National Youth Brass Bands I gained a lot from just playing with like-minded young musicians in really good ensembles, as well as all the knowledge gained from tutors and conductors.

## Are You at Risk of “Trombone Lung?”

All brass and wind players are at risk of “Trombone Lung”. This is a bacterial and/or fungal infection of the airways and lungs. The inhaling of mould and bacteria from your instrument may lead to hypersensitivity pneumonitis (H.P), the allergic lung reaction which can develop into a more serious fibrosis. It is characterized by shortness of breath and coughing.

From experience I know that some brass instrument cases when opened smell like “Tutankhamun’s Tomb”, hopefully not infected with *Cryptococcus* which indeed can, as detailed later, be present.

The causes of this, if you have not already guessed, are instruments and mouthpieces that are not cleaned thoroughly on a regular basis. For brass and reed players the mouthpiece is often the primary culprit. Well-known musicians such as Miles Davis washed their mouthpieces out every time they played their instrument. Some teachers tell their students to rinse out their mouths or brush their teeth before picking up their instruments so as to limit the risk of introducing food material into it. Being in an air conditioned environment can also heighten the risk of mould building up, especially during the times it is turned off.

An article on the Discover scientific website outlined the following case study:

“A sixty-five year old Los Angeles musician who played the saxophone was admitted to hospital with a two week history of shortness of breath and a cough that was occasionally bloody. A culture of his mouthpiece revealed heavy growth of three common household organisms; the fungi *Candida Albicans*, *Candida Famata* and a species of *Cryptococcus*. He needed eighteen months of treatment.”

There are many good websites that deal with brass instrument hygiene and cleaning. Mouthpieces need regular cleaning to avoid, at the least, splitting and infected lips. This is especially important if, as an active musician, you are playing every day.

To avoid upsetting your conductors any more than necessary, don’t clean your instrument out just before a contest as this can affect your tone and intonation. Do not use hot water as this can disturb the crystalline structure of the metal, but it would pay to use a disinfectant suitable for instrument use.

I do not know why trombones get the blame for all of this, but here are some more “Trombone” ailments:

**Trombone elbow:** Usually affecting the left elbow which holds up the instrument. It is a form of repetitive strain injury.

**Trombone shoulder:** Similar to the above but affecting either shoulder.

**Trombonitis:** Swelling of the feet caused by marching and playing the trombone.

**Trombonophobia:** A fear of trombones, usually affecting Drum Majors and some conductors.

**Trombonophilia:** A love of the trombone. Conductors are not usually susceptible to this.

**Trombosis:** A form of stupor, usually affecting orchestral players brought about by counting too many rests.

**Distromboweling:** The ritual act of cleaning your trombone!

I have a schedule for instrument cleaning. If you wish me to email you a copy my email address is [jeffmulraney@yahoo.co.nz](mailto:jeffmulraney@yahoo.co.nz)

Happy cleaning!  
Jeff Mulraney – BBANZ Management Committee



## A Musical Game – “Copycat”

In 2014 I devised a game for my primary school class of brass pupils, inspired by two unrelated but simultaneously occurring situations – a not very talented pupil wanting to be the centre of attention in class, and grappling with teaching the Aural component of the Trinity music exams to a much more talented group who were my first candidates. In a particular piece of music, Finn demanded to be the first to play it, while the rest of the class were to play it after him; and the exam candidates had to be able to answer questions like “What is the interval between the first two notes of this piece?”

So here is the game, which proved an immediate hit when I tried it on my class. My working title was “Follow the Leader”, but it was again Finn who stated firmly that it was called “Copycat”, and he was right, it is a far catchier name. Finn has since given up and gone on to concentrate on his rugby, basketball, cross-country, swimming and probably several other sporting activities at high school, but I owe him a debt of gratitude for goading me into thinking up this game. (Since there is nothing new under the sun, as the saying goes, I have to apologise in advance to anyone who has come up with the same idea or something very similar, but my idea is original in the sense that it came to me independently.)

The basic concept is very simple: someone stands in front of the class and plays a few notes, then the class, as a group or individually, try to play the notes back. There are two basic rules – (1) the first note is always a C and (2) the notes must be easily playable by the class.

I introduce it this way: Phase 1 – As an introductory idea, I play three medium-length notes, letting the class see my fingers as I do it, and they then try to copy me. I do this at least twice.

Phase 2 – I turn my back on the class and play three notes for them to copy (having made sure they remember the first one is a C).

The golden rule is that there is no such thing as too easy! The sequence C-D-C is challenging for some pupils, especially if they are inclined to believe all the notes have to be different. At first, I found I needed to combine the two phases by turning back and repeating the notes facing them after they had one unsuccessful attempt to copy me. An alternative, if one or two of them “get it”, is to get the rest to watch the successful players’ fingers, then try again.

Very soon, the students are demanding a chance to have a turn out front, so this can be used as a competitive reward for getting it right. They probably need to be reminded of rule 2, and have it made clear that showing off how clever they are is not the point of the game.

The game is open to an almost infinite set of variations, depending on the standard of the group. Playing four notes rather than three makes the game surprisingly more difficult. With more advanced pupils, you can introduce concepts such as rhythm and notes of different length, dynamics, and articulations such as accents or staccato.

Some general observations:

The game is best suited to a homogeneous set of instruments in the early stages, or at least all B-flats or all Eflats.

As an educational game, it can be used to improve various musical and listening skills while having fun.

It is best used as a reward at the end of a session, not as something exciting to do at the beginning, which could turn it into a time-wasting distraction.

A goal is to try to make sure even the less able pupils experience some success. While kids enjoy a challenge, and can handle a bit of failure in tackling it, ideally they should end up feeling they have achieved something. As a teacher, you might have to be prepared to be flexible and, (dare I say it) “play it by ear”.

In view of the above, a good motto is “Hasten slowly”. Even small changes in the difficulty level can prove a huge obstacle to some pupils.

Ken Austin  
The Devon Hotel New Plymouth Brass



# Obituary Kevin Third 1959-2015

If I had the skill, I would compose a march and title it *Achilles on the March*. Our band could then play this on the Street Parade at the National Championships in Napier this year. I am sure this would be a fitting salute for our late Drum Major, Kevin Third, for it was in the Bay City some seven years ago that the Achilles legend was born.

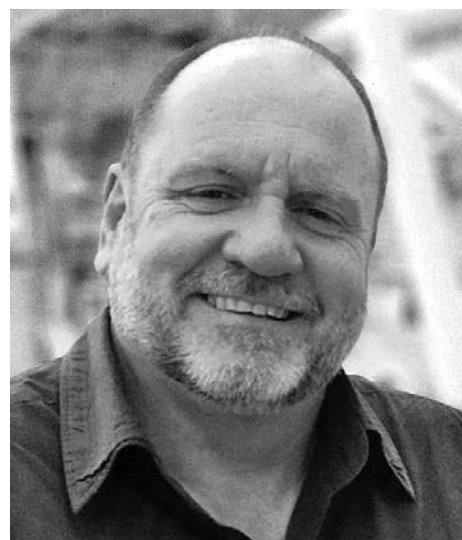
In 2009 our band was gathering at our hotel to go through the usual pre-street parade preparations. Younger members were warming up by kicking a ball around as young people do. Harmless enough fun one would have thought, unless you happen to have a 50-year-old body and the spirit of a teenager, i.e. Kevin Third. Yes, Drum Major Kevin joined the action. Whilst no doubt demonstrating admirable skills, there came a sudden crack, and it was not in the pavement. It was in Kevin's heel. This was serious. This was crippling. This was moonboot territory – that was to come later. Meanwhile we had our leader in serious need of medical attention and only an hour or so to "step-off" time.

Already I was formulating a plan which involved prevailing upon another Drum Major to march twice, but I had not counted on Kevin's tenacity. At his insistence someone within our group bound the damaged region tightly and Kevin announced he would, and could, lead the band on the Street Parade, which he proceeded to do. What a man. It is fair to say that 2009 was not one of Kevin's most successful efforts. His gait was lopsided – even the words of command had a strained quality – but he got us there: a super human effort, indicative of the man's courage, but his pain did not stop there. We had yet to perform on stage and guess who our solo euphonium was? Within a short time of completing the march we were on stage for the Sacred Item and the Test music. Kevin completed the lot, excusably a little sharp from time to time.

This painful experience, not without humour in hindsight, tells us much about Kevin's character. It does not tell us, though, the extent of his contribution to bands and to Papakura in particular. Yes he was Drum Major for most of his nearly 20 years with us and he was on euphonium for all of that time too. But, like the best of bands people throughout New Zealand, Kevin also contributed to training and to administration. He conducted our Junior Band for three years and he was Band President for a long term. Player, Drum Major, conductor and administrator in addition to holding senior appointments in his busy working life, Kevin has made a huge contribution to our band and to our community.

When he accepted the role of president we were emerging from a bad patch and he was very much part of the revival that saw us become a regular contesting band again. He continued his multiple roles for several years including when out of town for long periods. As a senior Housing New Zealand employee, Kevin was sent to Christchurch in 2011 immediately after the earthquakes to work in the emergency housing field. He was there for many weeks, occasionally back home for a weekend (marching practice), and when he finally returned permanently, HNZ disestablished his position. He found another job in Auckland and his loss to the Public Service became a gain to the Anglican Church. Again he had a management role and it seems he had found his niche.

The service for Kevin was held at Christ's Anglican Church in Papakura on Saturday 12 December and the officiating clergy were The Right Reverend Ross Bay, Anglican Bishop of Auckland and The Most Reverend Philip Richardson, Archbishop of the NZ Dioceses. Bands people from the district combined in the traditional manner to provide the music



for the service with Papakura and Howick Bands the nucleus under the batons of Adrian Raven and Luke Christiansen. Riki McDonnell appropriately featured in the euphonium solo *Benedictus* with band accompaniment and Grant Langdon performing the essential flugel horn line. Both were in superb form.

For the recession the band was joined by Kevin's partner, Helen, and his brother to play *Highland Cathedral*. Riki held the solo line in a fitting tribute to Kevin's Scottish heritage from a fellow euphonium player. Thus did the Auckland banding community farewell a staunch and valued member.

Kevin Third was laid to rest that afternoon at a family service at Helvetia Cemetery, Pukekohe. To Helen and family we offer our condolences and our thanks for sharing such a good man with us. For members of Papakura City Brass, Kevin leaves us with many fond memories and the knowledge that National Contests will never be quite the same again.

R.I.P. good friend.

Ian Levien – Life Member BBANZ

## Celebrating 417 Years of Banding

We often lose sight of the amount of time and effort that individual members put in to keeping our bands functioning and making our musical experience an enjoyable and satisfying one. The various skills that may be called upon of band members can range from the obvious musical ones of tutoring through to playing and conducting. However to keep a band functioning and funded also requires people who are prepared to undertake a range of other tasks including organising, management, administration, finance, publicity, maintaining property and instruments along with a music library – to mention just a few.

At our AGM on 7 December 2015, the Rangiora Brass Band was privileged to receive a visit from Helen Lee, National Association Executive Officer, who presented nine members of the band with BBANZ Long Service Awards. Sadly, one of our long service recipients, John Thorne, passed away late in 2015. John was a talented

cornet player and the Rangiora Brass Band was fortunate to have him for five years, after his long service of 58 years to Woolston Brass.

Many of the recipients began playing brass when they were young children, around the age of nine or ten years old. Finding the love and passion for music and brass saw these members continuing to play for most of their lives. Some members even spent time playing for A and B grade bands.

These awards represent the hard work and dedication that these members have given to brass bands in New Zealand. Our young players in the band were taught by a few of these members and they continue to go out of their way to assist the juniors in any way they can. In total, these men have given 417 years of service, 160 of these years to Rangiora Brass. We thank them for their dedicated service.

Colleen Luisetti – PR Officer Rangiora Brass



Congratulation to Eric Hobson, Dave Millar, Andrew Mitchell, Steve Kersey, Dave Thorne, Doug Sowman, Bob Reid and Terry Williams.



## BBANZ – Directory

Postal: PO Box 35288, Shirley, Christchurch 8640  
Website: www.brassbanz.org.nz

**Executive Officer:** Helen Lee  
email: brass@banz.org.nz  
W: 03 960 8829 M: 029 770 4588

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All donations are tax deductible

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### National Youth Brass Band

**Musical Director:** David Bremner, Wellington  
**Manager:** Dr Garry Brown, Wellington.  
rgmbrown@xtra.co.nz M: 022 652 6081

### National Secondary Schools Band

**Musical Director:** Mark Davey, Wellington  
**Manager:** Joe Thomas, Christchurch  
joebbies@gmail.com

### 2016 National Contest in Napier 13 to 17 July

Contact person Murray Warrington  
mwarrington@wtr.co.nz

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
mike.sander@anzcofoods.com

## Upper Hutt Cosmopolitan Club Brass Band

### Vacancy – Musical Director

This active and entertaining band requires a new Musical Director to take up the baton and be part of this friendly community based band.

Currently a C grade band, the band has plans for development within the local community as well as the Brass Banding fraternity.

The band has a solid core of players and is re-establishing a learner group to carry us forward into the future.

Further information please contact the Band's President

Evan Sayer, PO Box 40-112, Upper Hutt  
Telephone : (04) 970-6075  
Email : etsayer@paradise.net.nz

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Rt. Hon. John Key – Patron, ABI Music Ltd, BJ Aldridge (in perpetuity) E Aldridge (in perpetuity), J Aldridge, Auckland Band Association, T and B Bremner, Canterbury Provincial Brass Band Association, G Coomer, T and B Cudby, J Edmondston, RA Hancock, RJ Harris, JB and NC Hollick, DA Johnson, I Levien, AG Lewis, JR McGough, MJ Mellon, Marlborough District Brass, O Melhuish, D Miller, G and C Moseley, JP Musical Instruments, NZ Army Band, PA, B and M Platt, MT Sander, E Sayer, M Smith, J and R Sullivan, Wellington District Brass Band Association, R Young, G and R Yorkstone.

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

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuizen, Rodney Sutton MBE JP, Murray Warrington

### Life Members who have served BBANZ

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



The full 2016 NYBB team: players, tutors, managers, MDs and all, at the band's accommodation in Gisborne, the Manutuke Marae.



Bass trombone Paddy Di Somma leads the winning team following an afternoon of tabloid sports. (One way to rest your lips at a band camp.)



Principal euphonium Luke Spence demonstrates his skill on the Pukaea in readiness for Philip Sparke's composition Pukaea Waiata (Trumpet Song).

“...a beautiful instrument to play,  
and certainly the most economical  
professional level instrument on the  
market.” *Steve Miles* New Zealand National Band



“I’ve been playing the new JP371 Smith-Watkins since late 2015 and can honestly say this is the freest blowing Cornet I have played, especially in the top register. The tuning is great throughout the range. This is a professional Cornet at an intermediate price.”

*Clyde Dixon* NZ National Band, Marlborough District Brass, 4 times New Zealand Cornet Champion, 3 times Champion of Champions



“The quality finish and setup of the new JP377 Sterling EEb Tuba is second to none. The sound is big and round and intonation is easily controlled at all dynamics and in all registers. The valves are great - well machined, and with a quick action. The Tuba blends nicely in both the lighter and heavier orchestral repertoire.” *Nigel Seaton* Woolston Brass, NZ National Band, Christchurch Symphony Orchestra



“I have not played a better Euphonium.” *Riki McDonnell* 14 times New Zealand Euphonium Champion



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NEW ZEALAND

# Mouthpiece

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## The Band Played On...

Members of Leopard Coachlines Canterbury Brass had what could only be described as an interesting Valentine's Day. The band was performing a city council Sunday Bandstand concert in the Botanic Gardens when the city of Christchurch was hit by a magnitude 5.7 earthquake, which struck at 1.13pm and was centered 12 miles away near the suburb of New Brighton.

Trombone player Angela Reimer was playing the line 'nothing really matters' from *Bohemian Rhapsody* when the quake struck. Her claim that the vibrato was entirely natural would be stretching reality. The 'rolling' effects of the quake continued long after the band

finished playing the Queen classic. With true Canterbury stoicism the band took a quick break and then returned under music director Dwayne Bloomfield to perform for the equally determined audience.

Although the members of the band did play down the effects of the latest earthquake, Christchurch has just commemorated the fifth anniversary of the devastating 2011 event which claimed 185 lives, left scores of people injured and thousands of homes destroyed or damaged.

The band is continuing to develop under Dwayne Bloomfield and has an exciting year

ahead. Plans include attending three district contests but due to cost the band will not be at Nationals in Napier. There are also a number of concert opportunities in the near future including a scheduled performance of Dwayne Bloomfield's *7.1* in a combined concert with Christchurch choral group "The Plainsmen". It would be fair to say that the band hopes to complete this performance without any assistance from Mother Nature in terms of extra special effects.

Kevin McMorran  
Leopard Coachlines Canterbury Brass

### Quick Notes

Composer and conductor **Dwayne Bloomfield** of Christchurch will have a very busy Easter weekend as the Chief Adjudicator of the Australian 2016 Yamaha National Band Championships to be held in Gawler, South Australia. Entries have closed for the championships with a total of 39 brass and 12 concert bands entered. The contest starts on Friday 25 March with the brass band Hymn and Test events. On Saturday the brass bands will compete in the Parade of Bands and the concert bands will contest their events. Band events conclude on Sunday with the brass Own Choice and Stage March with Solo and Party events being held on the Monday.

The championships will be live streamed by Tim Kelly and his team at Brassbanned. For more information about the championships visit: [www.facebook.com/AusNationalBandChampionships](http://www.facebook.com/AusNationalBandChampionships)

Congratulations to **Jack Bewley** whose composition *Te Tangi a Wairaka* performed by the 2015 National Secondary Schools' Band and Eastern Bay of Plenty Brass gained him Scholarship in Music. Jack was also recognised as the top Scholarship music student in New Zealand and is about to begin a music degree at Victoria University.

### In this issue we

- We farewell two banding stalwarts,
- Report on the National Youth Band,
- Look ahead to the 2017 National Championships,
- And Brownie muses on our lifeblood.

Happy banding!

## Your SOUNZ

SOUNZ Centre for New Zealand Music, together with the Brass Band Association of New Zealand and CANZ (Composers' Association of New Zealand) is proud to present a new composition prize for works for solo brass instrument.

The competition is open to composers of any age who are New Zealand citizens, or normally resident in New Zealand. The piece is to be written for a brass instrument soloist and can be unaccompanied, or accompanied by keyboard or small ensemble (eg. piano, harp, marimba, string quartet, brass trio) or accompanied by fixed media electronics. The solo instrument must be commonly found in a brass band.

Works must be suitable for the Invitation Slow Melody event at the National Championships. In general terms 'slow melody' can be defined as works of a primarily expressive, singing nature intended to display the performer's cantabile playing and lyrical imagination and should be 3-7 minutes in length. Pieces may have been performed before, but may not have been commissioned, professionally recorded or won other prizes.

The winning composer will receive \$400 cash, have the work performed at the 2016 National Championships and recorded and streamed online, plus one year's membership of CANZ (Composers' Association of New Zealand).

Submissions are accepted via email only to [info@sounz.org.nz](mailto:info@sounz.org.nz). Entries must be received by 9am, Monday 2 May 2016. Late entries will not be accepted. For more information about how to submit your work please contact [info@sounz.org.nz](mailto:info@sounz.org.nz) or see details on the following websites:

SOUNZ Centre for New Zealand Music – [sounz.org.nz](http://sounz.org.nz)

Brass Band Association of New Zealand – [brassbanz.org.nz](http://brassbanz.org.nz)

CANZ Composers' Association of New Zealand – [www.canz.net.nz](http://www.canz.net.nz)



Centre for New Zealand Music Toi te Arapūoru

## Congratulations

In 2015/16 awards for Long Service to the brass band movement in New Zealand were presented to 39 people – totalling 1691 years of service. Our heartiest congratulations to all those who have given so freely of their time to brass banding.

Devon Hotel New Plymouth Brass: Paul Lamb 40 years, Peter Martin 31 years and Craig Overton 25 years

Gisborne Civic Band: David Cochrane 65 years, Doug Cooper 61 years and Judith Livingston 48 years

Hamilton City Brass: Sue Reid 50 years and Malcolm Barr 25 years

Levin & District Brass: Colin Honey 60 years, Blue Caldwell 60 years, Louise Fenn and David Miller 25 years

Motueka Brass: Ross Hall 32 years

Nelson City Brass: Chris Lawton and Robert Boodee 50 years

New Brighton Silver Band: Keith Stamler 35 years

Palmerston North Brass: Peter Hales 28 years

Rangiora Brass: Bob Reid 61 years, John Thorne (posthumously) 58 years, Doug Sowman 55 years, Eric Hobson 49 years, David Millar 47 years, Dave Thorne 42 years, Andrew Mitchell 41 years and Stephen Kersey 38 years.

Te Awamutu Brass: Michelle Robertson and Pauline Allen 35 years, John Pye and Colin Robertson 30 years.

Trust Porirua City Brass: Kelvin Paris 67 years, Geoff Warren 45 years and Karen Dyer 35 years

Whangarei District Brass: William Harris 64 years, Donald Morris 55 years, Frank Lundberg 50 years, Dennis Lee 46 years, Michael Austin 46 years, Victor Baughen 27 years and Sharon Lundberg 25 years.



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# The Youth Today

Executive committee member Jeff Mulraney continues his interviews with up-and-coming young brass musicians. In this issue he interviews 15-year-old Mollie Cornfield from Auckland.

Firstly congratulations on being selected for the 2016 National Youth band on cornet at such a young age.

*What was your first musical experience?*

I constantly whistled as a toddler and heard my family members practising. Soon after starting the trumpet at nine, I went along to North Shore Youth Brass Band which I still attend.

*Describe how musical ability runs through your family.*

My parents and my three siblings all play instruments, my brother and I being the only brass players. We both play in North Shore Brass together and have been a part of National Secondary Schools' Brass Band and the National Youth Brass Band. My great, great, great grandad was the founder and first conductor of the Silkstone Brass Band in Yorkshire in 1861.

*What was your first musical instrument?*

I first started learning the piano for a few years and then the recorder. I gladly moved on to the trumpet and eventually the cornet.

*What have been your musical highlights?*

Getting into the National Secondary Schools' Brass Band and the National Youth Brass Band. Also competing for my first Nationals last year and becoming the Under 15 cornet Champion.

*What have you gained from being a member of the Secondary School and Youth Band?*

It was my first experience playing in such good bands surrounded by talented young players with the same passion. I gained the thrill of playing at a high level and inspiration to work hard. Also many friends and memories that I'll never forget.

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

I think regional youth camps are a great way to make playing in bands fun and sociable. I also think that it's great having experienced players playing alongside the younger ones in youth bands as it provides support and inspiration for them. I know it did for me!

*Who or what has been your biggest source of inspiration?*

My teacher Kay Mackenzie, who's guided and motivated me from the beginning and my Youth Band conductor Ken Cant who's always pushed me to be a better player.

*What does the future hold for you?*

I'm gonna keep on playing in all my bands and work hard to hopefully get a place in the NSSBB and NYBB again.

## Quick fire round

*What type of music do you listen to the most?* I like all different types of music but I have a soft spot for jazz.

*Other interests?* I do a bit of dancing and love swimming in the sea and spending time with family and friends.

*Favourite food?* Rare steak

*Favourite place?* The beach

*Favourite colour?* Red

*Favourite animal?* Dog

*For the more technical amongst us; what make of instrument do you play and what mouthpiece do you use?* Besson Prestige Cornet and Alliance mouthpiece.



## A note from our President



At the end of January I attended the final concert of the 2016 National Youth Band and the awards dinner which followed. Once again the band delivered the high musical standard that is now expected from this group of brilliant young musicians, with concert attendees being wowed by the performances. Congratulations to all involved especially the musical director David Bremner, section tutors and the management team which spent many hours since the previous youth band bringing it together. Special thanks to Dr Garry Brown who completed his three year tenure as the band's manager. The manager's role has been taken on by Mike Ford, who has been a regular tutor and member of the band's management team for some years.

Facebook has been alive with the school examination results from 2015 and I would like to congratulate all those who achieved the academic results that they had been working towards. Many of these results have been truly outstanding. For some time now I have received various articles and research results from a number of international academic institutions recommending that all children receive music lessons and describing the benefits gained from such lessons. Benefits range from improved physical fitness, enhanced self-esteem, greater self-confidence, to raising the IQ level of those participating and many more qualities we would like to see our children gaining during their years of learning.

While we manage to fund the various youth activities through participant contributions and grants from the various supporting charitable and gaming trusts I keep wondering how much more we could achieve with the support of a serious funder within the performing arts.

Evan Sayer – President  
Brass Band Association of New Zealand

## What's On?

### Sunday 6 March

*Sunday Bandstand* 12.30pm – 2.00pm  
Addington Brass at the Central Lawn,  
Christchurch Botanic Gardens

The Sumner Silver Band at Scarborough  
Park, Sumner

*Brass at the Falls* 2016 3.00pm  
Waitakere Auckland Brass at Falls Park,  
Henderson, Auckland

### Monday 7 March

*Morning Melodies* with North Shore Brass  
11.00am Bruce Mason Centre

### Sunday 13 March

*Sunday Bandstand* 12.30pm – 2.00pm  
Stedfast Brass at the Central Lawn,  
Christchurch Botanic Gardens

Leopard Coachlines Canterbury Brass at  
Scarborough Park, Sumner

*Brass at the Falls* 2016 3.00pm  
Royal NZ Artillery Band at Falls Park,  
Henderson, Auckland

North Shore Brass in concert 2.00pm Castor  
Bay, Auckland

### Wednesday 16 March

Announcement of the test music for the  
National Contest and release of entry forms.

### Friday 18 to Sunday 20 March

Youth Camp organised by the Auckland  
Bands Association at Camp Maynard,  
Paremoremo. See [www.aucklandbands.com](http://www.aucklandbands.com)  
for more details.

### Sunday 20 March

*Sunday Bandstand* 12.30pm – 2.00pm  
Woolston Brass at the Central Lawn,  
Christchurch Botanic Gardens

Caledonian Society Pipe Bands at  
Scarborough Park, Sumner

11.00am – 12.30pm the Sumner Silver Band  
at the Allendale Fete

*Brass at the Falls* 2016 3.00pm  
Royal NZ Air Force Band, Base Auckland at  
Falls Park, Henderson, Auckland

### Sunday 27 March

*Sunday Bandstand* 12.30pm – 2.00pm  
Caledonian Society Pipe Bands at the  
Central Lawn, Christchurch Botanic  
Gardens

Woolston Brass Academy (Junior Band

and Concert Brass) at Scarborough Park,  
Sumner

### Saturday 9 and Sunday 10 April

Combined regional band contest for the  
Central Districts and Wellington Band  
Associations in Feilding.

Otago Southland Brass Band Association  
(OSBBA) provincial contest in Dunedin.

### Sunday 8 May

*Mother's Day Concert* presented by  
Whangarei District Brass, 2.00pm at Forum  
North

*Mother's Day Concert* presented by North  
Shore Brass, 2.30pm at Birkenhead College

### Sunday 15 May

Closing date for entries to the National  
Contest.

### Saturday 4 to Monday 6 June

Nelson Marlborough West Coast Brass  
Band Association district contest in  
Blenheim.

\*\* Any activities happening in your  
community this year? Let people know by  
sending details to the editor at [brass@banz.org.nz](mailto:brass@banz.org.nz).

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# Obituary

## Barry Cope

It is with great sadness that the Cambridge Brass Band reports the passing of stalwart Bass player Barry ('the man with the grey pony tail') Cope. Barry died at his home and was farewelled at a Memorial Service in early February.

Barry played music throughout his life having learned the cornet at age seven. During his career he played with a number of brass bands including Hamilton and Thames before joining Cambridge in 1997. He was an essential part of the Cambridge Brass Band's renaissance in the early 2000s when membership increased from a nadir of nine to the current playing strength of over 30. He was a member of the band that won the National D Grade competition in Auckland in 2011 and again in Timaru the following year to secure promotion to C Grade for the first time in over 20 years. Barry was made a Life Member of the Cambridge Brass Band in 2015.

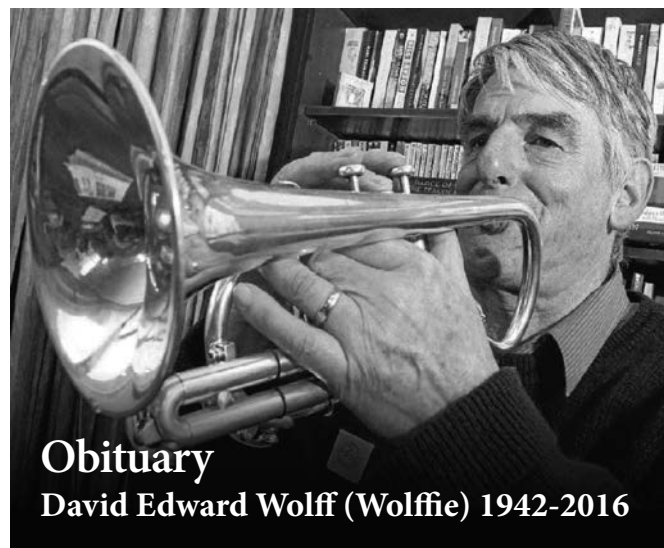
Known throughout the banding world as something of an eccentric, Barry was remembered by those attending the Memorial Service as an inspiring teacher who led his Huntly College pupils on the first school group transit of the Southern Alps; a brilliant research chemist who had the misfortune to contract a retrovirus that so severely damaged his central nervous system that he had to learn to walk and talk again, and never fully recovered from the associated ME; a treasured member of the Youth Hostel Association where some of his work on remote huts is only now being replaced after half a century; an active member of advocacy groups such as Grey Power, the Electricity Consumers' Association, the Campaign Against Foreign Capital in Aotearoa (CAFCA); a community advocate who participated in lively, meticulously researched debates with Hamilton City Councillors on all manner of topics especially those that affected the elderly and less fortunate members of our community – described by the Mayor's representative as 'an activist who advocated'; a treasured member of the Historical Society who was much more precise (although perhaps longer-winded) than Google; a competent spelunker (caver) who provided running commentary on the underground rock formations being traversed; a learned philosopher within the Hamilton Society of Friends (Quakers), the Theosophical Society, the Waikato Inter-Faith Council, the Buddhist Temple, the 'Touched by an Angel' Ministries, and a range of community initiatives aimed at reducing domestic violence and interpersonal conflict; a founding and passionate member of the Greens and Values political parties; and an enthusiastic, if somewhat theoretical, Scottish country dancer where the beat of the music did not necessarily transfer to the steps of the measures that were being danced.

In all of these pursuits Barry was supported by daily visits to the Hamilton Public Library reference section. He caught the same bus each day and 'his' bus driver spoke of invariably having to wait just a little for Barry to catch the bus as he either fed the last of his 14 cats, or needed something else in his trusty backpack when he had suddenly remembered another meeting that he had to attend that day. Barry's neighbours remembered him as a caring tutor for their children and a lively guest for dinner parties where his encyclopaedic knowledge of obscure facts about obscure events was legendary. He was the most treasured member of any quiz team and loved to share his knowledge with anyone who would listen.

Barry Cope was a 'gentle man and a gentleman' who will be missed in many different ways by all those who knew him in his various endeavours to leave the world a little better for his life.

*Valē, Barry.*

Paul Murphy, Secretary – Cambridge Brass Band



# Obituary

## David Edward Wolff (Wolffie) 1942-2016

The death has occurred in Timaru of David Wolff, a talented and well known brass bandsman, teacher and musical director. Many personal messages were received from members of the brass band movement throughout New Zealand and a very large complement of bands people from many parts of the country gathered to form a 50-strong band to farewell David at St. Thomas' Church on 19 January.

David commenced his brass band musical career as an 11 year-old, playing in the Waimataitai school band, and then progressed to the Timaru Boys' High school band. At the age of 15 he became a member of the Timaru Municipal Senior Band. David was a member of the first National Youth Band in 1959 and 1960. In 1965 he departed for Wanganui and became a member of the Wanganui Garrison Band until 1974 when he moved to Auckland where he conducted Howick Band for ten years.

Upon his return to Timaru David re-joined the Timaru Municipal Band and was the musical director and drum major until 2005. During this time David introduced annual band concerts to the South Canterbury community, including "Variety and Brass" in the Theatre Royal and "Cathedral and Brass" in St. Marys Church. Under his leadership the band was invited to participate in the 1993 Chingay New Year procession in Singapore. David was the musical director for many musicals presented by the Musical Comedy section of the South Canterbury Drama League.

As an itinerant music teacher in South Canterbury region he tutored and developed the Waimataitai School Band, the Timaru Boys' High school band, the Timaru Municipal Junior band and the South Canterbury Primary Schools' Orchestra, and in 2010 he established the Grantlea Downs school band.

Young musicians liked David and his teaching style very much and they responded well to him.

David's work with young musicians was acknowledged with an award from the New Zealand Army Band. He was presented with a Certificate of Merit from the Brass Band Association of New Zealand for his services to banding in New Zealand. His work in his local community was also acknowledged with the receipt of a Timaru District Citizens award.

David was also a well-known model railway enthusiast. He had a huge collection of working models all carefully hand built with imagination and flair. Model railway lovers travelled from other centres to view David's work.

During his tenure with the Timaru Municipal Band, David Wolff was the public face of our band and was respected and admired. He will be missed in banding circles for his knowledge and friendly disposition. David is survived by his wife Jill, daughter Joss, and son Tim and their families.

Des Kearns Q.S.M.

Executive member Alpine Energy Timaru.



YOUR INVITATION TO

# Join Wellington Brass Band at the 2016 British Open Brass Band Championships

## See Wellington take on the cream of the British bands.

The Wellington Brass band, current NZ and Australian national champions, have been invited to attend the British Open in Birmingham, 10 September 2016.

The tour is arranged and this is your chance to support them and experience the best vie for the coveted prize, including famous names such as Black Dyke, Grimethorpe Colliery, Cory, Brighthouse and Rastrick, Fodens, and Faireys, Travel options are flexible - travel over with the band on 2nd Sept and back on 12th or extend your stay. If you are already over there we can look after you for a few days at the Open.

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# A Camp of Two Halves

In January the National Youth Brass Band got together in Havelock North for a week of intense but fun music-making culminating in a series of concerts entitled “A Game of Two Halves”.

The 35 members of the band travelled from around the country and arrived fresh-faced and eager at Hereworth School for Boys in Havelock North to begin rehearsing with David Bremner, our conductor. Luckily for us Havelock North turned on the sunshine and we were treated to scorching temperatures all week! Hereworth School was a great place to stay with great facilities, excellent food and an extremely friendly school cat that made us all feel very welcome. The local swimming pool was conveniently just down the road, which allowed us some respite from the heat in the cool water.

With only a few days to prepare our programme we had to be switched on from the beginning, but Dave and the tutors Buzz Newton, Mark Davey, Kristy Rowe, Mark Carter, Grant Myhill, Leigh Martin, Alan Spence and Mike Ford soon whipped us into shape. We gained so much knowledge and experience from them in our sectionals and during full band rehearsal. David’s sense of humour was also a perfect fit, keeping rehearsals interesting and focused, with a few good laughs added in. As the band got more comfortable there was even time for a great tabloid sports afternoon in the sun, as well as the annual quiz night, which the Bass section somehow managed to take out again!

After our four days relaxing at Hereworth things got serious as we embarked on our concert tour of Gisborne, Whakatane, Taupo and Napier. Our guest soloist was the phenomenal Phillip Johnston, who wowed the audiences and the band with his astounding skills and huge sound on the Eb bass. Our first stop was the historic and beautiful Manutuke Marae outside Gisborne, where we would stay overnight. This was a great experience for all of the band, especially those of us who had never stayed on a Marae before. After being welcomed on to the Marae by a formal Powhiri we made our way to St Andrew’s Church in Gisborne for our first concert.

The theme for the concerts was a game of two halves. The first half showcased traditional brass band music such as a test piece, *Essence of Time* by Peter Graham, whereas the more informal second half had a Latin-inspired laidback flair which allowed us to have some fun and put on our dancing shoes! Fortunately

we had a resident Colombian, Augusto, in the band to give us some tips. We drew a good crowd in Gisborne, as we did for all our concerts, in part thanks to our resident buskers, the Brass Bandits.

From there we moved to Whakatane, which is the hometown of six members of the band. Another large crowd (hopefully) enjoyed a great concert before we went to Awakeri Hot Springs to relax. In all the venues we were provided with delicious meals by the local bands, an essential part of any concert.

The bus trip to Taupo was noticeably quieter as the windy roads took their toll, but another swim this time in the lake soon re-energised us. After our third concert of the tour at the Great Lakes Centre we returned to good old Hereworth School and finished off our concert tour triumphantly in Napier the next day. After one more night at Hereworth we all returned to our regular lives after a phenomenal week.

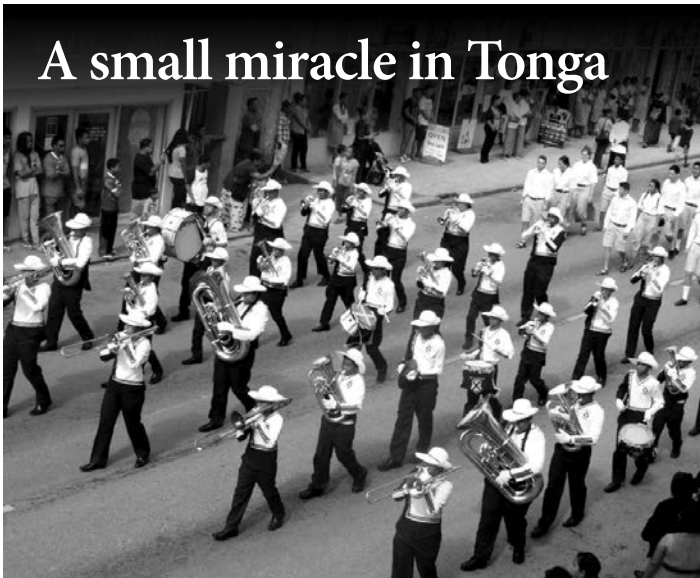
A big thanks to David, Phil and all the tutors and our fantastic bus driver Fidz. And a special shout out must go to the camp manager, Garry Brown, who finished his time as camp manager this year. All in all it was a great week of music-making that we all thoroughly enjoyed.

Dominic Jacquemard  
Principal Percussionist – 2016 NYB



David Bremner and Phil Johnston with the 2016 NYB

## A small miracle in Tonga



Brass bands are big in Tonga! That will not be news to many New Zealand band members and supporters, and especially any who have been following the annual Secondary Schools' Brass Band Contest in the capital Nuku'alofa. The morale of schools in Tonga is greatly bound up with their bands, and school pride often rests on their band as well as their rugby team.

Here's a story of a small miracle that's happening in one school, St Andrew's High School, in Nuku'alofa. It's a small school (c 500 boys and girls), and their brass band was only set up in the mid-2000s. For some years it flourished under some good leadership, but people moved on, and it fell on hard times. Finally in 2013 there was no-one left to lead the band, and standards fell through the floor.

My wife and I have been volunteering at St Andrew's since 2010, working on infrastructure and school leadership, and during this time we observed the demise of the band. But in 2014 we were able to raise funds from many individual supporters to send a talented cornet player and former student of the school, Kaveinga Vaka, to Wellington for a year and to arrange training for him which was not available in Tonga.

We arranged for him to spend 2014 in the music department at Onslow College, and to take private lessons in theory and cornet. He was fortunate to have NZSO trumpeter Mark Carter as his cornet teacher, and he also sang with the Orpheus Choir in such great works as *Beethoven's 9<sup>th</sup>* and *Carmina Burana*.

Last year Kaveinga returned to Tonga and to St Andrew's, and we saw the miracle take place. We arrived for our three months of work at St Andrew's to find that the band had entered the Secondary Schools' Contest for the first time, in the B grade. Three days after that, they took first place in the hymn section and second overall. Many new young players were in the band, a new uniform was designed and donated, and the band was reborn.

All this was achieved using old and often faulty instruments, and many borrowed from other local bands. Now the band is on its feet again, it's time to look at this problem. Like many in Tonga, the school operates close to the line financially, on a ridiculously small annual budget of approximately \$350,000.

Our efforts to raise funds for new instruments from charities have been knocked back, so we would like to ask for help from band supporters throughout New Zealand.

If you have instruments in good working condition that you could donate to St Andrew's, preferably with cases, we would be delighted to hear from you. We need all instruments, but particularly tenor horns, euphoniums, baritones and basses. We can arrange pick-up centres in Christchurch, Wellington and Auckland, but could probably pick up from other centres if necessary. Shipping is already arranged.

Please contact us at [tipping@xtra.co.nz](mailto:tipping@xtra.co.nz), or phone 03 304 8920.

Simon Tipping  
Founding Trustee, Hornsby Pacific Education Trust

## Concert Review

Remarkable things do happen. One such is that every year some of the best young players in the country get together to form the National Youth Brass Band of New Zealand and after a paltry four days rehearsal give performances at the level of some of our better A Grade bands. This year was no exception. I had the pleasure of hearing the 2016 National Youth Brass Band at its first public performance for the year, in Gisborne, in a concert appropriately entitled "Game of Two Halves."

Musical Director David Bremner had selected a well-balanced programme which featured some traditional brass band repertoire in the first half and some Latin flavoured repertoire in the second. Then he moulded this talented group of young players into a very polished band and shaped them into a most pleasing musical entity. The band was well led by Principal Cornet Kieran Smith.

The first half began with *Intrada ein Feste Burg*, J.S. Bach arr. Ray Farr followed by *Pukaea Waiata*, written for the 2014 Secondary Schools' Band by Philip Sparke. The major work for the band was *The Essence of Time* by Peter Graham. From the very beginning the band demonstrated very good tone and felt very secure. I was particularly impressed by *Intrada ein Feste Burg* and *Essence of Time*. In all the pieces the band was tight.

The second half featured Latin style music such as *Children of Sanchez*, Chuck Mangione; *Malaguena*, Ernesto Lecuona, arr. Mark Freeh and *La Fiesta*, Chick Corea, arr. Philip Harper. Here the band let its hair down a bit but not at the expense of the music. True, the balance was not quite as good as the first half and the band was a little less tight but that had more to do with a difficult acoustic and the band being in a different formation. The standard throughout the programme was excellent with only minor inaccurate intonation some of which would undoubtedly be a result of first night nerves.

Guest artist Phillip Johnston, soloist in *Rule Britannia*, *Peace* and *Czardas*, is beyond remarkable. His standard of performance on E flat Bass would be unlikely to be equalled by any other tuba player in the world. A number of the members of the band were also featured as stand-up soloists during the concert. All played very well. Two in particular stood out for me on the night, namely Dale Hounsome-Vale and Nick Garrett.

At the conclusion the band received a deserved standing ovation from a near capacity audience in St. Andrews Church. Included in the audience was the Mayor of Gisborne, Meng Foon, (incidentally the longest continuous serving mayor in the country). He was moved to write to the Gisborne Herald extolling the virtues of the band.

Congratulations to all involved in a great night of brass band entertainment. If you get the opportunity to hear our National Youth Brass Band in the future you will be thrilled by the standards it achieves.

Kevin Dell  
Life Member BBANZ

Letter to the Editor printed in the *Whakatane Beacon*  
Tuesday 26 January.

### Youth Band delivers night of brilliance

A standing ovation and encore rounded off a night of sheer brilliance by the 2016 National Youth Brass Band on Thursday night at the Whakatane Little Theatre.

The varied programme showcased New Zealand's top brass musicians and we couldn't have been prouder of the eight young people who hail from our own Eastern BOP Brass Band. Clarke, Lachlan and Luke Spence, Jack Bewley, Leo Read, James Manktelow, Sariah Ratford and Callum Mallett, we are very proud of you, all you have accomplished and the standards you have reached.

Thank you to our Eastern BOP Brass Band for hosting the National Youth Band so that we could all have a night to remember. It met and then exceeded our expectations. What a treat to have New Zealand's best performing in our region.

Linda Bonne (Mayor) and Judy Turner (Deputy Mayor)

Letter to the Editor printed in the *Gisborne Herald*  
Wednesday 27 January.

### **Band blew our socks off**

Our community was treated to exceptional talent the other night at St Andrew's Church. The National Youth Brass Band came to town and blew our socks off.

This all came about because Thea's (nee Brown) brother is the manager, Garry, and it had all started over a cup of water and tea at their home.

"Can we do it?"

"Of course," I said, and many have helped along the way.

So my thanks goes to the Botting family, especially Thea and Andrew, Manatuke Marae, Doug, Chris Grant, Jimmy and the many volunteers who came and helped to make this event successful. And a great turnout from the Gisborne community.

Maybe a thought for some of you who live here and have close contacts for more events like this.

Meng Foon, Mayor

## **Musings from Brownie: Our Lifeblood**

Recently I was asked a rather interesting question and have been struggling since to find a suitable answer. The question is – "how does the brass band movement teach its beginners?" The obvious answer is – "carefully". But how well trained are those who undertake this task? I'm the first to agree that we have some very good teachers and motivators. But what about the rest who are "filling in" or "trying to keep things together" but "doing their best"? Is "doing your best" good enough for the future of our movement? In no way am I blaming these enthusiastic brass teachers that we have for any shortfalls within our system. Without them our situation would be dire and even sadder. I use the term "sad" for a reason.

Fifty years ago we had something like 80 D Grade bands, but today barely 20. Also every boys' high school worth their salt had a brass band which was part of the then school cadets system. How many schools can still boast a brass band? Both of these idioms were the "foundation" of banding as we knew it. And banding is similar to many other pursuits – one starts at the bottom and works one's way up. After all, how many learners have started off in A Grade bands?

To be fair, during the 50 years in question there has been a positive move made by the school system with the introduction of itinerant music teachers. But how successful has this been for our movement? How many of these "brass" teachers have actively encouraged their pupils to join brass bands? In fact some I know actively discouraged their involvement. And these are the "qualified" teachers who are trained to teach beginners.

But getting back to the learners making their way through the early stages of what hopefully will be a lifelong involvement – it sounds good, doesn't it? How many of these learners will drop out because they're not being properly taught? Gone are the days when the answer – "but they weren't really interested", suffices. I remember spending years at A Grade level trying to repair faults I had acquired as a learner. Many a time I asked myself why this was happening, and

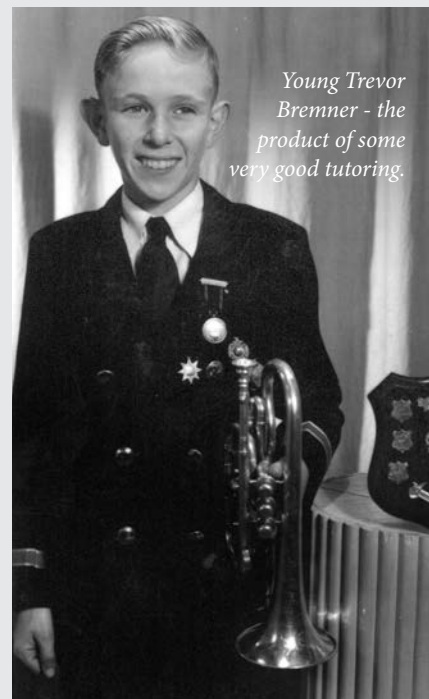
was it worth persevering with. Obviously for the "health" of our movement we must actively retain our learners, more so now than we did in yesteryear.

During my journey over the years in brass bands I have learnt many things. And, the most important fact is how vast the field of brass really is. It is impossible for any one person to be a complete expert across the entire genre. Although when I was young and brash, it didn't seem to be a problem.

Much of my musical education occurred before the advent of the computer as we know it. In the early 1980s, when my then wife was a student at McGill University in Montreal, their musical library was massive, and I spent a great deal of my time wading through hundreds of theses and dissertations on brass from the entire North American continent. This was quite an eye opener at that time for someone from New Zealand. But it was an education as well. These papers had been written by students completing either their Masters or PhD qualifications. In my mind there were some very good presentations, but there were also some rather poor attempts. I found that the spread was far greater than I had imagined.

Nowadays we are faced with an even greater quandary – the Web. I say this because the students above had already completed a number of years study, whereas much of what is on the web is lacking in this respect. Therefore the question I ask is – "is it beneficial for our movement's mentors or pupils to obtain advice from the web"? And how do we know if it's good or bad advice? After all, there are no short cuts to replace honest practise.

There's another rather interesting procedure which occurs when a group of learners is introduced to brass instruments. Often what they're going to learn is determined by what instruments are available. There are also other considerations – she's a tall girl – Bass. He's got long arms – Trombone, and so on. At least we can be thankful to our forefathers in that our valve instruments have a common fingering scale.



*Young Trevor Bremner - the product of some very good tutoring.*

Another question I've found of interest is – "how much music theory should one teach learners"? I know from my experiences training D Grade bands, that theory of music doesn't appear to be very important. It seems that they only want to know what's required for a particular piece of music. Any more and their eyes tend to glaze over.

Can we improve on the teaching of beginners? Yes we can. This constant supply of learners is essential for the continuance of our movement. It is our "lifeblood". Over the next couple of months it is my intention to look into a number of suggestions and to ascertain the possibility of perhaps creating a policy to improve on our standards of teaching. If you have some thoughts on this subject – the more the merrier – let's have a full discussion.

I leave you with this thought: since the 1960s our movement has lost some 50 affiliated bands – that's one band per year!!

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com



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**Manager:** Mike Ford +64 21 708558  
mike.ford@airnz.co.nz

### National Secondary Schools Band

**Musical Director:** Mark Davey, Wellington  
**Manager:** Joe Thomas, Christchurch  
joebbies@gmail.com

### 2016 National Contest in Napier 13 to 17 July

Contact person Murray Warrington  
mwarrington@wtr.co.nz

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
mike.sander@anzcofoods.com

## Educate Us!

Applications are called for from suitably experienced and highly enthusiastic persons who wish to future proof our organisation through education and training.

Due to the retirement of Kevin Dell applications are sought for the role of Director of Education. Suitable candidates should have experience and/or training in teaching or tutoring bands or individuals, experience in planning workshop and training type events, time to reply to individual questions and act as a mentor, availability to travel, be passionate about brass bands and have the ability to seek out innovative answers to education and training questions.

The Director of Education is a volunteer role with all reasonable expenses reimbursed. Administration and funding application support will be provided by the Executive Officer.

Please email a current CV outlining your experience to the BBANZ Office by Friday 21 March 2016.

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### Friends of the National Youth Brass Band:

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

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuizen, Rodney Sutton MBE JP, Murray Warrington

### Life Members who have served BBANZ

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



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## Have you booked your accommodation for the NZ Brass Band Championships in 2017?

As the travel provider of choice for the NZ Brass Band Championship 2017, we are ready and waiting to support all bands with their accommodation bookings. Due to our experience with group travel and our close knit relationships with Wellington suppliers, we can manage everything you need.

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Whether you're hosting a major event or group trip, running an industry conference or taking a music group overseas, Orbit can help take the pressure off. Orbit Groups and Events, will bring your trip or event to life, organising everything from flights and accommodation to catering and guest speakers.



## Champion Brass 2017

Next year's National Contest in Wellington may still be more than a year away, but we are well down the track organising the contest. The Wellington District Brass Band Association plans to ensure that the contest matches the reputation and standard of the last Wellington contest in 2005. That means great venues and the best hospitality we can offer.

Chaired by Mike Sander, the WDBBA has put together a team of enthusiastic organisers with representation from all bands of the WDBBA and each is taking on a portfolio that matches their skills and experience.

The organisers also want to attract as many bands along as possible. WDBBA President Emily Richards and Chairman Mike Sander just happened to be in London in October to attend the National Brass Band Championships of Great Britain (oh and the Rugby World Cup!!) and took the opportunity to talk to as many people as possible, including Phillip Biggs of the *Brass Band Herald*.

Because of the number of bands likely to attend it is really important that bands book accommodation and travel now, and do not leave it until later in the year. To assist with this, the WDBBA has arranged for Orbit Groups & Events from Wellington to assist any band coming here. Using a local agent that knows the city will ensure that bands will have every detail looked after and the bands that get in early can also secure the best accommodation and travel at the right price for them.

The venue for the A and B Grades is the magnificent Michael Fowler Centre. For the C, D and Youth Grades the venue is the Opera House, which is an easy five minutes' walk from the Michael Fowler Centre, with both venues right in the heart of the city.

The Street March route takes bands on a nice easy path along Willis Street, Wellington's premium shopping precinct. On Friday lunchtime, you can expect a very large crowd of people there to cheer the bands along. The solo venue is being negotiated at the moment and we will

report more on this in a later issue, but we have some great venues to choose from. The Junior Champion of Champions, Champion of Champions and Invitation Slow Melody are scheduled to be held in the Grand Hall at Parliament.

Our website is being designed by Martyn Smith and will be online soon at [www.2017.brass.nz](http://www.2017.brass.nz) so keep an eye out for announcements, contest information and more.

All of this requires funding, and we are very pleased to announce the support of the "Absolutely Positively" Wellington City Council (WCC) to make all this happen. Their very generous support includes funding for venues, closing off the streets for the Street March, and funding for marketing and promotions. Mike says the WCC is "Absolutely Positively" right behind the event and in partnership with them, the WDBBA is planning to ensure that the 2017 contest is one to remember.

So in closing we urge you all to get organised and make sure that you are in Wellington for the 2017 National Championships.



Dale Hounscome-Vail winner of the "Best Soloist Award" at the 2016 NYBB



# NEW ZEALAND Mouthpiece

The Official Journal of the Brass Band Association New Zealand  
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## Celebrating a New Band Hall

The members of the Greymouth Municipal Band are celebrating the New Year with the opening of their newly rebuilt Band Hall, after losing their old hall and all its contents when it was destroyed by Cyclone Ita during Easter weekend 2014. Although the hall has been re-built, there are still many items that were lost or damaged that have not been replaced at this stage. Greymouth Municipal Band would like to especially thank those bands and individuals from around New Zealand

for your kind thoughts and donations to help us with this project.

During the official opening of the hall in early December the band also acknowledged the work of building project manager and lead cornet Wayne Russell. His efforts in the rebuild as well as over 40 years of service to the band were honoured with the presentation of Life Membership.



*Wayne Russell proudly accepts his Life Membership certificate from Tony Kokshoorn, the mayor of Grey District Council.*



*All that was left of the band hall after Cyclone Ita hit.*

### In this issue

- The 2017 National Band is announced,
- As is the test music for the National Championships
- We have news from five of our bands,
- And Brownie continues to muse on the training of our players.

Happy banding!



## Letter to the Editor

Over the past few years I have noticed an alarming number of embouchure-related issues with young players across the country, so I make this plea to teachers and educators – it is fantastic that so many young brass players are picking up instruments around the country, but we as teachers need to be very structured and disciplined in the first two years to make sure that these students have the best possible set-up for playing. It's really important that young players are encouraged to have a centred embouchure. Everybody's teeth and lips are different, but once an instrument is selected that fits and suits the player, then the number one focus has to be the embouchure set-up.

Many teachers out there, I am sure, sit next to the student in these first important years of learning. It's very difficult to notice small changes in the embouchure when you are sitting beside them instead of in front of them. When sitting, or standing in front of them, you can see straight away if they are pointing off to one direction or the other, or if their mouthpiece is not centred, not to mention hearing their articulation and sound more clearly than on the side. The problems with an embouchure that is not centred are not really noticed until later in the player's development, when suddenly there are limitations to range, sound and stamina.

Also, make sure the students don't pivot their instrument to get high notes, or for flexibility studies, as it should stay at the same height for all playing. Pivoting the instrument can lead to bad habits such as playing down towards the ground especially when you get tired. Always keep the instrument up, and focus on the air rather than manipulating the instrument to get the notes.

My 'plea' to all teachers out there starting young kids on brass instruments is to make embouchure set-up a priority. Monitor them, and make sure they don't stray away from centre, otherwise we will continue to produce players who will have production issues when they hit their teens. I am sure many teachers out there monitor their students' embouchures, but it is something that we ALL need to be aware of. We owe it to the students to give them the best possible start and future.

David Bremner, Musical Director – National Youth Band of New Zealand

## Band Camp – ABA Style

**All Aboard!** Much like the hustle and bustle of an arrivals hall before any journey, school students arrived brimming with anticipation of the weekend ahead at the Auckland Band Association annual Youth Training Camp, held at Camp Maynard, Albany from 18 to 20 March. This was the fourth consecutive year for the annual camp under the management of Dalewool soprano cornetist, Kay Mackenzie.

**Ticket to Ride:** During the weekend, Musical Directors Billy Middleton and Robert Simpson scouted for players to form an Auckland Representative Band. This is the first step in a three-year plan to run an extensive Youth development programme in the region. The goal of this initiative is to provide young players with a stepping-stone to the National Secondary Schools' Brass Band.

**The cogs and wheels:** The primary goal of the camp is to fire young players with a passion, and to help them reach their full potential. This was the driving force behind having two musical directors. Exposure to two different styles of conducting was an enriching experience. The collaboration of Auckland's brass band community saw top musicians, conductors and teachers from the region impart their wisdom. These tutors were, Grant Langdon (front row cornets), Kate Wright (back row cornets), Steve Foster (horns), Mark Close (trombones), Ken Cant (lower brass) and Jenny Raven (percussion).

**The Final Whistle:** The final concert featured some classic and challenging repertoire in *Radetsky March*, *By the Cool Waters* (second movement of test piece *Indian Summer*), and a lovely setting of hymn tune *Blaenwern*. These were contrasted with two lively and popular numbers *Don't let the sun go down on me* and *Ticket to Ride*.

The standard of the repertoire in terms of having a set piece, march and hymn really lifted player expectations and this has set a new bench-mark for the future of Auckland Youth Development. It is an exciting time ahead for Auckland banding. Check out our Facebook page "Auckland Bands Association" to see our photos!

## A note from our President



With the announcement of the test pieces for the National Contest many of our bands and players will start their contest

preparations in earnest. In the February 2016 edition of the *Brass Band World* magazine (which I have just received courtesy of Ian Levien), international tuba artist and musical director of River City Brass (USA), James Gourlay, contemplates why we bother with brass band contests. He goes on to discuss the many benefits that accrue from the hard work required to compete and makes several salient points as to why we should continue to perform at contests. One notable quote from the article is: "Contesting raises the standard of brass playing to levels that astonish many professional musicians". The second quote, "I didn't want to let the band down and the sense of teamwork engendered, especially at contest time, is actually a life skill". My own take on contests is that they maintain the playing standard of our bands to a level few outside our sector of the performing arts are aware of, let alone appreciate.

I still receive various articles and research on 'why all children should receive music lessons' as the academic and life benefits are just so great. The latest article drawn to my attention shows the results of a study carried out during the last decade of the twentieth century where those studying music were about twice as likely to pass both mathematical and verbal skills tests as opposed to those who didn't. One conclusion is that putting resources into music would assist the skills that our country seems to be so desperate for. It asks: Why study music? It answers that question with the following answers: *Music is Science, Music is Mathematical, Music is a Foreign Language, Music is History, Music is Physical Education and Music is Art.*

Evan Sayer – President  
Brass Band Association of  
New Zealand

## The 2017 National Band of New Zealand

Congratulations to the following players who have been selected to represent New Zealand at the World Music Championships in Kerkrade, the Netherlands, in July 2017. Musical director Nigel Weeks certainly had a very difficult job selecting the final band after listening to over 70 auditions. The band will meet at least four times prior to assembling in July next year and will give public concerts as part of each of their training weekends.

Soprano Cornet:	Kay Mackenzie	Dalewool Auckland Brass
Principal Cornet:	John Lewis	Dalewool Auckland Brass
Tutti Cornets:	Kevin McMorran Kyle Lawson Clyde Dixon Mason Elliot	Leopard Coachlines Canterbury Brass Woolston Brass Marlborough District Brass Hamilton City Brass
Repiano Cornet:	Matthew Stein	Wellington Brass
Second Cornets:	Chris Lawrence Steve Rudhall Rhys McDonnell	Eastern BOP Brass Nelson City Brass Dalewool Auckland Brass
Third Cornets:	Anthony Smith Graham Hickman John Sullivan	Woolston Brass Woolston Brass North Shore Brass
Flugel Horn:	Tyme Marsters	Woolston Brass
Solo Horn:	Mike Ford	Marlborough District Brass
First Horn:	Alice Rudhall	Nelson City Brass
Second Horns:	Bill Vail Sergio Marshall	Leopard Coachlines Canterbury Brass Hamilton City Brass
First Baritone:	Ross Gerritsen	Dalewool Auckland Brass
Second Baritone:	Riki McDonnell	Wellington Brass
First Trombone:	Andrew Yorkstone	Woolston Brass
Second Trombones:	Dale Hounsome-Vail Luke Christiansen	Wellington Brass Waitakere Auckland Brass
Bass Trombone:	Joe Thomas	Waitakere Auckland Brass
Principal Euphonium:	Steve Miles	Woolston Brass
Second Euphonium:	Luke Spence	Wellington Brass
Principal Eb Bass:	Phillip Johnston	Woolston Brass
Second Eb Bases:	Billy Middleton Nick Sharpe	North Shore Brass Marlborough District Brass
Principal BBB Bass:	Sam Pinder	Woolston Brass
Second BBB Bass:	John Mason	Leopard Coachlines Canterbury Brass
Drum Kit:	Cameron Lee	Woolston Brass
Pitched Percussion:	Rachel Thomas	Dalewool Auckland Brass
Timpani:	Murray Hickman	North Shore Brass
Accessory Percussion:	Vaea Peterson	Woolston Brass

## In Memory of KLJ

A campaign is underway to commission a world class test piece in memory of Kevin Jarrett MBE. The piece will be performed by the 2017 National Band at the World Music Championships in Kerkrade and could possibly also be used as a future A Grade test piece. Internationally-renowned composer Peter Graham has been approached to write such a piece.

Graham was born in Lanarkshire, Scotland. He studied at the University of Edinburgh and then undertook postgraduate studies with Edward Gregson at Goldsmiths College, University of London. He holds a PhD in composition. He is currently Professor of Composition at the University of Salford, specialising in arranging and composing for the brass and wind band line-up. His works such as *The Essence of Time*, *Montage*, and *Harrison's Dream* are played regularly in New Zealand at national contests.

Donations are being sought to enable this project to happen with the close off date for donations being 31 August 2016. All donations are tax deductible. Those donating over \$1000 (including syndicates) will have their names recorded on the score.

For further information please contact Kevin Dell kevindell35@gmail.com or 027 431 7803.



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## Letter to the Editor

I am responding to the letter from the president of the Waikato Bay of Plenty Association, Stephen Clayton, in the February issue of *The Mouthpiece*.

He asked the question why there were so few applicants from Auckland for the National Youth Brass Band and the National Secondary Schools Brass Band in 2015 compared with smaller town bands such as Timaru and Whakatane.

As President of the Auckland Bands Association (ABA) I cannot speak for individual members or bands but I acknowledge these low numbers.

However, I can say that we have had good success in encouraging youth involvement across our region. This includes the local ABA Band contest which regularly has four or five entries in our youth section each year, including Takapuna Grammar School Brass, which is the only secondary school brass band that we are aware of regularly competing in brass band events.

We have also held annual youth camps for school aged students in March each year for the past three years under the direction of our excellent youth coordinator Kay Mackenzie. This year the youth camp was held from the 18-20 March at Camp Maynard near Albany. At the camp we heavily promoted the benefits

of further improvements in order to get to the next level (i.e. national representation) with some expert tutors and motivators including musical directors Billy Middleton and Robert Simpson.

From this group we plan to select players to send an Auckland representative band to the Matamata Brass Festival in May. From this and other initiatives I believe there will be an increase in the representation of Auckland-based youth in our national representative bands in the future.

Yours sincerely  
Owen Melhuish  
President, Auckland Bands Association



The ABA youth camp band, directed by Billy Middleton."

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## What's On?

### Saturday 9 and Sunday 10 April

Combined regional band contest for the Central Districts and Wellington Band Associations in Feilding.

Otago Southland Brass Band Association (OSBBA) provincial contest in Dunedin.

### Monday 25 April

**ANZAC Revue Concert**  
St Kilda Brass joins the Dunedin RSA Choir 6.30pm, Dunedin Town Hall.

### Monday 2 May

Closing date for the **SOUNZ** new composition prize for works for solo brass instrument. Submissions are accepted via email only to info@sounz.org.nz and must be received by 9.00am. For more information visit www.sounz.org.nz or www.canz.net.nz or www.brassbanz.org.nz

### Sunday 8 May

**Mother's Day Concert** presented by Whangarei District Brass, 2.00pm at Forum North

**To Mum, with love!** presented by North Shore Brass, 2.30pm at Birkenhead College, 140 Birkdale Road, Auckland.

### Sunday 15 May

Closing date for entries to the National Brass Band Championships. Please visit our National Contest page on our website www.brassbanz.org.nz for details.

Canterbury Provincial Band Association solo competition at Selwyn House School, Christchurch.

### Saturday 4 to Monday 6 June

Nelson Marlborough West Coast Brass Band Association district contest in Blenheim.

### Friday 17 June

Closing date for nominations for the Accompanist and the Administrator of the Year awards. Email brass@banz.org.nz for nomination criteria.

### Wednesday 13 to Sunday 17 July

National Brass Band Championships to be held in Napier. Please visit our National Contest page on our website www.brassbanz.org.nz for details.

### Saturday 3 and Sunday 4 September

Waikato BOP Brass Band Assn regional solo and band contest to be held in Te Awamutu

### Friday 21 to Monday 24 October

Waikato BOP Youth Camp at Tui Ridge, Rotorua. All enquiries or expressions of interest to secretary: stonehavenlodge@xtra.co.nz.

### Tuesday 27 September to Monday 3 October

2016 National Secondary Schools' Brass Band to be held in Christchurch.

### Saturday 5 November

**Annual General Meeting of BBANZ in Auckland**

*\*\* Any activities happening in your community this year? Let people know by sending details to the editor at brass@banz.org.nz.*

## Giving is good for you

There is a wealth of evidence from numerous studies on the health benefits, both mental and physical, of giving. Interestingly it can have a positive effect on the giver as well as the recipient and sometimes on groups or whole communities. The results are similar whether this is a financial contribution or volunteering your time to help a worthy cause.

I have summarised these benefits as five main points.

### Giving makes us feel happy

MRI scans and other clinical studies have shown that giving to charities activates regions in the brain associated with pleasure, social connection and trust.

Scientists have discovered that this act of giving releases endorphins in the brain which produces a positive feeling for the person giving. Some sources call it a "helper's high".

### Giving is good for our health

Various clinical studies have concluded that giving can have health benefits, particularly in the elderly and those with chronic illnesses. A number of studies have concluded that giving support and practical help to others significantly lowers the risk of dying over a five year period. Apparently it has the effect of decreasing stress and this has the physiological effect of lowering one's blood pressure.

### Giving promotes cooperation and social connection

The biblical maxim "give and you shall receive" certainly comes to the fore according to a number of sociological studies which have suggested that when you give to others either directly or indirectly you will be rewarded at some future time. The links to others created by giving strengthens our social interactions and brings people, groups and communities closer together. This in turn, promotes mental and physical health.

### Giving evokes gratitude

The gratitude received from giving and receiving can have health and social benefits particularly as it relates to feeling better about oneself, even to the extent that it can promote exercise and optimism! It has definite benefits when applied to people close to you such as a close friend or romantic partner by strengthening the sense of connection with that person.

### Giving is contagious

Research has shown that the act of giving can have a "Ripple Effect" throughout the whole community as it inspires others to give generously later towards different people or groups.

Giving has been linked to the release of oxytocin, a hormone that induces feelings of warmth, euphoria and connection to others and, hence, a greater empathy towards them.

Where does New Zealand rate in the generosity stakes? New Zealand rates fifth in the world after the Myanmar Republic, USA, Canada and Ireland. We are just above Australia. This is according to an article in "Mindfood.com" and is based on the percentage of people who regularly donate money to charity, volunteer their time and help a stranger in need. Social media has set a new standard for charities to "spread the word". This was reflected in the Ice Bucket Challenge which around the world raised \$220 million for charities.

So whether you buy gifts, volunteer your time or donate money to charity, you may be building strong social connections or sparking a spate of giving in your community. Don't be surprised if this leads to a big dose of happiness in the process.

Jeff Mulraney – BBANZ Management Committee.

## Administrator and Accompanist of the Year

The National Management Committee is seeking nominations from bands and district associations. The nominated Administrator and/or Accompanist should be highly skilled, totally dedicated and do an outstanding job for your organisation. Nominations should be sent to brass@banz.org.nz by Friday 17 June. Don't miss this opportunity to acknowledge and thank one of your dedicated volunteers.



Songstress Rebecca Nelson accompanied by North Shore Brass delights the Morning Melodies audience.

## That Old Brass Magic – Concert Review

From the opening bars of *That Old Black Magic*, through to the energetic encore of Martin Cordner's lively *Jubilo, Jubilo*, North Shore Brass' latest Morning Melodies programme at the Bruce Mason Centre on 7 March was a feast for all.

A traditional brass band march your choice? The rousing *Castell Coch* and the New Zealand top pick, *Invercargill* would have met the brief while Queen's *Don't Stop Me Now* had the audience singing along. Kate Wright's flugel horn solo *Concerto De Aranjuez* from the hit feel-good flick *Brassed Off* hit the spot indeed. *Puttin' on the Ritz* was a real trip down memory lane, full of the strut that made Fred Astaire's version such a hit.

New Zealand's songbird Rebecca Nelson brought power and passion to the *Anthem* from the musical *Chess*, and her emotive rendition of Rogers and Hammerstein's timeless ballad *You'll Never Walk Alone* touched everyone's heart.

"We have shared the stage with Rebecca on several occasions now," says North Shore's Musical Director Colin Clark, "and every time the band lifts under her spell. It's a perfect match and one we hope will continue."

North Shore Brass and Rebecca Nelson will meet again in May for a special concert *To Mum, With Love*, a gift to all mothers, to be held at 2.30pm on Sunday 8 May in the Birkenhead College Theatre.

For further information about the concert visit [www.northshorebrass.org.nz](http://www.northshorebrass.org.nz)

## Thank you Bev

During the National Championships last year the hosts, Waikato Bay of Plenty Brass Bands Association, ran a raffle offering a very generous prize donated by Music Works and Darren Smith the General Manager, Retail.

The winner of the \$2,000 Music Works voucher was Beverley 'Bev' Kench from Canterbury, a prominent pianist and accompanist who has been assisting bands and soloist for the past 47 years, along the way winning the Accompanist of the Year award twice.

Having moved from Christchurch to Rangiora following the earthquakes, Beverley donated the money to the Rangiora Brass Band (Musical Director – Keeneth Love) as the band was in need of a new glockenspiel, their current instrument being over 100 years old! Although \$2,000 was not quite enough to cover the cost, the band agreed to meet the shortfall and an order was placed with Darren Smith at Music Works.

Well, the new Yamaha glockenspiel has finally arrived and was presented by Beverley to the band at a recent band rehearsal. I am sure the bright tuneful sound of the new instrument will be appreciated by all at the band's future performances.

## Contest Test Music

The contest season has started with the announcement of the test pieces for the band and solo events for the National Championships in Napier in July.

The A Grade test piece *Of Distant Memories* by Edward Gregson pays homage to the composers of early test pieces such as Holst, Ireland, Elgar, and Howells, alongside other less familiar ones and their music, and in the process summons up a kind of subconscious memory bank of the musical languages, styles and forms used by them. Although conceived in the form of a 'traditional' tone poem, reflecting the form used in those early test pieces, other aspects (e.g. instrumentation, texture and colouration) are more contemporary, as befits a composer writing in the 21st century. However, the percussion requirements are fairly modest by today's standards, and are similar to those used in the works of that period.

Philip Wilby's *The Lowry Sketchbook* will be a challenging test piece for the B Grade bands. Written in three movements, 1. City Scape, 2. Family Portraits, 3. Peel Park (The

Bandstand). The first movement is typical Wilby, lots of rushing semiquavers for the cornets, on top of broad blocks of harmony from bass instruments pedalling and shock chords from the lower end of the band. The second movement is slow and simple, quite beautiful. The third movement starts with fanfares throughout the band then the basses launch into a Bach-like theme. They are joined by the whole band eventually, which leads to an exciting, abrupt climax.

The C Grade bands will perform *Suite on Canadian Folk Songs* written as a Centennial project in 1967 by Morley Calvert. This work contains three movements (Marianne s'en va-t-au moulin', She's like the Swallow and J'entends le moulin) based on traditional Canadian folk songs. This work is similar in style and difficulty to his famous *Suite from the Monteregean Hills*.

The beautiful Salvation Army hymn *He Cares for Me* arranged by David Chaulk of Auckland is the test sacred item for the D Grade bands.

Test Solos	Title	Composer	Publisher
Eb Soprano Cornet	<i>Escapade</i>	Joseph Turrin	Winwood Music
Championship Cornet	<i>Mace</i>	Philip Sparke	Studio Music
Amateur Cornet	<i>The Bride of the Waves</i>	Herbert L Clark	Hickman Music Editions
Flugel Horn	<i>Concertino for Flugel Horn</i>	William Himes	Studio Music
Tenor Horn	<i>Tenor Toccata</i>	Rodney Newton	Prima Vista Musikk
Baritone	<i>Rhapsody for Baritone</i>	Philip Sparke	Studio Music
Euphonium	<i>Concert Piece no.1</i>	Joseph Turrin	Editions BMI
Tenor Trombone	<i>Aria et Polonaise</i>	Joseph Jongen	Edition Andel
Bass Trombone	<i>Allegro Maestoso</i>	Jan Koetsier	Editions Marc Reift
Eb Bass	<i>Variations in Olden Style</i>	Thomas Stevens	Editions BIM
BBb Bass	<i>Andante Tranquillo</i>	Barry McKimm	Kookaburra Music Publications

Test music for the contest is available to purchase from Molto Music, BBANZ's Official Music Supplier. To place an order please contact Billy Middleton on [midzo65@gmail.com](mailto:midzo65@gmail.com) or 021 836 255 or via [www.moltomusic.co.nz](http://www.moltomusic.co.nz)



Beverley Kench hands over the new glock to assistant MD Tala Natapu (right) and band president Steve Ditmer (left).





“ It has a very smooth, quiet valve action which is very fluid and the intonation is very good throughout the range. One of my favourite qualities though is the sound that it makes. It's a really singing sound and very responsive on what is such a great free blowing instrument ”

Steve Miles

JP374 Sterling Euphonium

New Zealand National Band (Ex. Brighthouse & Rastrick)

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Hutt City Brass perform as part of the local council's free summertime entrainment programme.

## Quick Notes

**Calling all young musicians!** Applications are now open for the 2016 National Secondary Schools' Brass Band. The camp will be held in Christchurch at the Burnham Military Camp running from Tuesday 27 September until Monday 3 October. Under the direction of Mark Davey, this is set to be a fun-filled and highly inspirational camp packed full of activities and of course some top notch brass music.

Application forms and a link to the audition material can be found on the BBANZ website: [www.brassbanz.org.nz](http://www.brassbanz.org.nz) Applications close Monday 4 July.

If you have any questions please don't hesitate to contact the band manager Joe Thomas via email: [joseph.thomas@nzdf.mil.nz](mailto:joseph.thomas@nzdf.mil.nz)

**Hutt City Brass** performed at the "Summer in Dowse Square", a Hutt City Council's series of eight free lunchtime performances over the summer months. The band drew a substantial crowd, from the young to the old, on a hot sunny day. Mark Davey, the band's newly appointed director of music, compered the show and introduced the programme entitled "Hutt House of Blues". The crowd particularly favoured the pieces *Soul Bossa Nova* and the *Radetzky March*. Hutt City Brass's next event will be at the combined Central Districts and Wellington contest in Feilding this month. They will also be out in force on Anzac Day with four engagements, starting at 6.00am with the civic dawn service at the Cenotaph in Lower Hutt and finishing about midday after a service at the Taita Cemetery.

**Kumeu Vintage Brass** joined more than 40,000 people at Tremains Art Deco Festival held in Napier on 20 and 21 February. The band wasn't just there to kick up its heels but to entertain – performing two recitals. Dressed in period costume the band performed at the MTG Century Theatre on Saturday evening and attracted a near capacity audience. The



Kumeu Vintage Brass in concert at the Art Deco Festival.

programme featured music by some of the great American composers of the 1930s – George Gershwin, Irving Berlin, Cole Porter and John Phillip Sousa. This went down a treat, with the band receiving three standing ovations.

The following day the band played in the Napier Soundshell on Marine Parade, competing with an aerobatic display above. This was the band's first appearance at the popular Art Deco Festival. It is not true that band members were born in that period. The average age is only 73!

**St Kilda Brass** is very pleased to kick off 2016 with a new life member – Peter Adams. Associate Professor Peter Adams, a current lecturer in the University of Otago music department has been involved with *The Saints* for over 25 years. During that time Peter has been musical director, musical adviser, guest conductor, composer, arranger, soloist and general good sort. He has led the band to success at provincial and national contests including winning the New Zealand Championship in 1992 (Auckland) and Band of the Year in 2014 (Invercargill). He was even brave enough to take the band to Australia in 1992 and NZ Secondary School and Youth Bands to various locations, including China. As well as keeping *The Saints* on the straight and narrow Peter has regularly been seen in the adjudicator's tent and in front of many other New Zealand brass bands.

Fellow life member Les Green praised Peter's ability to encourage and engage everyone in the band from our young student members through to our geriatrics. It's these 'people skills' that *The Saints* have been blessed with over the years, an immeasurable vital contribution to the running of the band. All of this and Peter isn't even a brass player – he must really love it. Congratulations new life member Peter Adams, we look forward to your \$100 on the bar at contest time.

## Musings from Brownie: Teaching and Learning

Some years ago New Zealand had more dames and knights from the arts, and in particular in music, than it did from the world of sport. Seems hard to believe now, doesn't it? I am quite amazed that at the time we were producing some of the world's best singers. I've always wondered how New Zealand, so far from where it all happens, has been able to produce and continue to produce such fine musicians. But it's not only singers who have achieved. It doesn't take much research to find that brass players have featured as well. They may not have been awarded knighthoods etc but internationally they've been right up there. An example is the all-stars world brass band which website [4barsrest.com](http://4barsrest.com) puts together each year. Phil Johnston was named in the 2015 band, but he has also been selected for three previous bands as well. Now that does say something!!

Like so many of our players within the movement, Phil is from a banding family with a father who has also won Champion of Champions on a Bb Bass. To better understand this achievement, there has only been one other person to have won this title on a Bb outside the Johnston family – the late Denis Dewe. Phil has gone one better and won it on Eb Bass – the first to complete the bass double in this event. It is interesting when looking back through our contest history to see how many times bass players have managed to complete the "double" (That's titles on both Eb and Bb bass instruments). I can hear cornet players saying things like "who cares", or, "dozens, they're only basses". While there are similarities between them, they are totally different instruments to play successfully, particularly the "big fellow". So to bring it all into perspective, Phil is only the seventh person to have won titles on both instruments in New Zealand, and it is 33 years since the last bass player achieved this.

I started this column by highlighting our top musicians but wonder how long we will be able to maintain this presence. Is our education system encouraging children into music, or is this subject now being largely ignored? In my last column I was fairly negative towards itinerant music teachers. I was speaking to one recently and he agreed with what I have said but stated that to do the job successfully they needed considerably more teachers, that five minutes per week individual tuition for students was not enough, and group tuition was not much longer. It would have to be a fairly dedicated learner to be enthused under these circumstances. As well, even though the teacher may be a brass itinerant, often they will be required to spend time teaching other genres of music.

But then I heard on radio that children in



Phillip Johnston

primary schools are getting fewer and fewer musical opportunities and that primary school teachers are required to teach this subject with virtually no formal training. There were teachers available within the system who specialised in this training and were able to assist teachers. Unfortunately these specialists were withdrawn some six years ago. Need I say more?

And then I heard another item, again on radio, concerning the development of children in schools. This one came from Queensland where there is a major study in progress concerning the development of primary school aged children's concentration spans. It suggested that the use of musical training extended these concentration spans which also led to better retention abilities with other subjects. To me it's a "no brainer". If it's been proven that our children are able to learn better with the use of musical education, it's got to be a "win-win" situation for us. Perhaps we should appeal to our patron for some positive action.

I know that I haven't got into the "nitty gritty" yet with regard to teaching methods. I still intend to but thought it is important that we should consider influences outside

our movement. Another example is what has been called "natural musicians". These are generally individuals who are top players and who didn't have to graft their way to achieve it like us mere mortals. What I'm saying is they are gifted, and therefore didn't have to learn how to play. But because they didn't have to learn to play, as it happened naturally, they are therefore usually unable to teach learners. Therefore, just because someone is a natural or gifted player, it doesn't mean that they will automatically be a good teacher.

While speaking of good players, we also have a number of top tutors in our movement. These people stand out, as the best are known by the success of their students. It's probably more frustrating watching these guys and gals in action than listening to the gun players. The thought that goes through my mind is "what's their secret?" besides patience. And I see that BBANZ is looking for the next Director of Education as Kevin Dell has retired from this post. What a chance for one of our top mentors to influence the future direction of our movement.

Allan F Brown (Brownie)  
[mouldyoldbrass@gmail.com](mailto:mouldyoldbrass@gmail.com)



## BBANZ – Directory

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

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All donations are tax deductible

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### National Youth Brass Band

**Musical Director:** David Bremner, Wellington  
**Manager:** Mike Ford +64 21 708558  
[mike.ford@airnz.co.nz](mailto:mike.ford@airnz.co.nz)

### National Secondary Schools Band

**Musical Director:** Mark Davey, Wellington  
**Manager:** Joe Thomas, Christchurch  
[joebbies@gmail.com](mailto:joebbies@gmail.com)

### 2016 National Contest in Napier 13 to 17 July

Contact person Murray Warrington  
[mwarrington@wtr.co.nz](mailto:mwarrington@wtr.co.nz)

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
[mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)

## 50s Up Brass Christchurch VACANCY MUSICAL DIRECTOR

Due to the retirement of the current Musical Director, the 50s Up Brass requires a new Musical Director to build on the band's already established reputation as a quality concert brass band.

It currently has a playing compliment of 40 bandmen and bandswomen. The band regularly plays concerts in rest homes, local halls throughout the Canterbury region, and at fundraising concerts in larger Christchurch theatres.

Practises are held once a week on Wednesday mornings. An honorarium will be negotiated with the successful applicant. It is anticipated that the position will commence in mid-April.

Further information can be obtained from the Secretary, John Nimmo. Email: [jonnonim@hotmail.com](mailto:jonnonim@hotmail.com) Phone: (03) 343 0906

Applications, in writing, outlining previous experience and level of expertise, should be addressed to: – The Secretary, 50s Up Brass, 8 Parson Road, Wigram Skies, Christchurch 8042. Applications close on Friday 15 April.

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### Friends of the National Youth Brass Band:

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

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuysen, Rodney Sutton MBE JP, Murray Warrington

### Life Members who have served BBANZ

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

## The Youth Today

*Executive committee member Jeff Mulraney continues his interviews with up-and-coming young brass musicians. In this issue he interviews 20 year-old Keegan Lane an Eb Bass player from Blenheim and, during university semesters, Wellington.*

*How did you get interested in playing a brass instrument?*

When I was in Year 8 I saw one of the local school productions (Grease) and Mum and Dad always said that I should do at least one sport and one instrument. I started with piano, but I thought the trumpet was much more exciting when I heard it played in the musical. So when I got to Year 9 I met the Marlborough Boys' College Director of Performance Music (Mr Ray Russell) and took up the trumpet and also the cornet under the tutelage of Mr Dave Beaumont in the Marlborough District Brass junior band.

*Does musical ability run through your family?*

My nana plays piano for the church. Dad plays the bagpipes (badly!) and I have been teaching my three youngest siblings the cornet/trumpet.

*What got you into playing the Eb Bass?*

When the A Grade test piece was *Breath of Souls*, I was on second cornet and found everything too hard. At that contest I played a single Eb Bass in an ensemble and really enjoyed a bigger instrument. On my return to Blenheim I told my mum that I was going to leave the band because I wasn't enjoying it. Mum said give it three more weeks so I went back to band and that night there were no basses so I played the bass and to my surprise I was really good at it and that year I went from strength to strength. I got into the National Secondary Schools Brass Band and I really enjoyed the company of the other players in the band so I applied for the National Youth Band and got in that too.

*What did you gain from being in the NSSBB and the National Youth Brass Band?*

Number one is the friendships I made in the bands. Bruce Jellyman is a good tutor and along with Alan Spence and Mark Carter they

helped improve my playing a lot. It was great hearing young players such as Megan Gooding and Luke Spence. They gave me something to aspire to.

*Who or what has been your greatest inspiration?*

I need to mention Kevin Moseley, who both taught me the cornet and how to play in a brass band. Mr Russell yelled at me often enough for me to get my act together. Jeff Mulraney taught me what playing music was all about and last but by no means least Walter Moloney who taught me how to play the bass!

*At the National Executive we are always looking at ways to support and attract young brass players. What suggestions can you make to allow this to happen?*

It is important to get good and enthusiastic brass players into schools to show that playing a brass instrument is lots of fun and a cool thing to do. Youth Band camps are a highlight of my brass banding career along with building relationships with older band members. So District Band Camps, NSSBB and National Youth Bands or anything along those lines will help retain and attract young players.

*Making music should be fun. Describe any funny or amusing incidents.*

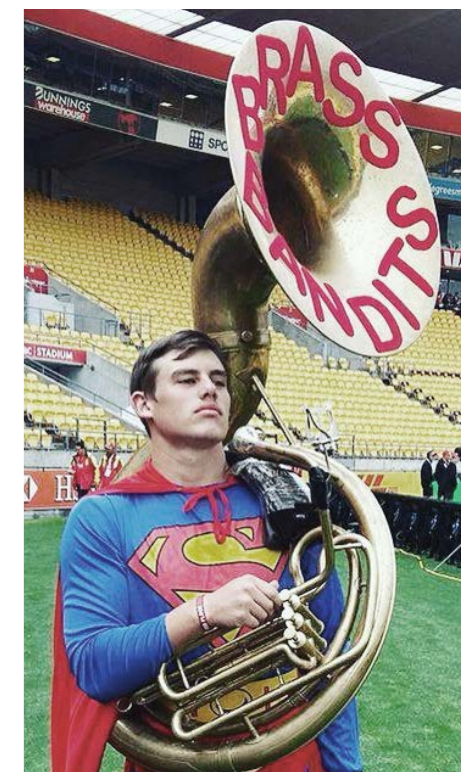
I ironed my marching uniform with a fry pan at a contest because I had forgotten to bring an iron. I played the bass drum half naked at a concert and a Nelson, Marlborough, West Coast District Contest. (Luckily it was my top half, but I did wear braces!)

*To date what have been your musical highlights?*

Definitely the NSSBB and Youth Brass Bands and winning my first solo competition. I play in the "Brass Bandits" which is a small group that performs around Wellington – we recently played at the Rugby Sevens. I really enjoy the National Competitions and winning the Brass Band Person of the Year at the NSSBB awards was a highlight.

*What are some of your other interests?*

Rugby (last year I was in the under 85Kg rep team for Wellington) and going to the gym. I



am currently at Victoria University and enjoy all other active sports.

*What make of instrument do you play and what mouthpiece do you use?*

I play a Sovereign Eb Bass and a BIG mouthpiece.

### Quick Fire questions

*What type of music do you listen to the most?*  
Trap, hip-hop-rap and classical

### Favourite Film? 300

**Favourite food?** Pork Chops

**Favourite place?**  
The beach or river with my mates

**Favourite colour?** Blue

**Favourite piece of music?** *Les Preludes*

**What do you dislike the most?**  
People who think they're better than someone else and eggs!



Nelson City Brass is a progressive C Grade band under new Musical Director Nigel Weeks.

We are currently seeking experienced players on the following instruments:

### Cornets, Trombone, Percussion

Assistance with employment will be provided where possible.  
For enquiries please contact [secretary@nelsonbrass.org.nz](mailto:secretary@nelsonbrass.org.nz) or Wayne Jennens on 0274 448 939.

## Your SOUNZ!

SOUNZ Centre for New Zealand Music, together with the Brass Band Association of New Zealand and CANZ (Composers' Association of New Zealand) is proud to present a new composition prize for works for solo brass instrument.

Submissions are accepted via email only to [info@sounz.org.nz](mailto:info@sounz.org.nz) and must be received by 9.00am.

For more information visit:  
[www.sounz.org.nz](http://www.sounz.org.nz) or [www.canz.net.nz](http://www.canz.net.nz) or [www.brassbanz.org.nz](http://www.brassbanz.org.nz)



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professional level instrument on the  
market.” *Steve Miles* New Zealand National Band



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*Clyde Dixon* NZ National Band, Marlborough District Brass, 4 times New Zealand Cornet Champion, 3 times Champion of Champions



“The quality finish and setup of the new JP377 Sterling EEb Tuba is second to none. The sound is big and round and intonation is easily controlled at all dynamics and in all registers. The valves are great - well machined, and with a quick action. The Tuba blends nicely in both the lighter and heavier orchestral repertoire.” *Nigel Seaton* Woolston Brass, NZ National Band, Christchurch Symphony Orchestra



“I have not played a better Euphonium.” *Riki McDonnell* 14 times New Zealand Euphonium Champion



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# NEW ZEALAND Mouthpiece

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## Meet the Adjudicators

The Management Committee is pleased to have secured the services of Dr Robert Childs and Associate Professor Peter Adams as the Chief Adjudicators for the 2016 National Championships. Both are extremely talented and experienced musicians as well as being thoroughly delightful gentlemen.

Robert Childs is a leading figure in the world of brass music. For over thirty years he has performed at the highest level giving solo performances in many of the world's most prestigious venues. He has given masterclasses throughout Europe's finest conservatoires and is now recognised as a leading education specialist within his field.

In 2000 Robert relinquished his enviable position as principal euphonium and bandmaster with the Black Dyke Band in order to become Principal Conductor and Music Director of Cory, the Champion Band of Wales. Robert's success with Cory has been unprecedented and having returned to his homeland of Wales he is now Director of Brass Band Studies at the Royal Welsh College of Music, Musical Director of the National Youth Brass Band of Wales, and Managing Director of 'Performing Arts Education' – a consultancy firm dedicated to Robert's passion for education.

*Dr Childs' visit to New Zealand has been made possible with the support of Besson.*

Peter Adams is an Associate Professor in the Music Department of Otago University. His music career began when a Commonwealth Scholarship took him to London and King's College where he completed a MMus degree in Theory and Analysis and studied clarinet with Georgina Dobree and conducting with John Carewe.

Since returning to Dunedin to take up his post at the university, Peter has built up a fine reputation as a conductor and musical director working all around the country. His involvement with brass bands began in the 1980s in Surrey, England conducting a village band at weekend fairs where the band was always positioned near the beer tent! Since then, Peter has conducted Dunedin's St Kilda Brass on many occasions in contests and concerts. From 2012 to 2015 Peter was the musical director of the National Youth Brass Band of New Zealand. He has also guest conducted other New Zealand brass bands, conducts the New Zealand Secondary Schools' Symphony Orchestra and works frequently with the Southern Sinfonia.

Peter is active as a composer, arranger and adjudicator. Over the last dozen years he has adjudicated at nearly every district band contest in New Zealand, as well as the New Zealand National Contest. He has also twice adjudicated at the Queensland contest and the Australian Nationals.



*Dr Bob Childs and Peter Adams disguised as casual tourists on a day off from the 2013 National Youth Band camp.*

### In this issue:

- We have the inside word from the two chief adjudicators,
  - Report results from the OSBBA and the combined Central District/Wellington contests,
  - Review a concert by Hamilton City Brass
  - And Brownie continues his series on the player recruitment and training.
- Happy banding!

## Quick Notes

**David Bremner** has been appointed to the position of the Association's Director of Education. David's extensive CV includes a Master of Music from the San Francisco Conservatory of Music, the winning of many solo competitions, principal trombone of the NZSO since 2002, conductor of the champion band of New Zealand and Australia, founder of the New Zealand Brass Foundation and music director of the National Youth Band. David has previously served as the Director of Education and we look forward to him bringing new ideas along with his extensive skills to all musicians, both the new generation and to those of us who need inspiration from time to time.

"I am extremely excited to be taking on the role of Director of Education for BBANZ," said Bremner. "I see it as a pivotal role in banding and one that I am very proud to have. I believe that we need to do more on the education front, and work more collaboratively throughout the regions of NZ, sharing information and working together to help the future of banding. So I will be working with the National Executive to create new initiatives and find funding possibilities for our education programmes. I look forward to working with you all and encourage you to contact me with your thoughts and ideas." Email [billbobremner@hotmail.com](mailto:billbobremner@hotmail.com) mobile 021 224 2920

**Brisbane Excelsior** reclaimed the Championship title at the 2016 Yamaha Australia National Band Championship held in Gawler, north of Adelaide over Easter. Adjudicator Dwayne Bloomfield placed Excelsior first in all four stage events. Full results can be found on the website of the National Band Council of Australia. [www.nbca.asn.au](http://www.nbca.asn.au)

**In memory of KLJ.** A campaign is underway to commission a world class test piece in memory of Kevin Jarrett. The piece will be performed by the 2017 National Band at the World Music Championships in Kerkrade and could possibly also be used as a future A Grade test piece.

Donations are being sought to enable this project to happen with the close off date for donations being 31 August 2015. All donations are tax deductible.

Those donating over \$1000 (including syndicates) will have their names recorded on the score.

For further information please contact Kevin Dell [kevindell35@gmail.com](mailto:kevindell35@gmail.com) or 027 431 7803.



David Bremner

## Harmen Vanhoorne, back in NZ! This time he's bringing his incredible talent to the South Island, playing with some of your local bands.

### DUNEDIN

**Wednesday 27th June**  
**More details to follow**

**with Kaikorai Metropolitan Brass**

### INVERCARGILL

**"Brilliant Brass"**  
**Friday 1st July, 7.30pm at the Centerstage Theatre**

**with Ascot Park Hotel Brass**

### CHRISTCHURCH

**"Seriously Brass"**  
**Sunday 3rd July, 4pm**  
**Celebration Events Centre,**  
**81 Bickerton Street, Wainoni,**  
**Christchurch**  
**with Woolston Brass**

### AUCKLAND

**"Contest Prelude"**  
**Sunday 10th July**  
**Birkenhead College Auditorium**  
**with North Shore Brass and Kumeu Brass**



Keep an eye on our Facebook page for updates on all of these events



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## A note from our President



The April edition of *The Mouthpiece* contained an article written by management committee member Jeff Mulraney entitled 'Giving is good for you'. When sitting at the management committee table for our regular meetings you become well aware of the effect of not having sufficient funds to achieve all the things we have on our agenda. While we get things done eventually it would be nice to be able to tick off a few projects from the agenda sooner rather than later. We do receive good support from various gaming trusts for a number of our activities particularly related to youth, which is our number one priority. However some projects which are as important to our brass banding community, as they would enhance what we can offer our membership and future generations of New Zealanders, don't attract the support of the funding agencies. The current projects that need some financial support include the oral history project, the continued development of our membership database and new music. We have a growing number of up-and-coming composers who we would like to give encouragement to by commissioning suitable contest music.

Another project that was also mentioned in the April *Mouthpiece* is the commissioning of a suitable test piece in memory of the late Kevin Jarrett. I encourage all readers to consider contributing to this project in order to commemorate one of the icons of the brass band world.

Any member or reader who would like to contribute to any of these projects can contact either the writer or the Association's Executive Officer and we will ensure that your contribution is directed to the appropriate project.

On page 2 of this edition of *The Mouthpiece* you will find the announcement of the appointment of the new Director of Education. I would like to offer our sincerest thanks to Kevin Dell, who has carried this mantle so well in the last six years. Kevin undertook a number of initiatives including the latest round of seminars on teaching and recruiting new players and has been very active in both the National Secondary Schools' and National Youth Bands.

Evan Sayer – President  
Brass Band Association  
of New Zealand



## Brass Showcase – Concert Review

A voice from behind asked, "Are you going to the music?" It was a prophetic question, as we were, and music is exactly what we were given. It was not the pop pap so often called music by marketers, but a full-blown, red-blooded afternoon of brass and percussion which really was a showcase for brass. Such precision, such discipline, such bravura.

It was moving proof that modern brass performance is light years beyond colliery bands and the wonderful Sallies rattling eardrums and collection boxes at Christmas.

The score (pun intended) or so of selected examples included intelligent and fascinating arrangements of great compositions. It was varied and balanced in order to display the instrumental variety within Hamilton City Brass and the virtuosity of those who performed the items.

After the performance, perceptive audience members took issue with a remark I made about brass having such power, such energy, such resonance that it did not deliver on some of the dreamier, more sentimental numbers. Perhaps they are right, because after the high octave opening energy of the band in the Tom Daveron tune, *Phoenix Rising*, Sergio Marshall's tenor horn in *Lark in the Clear Air* introduced moments of real harmonic beauty across a full dynamic range.

Malcolm Barr's jazzy, sexy trombone riffing *Feelin' Good* went from dreamy pianos to those blasting dramatic growls only the trombone can produce. On euphonium, Ross McAdam delivered the haunting tragedy underlying Karl Jenkin's iconic *Benedictus* with a rare sensitivity and lovely purity of tone.

There were moments of sheer brilliance, like the control and understanding of the band's oldest member, Richard Edgecombe, who has been playing for over 65 years. He delivered Gluck's *Che Faro Senza*, an aria sung these days by a mezzo soprano, with the baritone (the instrument, not the voice) deliciously replacing the vocal line to offer a different and revealing interpretation of the original.

That was contrasted with band member Ash Russell's drum solo which was remarkable for its energy and control, and its sheer virtuosity – and Mr Russell has several decades to go before he has the background of the band's senior player. In fact, the percussion section was an entertainment in itself, the four members, including the most agile and accurate of timpanists, Aiko Tatsumi, keeping the band on temporal track with their accuracy.

This was no casual performance by carefree lads playing a band rotunda gig of an afternoon. This was serious musicianship, which also happened to delight and charm an audience which heard live music at its best in the sharp and defining acoustics of the Gallagher Centre of Performing Arts.

Sam Edwards  
Reviewer for *The Waikato Times*



Baritone soloist Richard Edgecombe  
and accompanist June Higham.

## What's On?

### Sunday 8 May

*Mother's Day Concert* presented by Whangarei District Brass, 2.00pm at Forum North

*To Mum, with love!* presented by North Shore Brass, 2.30pm at Birkenhead College, 140 Birkdale Road, Auckland.

### Thursday 12 May

*Home & Away* by Wellington Brass, 7.00pm St John's in the City, Wellington. Soloist – Shannon Pittaway. Music from New Zealand and international contemporaries including the Sarcich Bass Trombone Concerto (NZ premiere)

### Sunday 15 May

Closing date for entries to the National Brass Band Championships. Please visit our National Contest page for details.

Auckland Band Association solo and party contest at Takapuna Grammar School.

Canterbury Provincial Band Association solo competition at Selwyn House School, Christchurch.

### Sunday 22 May

*Recruiting, Training and Retaining*, a free education workshop from noon in Dunedin.

### Sunday 29 May

*Charity Concert* by Kumeu Brass, Kumeu Vintage Brass and Evolution Brass, 2.00pm Kumeu Community Hall  
[www.kumeubrass.org.nz/events.php](http://www.kumeubrass.org.nz/events.php)

### Saturday 4 to Monday 6 June

Nelson Marlborough West Coast Brass Band Association district contest in Blenheim. Adjudicator – Kevin Dell.

### Friday 17 June

Closing date for nominations for the Accompanist and the Administer of the Year awards. Email [brass@banz.org.nz](mailto:brass@banz.org.nz) for nomination criteria.

### Monday 4 July

National Secondary Schools' Brass Band – closing date for applications. See [www.brassbanz.org.nz](http://www.brassbanz.org.nz) for details.

### Wednesday 13 to Sunday 17 July

National Brass Band Championships to be held in Napier. Please visit our National Contest page on our website for details.

### Saturday 3 and Sunday 4 September

Waikato BOP Brass Band Assn regional solo and band contest to be held in Te Awamutu.

### Sunday 18 September

Auckland Band Association band contest. Venue TBC.

### Tuesday 27 September to Monday 3 October

National Secondary Schools' Brass Band – training course in Christchurch with musical director Mark Davey. See [www.brassbanz.org.nz](http://www.brassbanz.org.nz) for details.

### Friday 21 to Monday 24 October

Waikato BOP Youth Camp at Tui Ridge, Rotorua. All enquiries or expressions of interest to secretary: [stonehavenlodge@xtra.co.nz](mailto:stonehavenlodge@xtra.co.nz).

### Saturday 5 November

Annual General Meeting of BBANZ in Auckland

\*\* Any activities happening in your community this year? Let people know by sending details to the editor at [brass@banz.org.nz](mailto:brass@banz.org.nz).



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# OSBBA Contest Results

The Otago Southland Brass Bands Association contest was held on 9 and 10 April in Dunedin, hosted by Kaikorai Metropolitan Brass. Local bands were joined by Alpine Energy Timaru Brass and Leopard Coachlines Canterbury Brass giving a total of eight competing bands. The Chief Adjudicator was Tyme Marsters of Christchurch, assisted in the solo events by Kevin McMorran, Kevin Dell, Dwayne Bloomfield, Ben Rickerby, Matthew Dick, John McAdam and Les Green.

## Under 13 Slow Melody

1	Aimee Wright	Roxburgh Pioneer Generation
2	Meadow Bodkin-Allen	Ascot Park Hotel Aux
3	Jacob Cox	Alpine Energy Timaru Brass

## Under 13 Air Varie

1	Aimee Wright	Roxburgh Pioneer Generation
2=	Briana Loan	Ascot Park Hotel Aux
2=	Florence Mckenzie	Ascot Park Hotel Aux

## Under 16 Slow Melody

1	Sarah Wright	Roxburgh Pioneer Generation
2=	Thomas Kissell	Alpine Energy Timaru Brass
2=	Jordan Chalmers	Ascot Park Hotel Aux

## Under 16 Air Varie

1	Jack Mckenzie	Ascot Park Hotel Brass
2	Sarah Wright	Roxburgh Pioneer Generation
3	Nia Maka	Ascot Park Hotel Aux

## Under 19 Slow Melody

1	Josiah Brown	Ascot Park Hotel Brass
2	Jacob Stonehouse	Alpine Energy Timaru Brass
3	Cameron Hartley	Ascot Park Hotel Brass

## Under 19 Air Varie

1	Cameron Hartley	Ascot Park Hotel Brass
2	William Swan	Ascot Park Hotel Brass
3	Zachery Nicolson	Leopard Coachlines

## Open Slow Melody

1	Chris Campbell	Leopard Coachlines
2	Matt Harris	Leopard Coachlines
3	Matt Howell	Waitakere Auckland Brass

## Amateur Air Varie

1	Stacy Ward	Mosgiel Brass
2	James Ung	Mosgiel Brass
3	Matt Howell	Waitakere Auckland Brass

## Premier Slow Melody

1	Steve Gooding	Ascot Park Hotel Brass
2	John Lewis	Dalewool Auckland Brass
3	Megan Gooding	Ascot Park Hotel Brass

## Championship Air Varie

1	John Lewis	Dalewool Auckland Brass
2	John McAdam	St Kilda Brass
3	Carolyn Ramsbottom	Leopard Coachlines

## Senior Event

1	Barbara Cooper	Mosgiel Brass
2	Alan Pine	Mosgiel Brass
3	Ian Hebbard	Mosgiel Brass

## Novice Event

1	Karen Blick	Mosgiel Brass
2	Margaret McFadgen	Mosgiel Brass
3	Matthew Smart	St Kilda Brass

## Percussion Solo

1	Finn Bodkin	Ascot Park Hotel Brass
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## Junior Duet

1	R Brown/P Maka	Ascot Park Hotel Aux
2	M Bodkin-Allen/R Bodkin	Ascot Park Hotel Aux

## Open Duet

1	M & S Gooding	Ascot Park Hotel Brass
2	C Ramsbottom/B Vail	Leopard Coachlines
3	K Johnston/L McAdam	St Kilda Brass

## Open Ensemble

1	Ascot Park Hotel Aux
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## Friends & Family

1	C Wright/L Ellis	Roxburgh Pioneer Generation
2	R & H Brown	Ascot Park Hotel Aux
3	G & L Ellis	Ascot Park Hotel Aux

## Band Events

Grade	Band	Sacred	O/C	Ent.
A	Ascot Park Hotel Brass	2nd	1st	1st
A	Leopard Coachlines	1st	2nd	3rd
A	St Kilda Brass	3rd	3rd	2nd
B	Kaikorai Metropolitan Brass	2nd	1st	1st
B	Alpine Energy Timaru Brass	1st	2nd	2nd
C	Mosgiel Brass	1st	1st	1st
C	Ascot Park Hotel Aux	2nd	2nd	2nd
D	Roxburgh Pioneer Generation	1st	1st	1st

# Combined Contest Results

On 9 and 10 April Feilding Brass hosted the combined Central District and Wellington Band Associations band contest. The adjudicators were Alan Spence of Whakatane and Jeff Mulraney of Blenheim.

	Section	Sacred	Selection	Agg.
Wellington Brass	1	95	148	243
Deco Bay Brass	1	92	145	237
Devon New Plymouth Brass	1	89	144	233
Trust Porirua City Brass	1	90	142	232
Brass Wanganui	1	89	143	232
Hutt City Brass	1	89	142	231
Palmerston North Brass	1	88	141	229
Levin & Districts Brass	2	83	135	218
Masterton District Brass	2	84	133	217
Feilding Brass	2	83	134	217
Brass Wanganui Concert Brass	3	81	132	213
New Plymouth Jay Band	3	80	131	211

Street March	Section	Music	Drill	Tot.
Wellington Brass	1	46	178	224
Devon New Plymouth Brass	1	43	180	223
Brass Wanganui	1	43	177	220
Trust Porirua City Brass	1	42	177	219
Deco Bay Brass	1	40	176	216
Hutt City Brass	1	42	172	214
Palmerston North Brass	1	40	164	204
Feilding Brass	2	40	170	210
Levin & Districts Brass	2	39	168	207

Concert Prog.	Section	Pres.	Prog.	Agg
Wellington Brass	1	45.5	195	240.5
Devon New Plymouth Brass	1	46	192	238
Brass Wanganui	1	46.5	191	237.5
Deco Bay Brass	1	43	192	235
Trust Porirua City Brass	1	43	190	233
Palmerston North Brass	1	42	190	232
Hutt City Brass	1	37	188	225
Levin & Districts Brass	2	39	184	223
Feilding Brass	2	39	184	223
Masterton & District Brass	2	35	182	217
Brass Wanganui Concert Brass	3	36	182	218
New Plymouth Jay Band	3	33	180	213

## Champion Band: aggregate of Sacred, Selection, march music, concert aggregate.

Section One: Wellington Brass

Section Two: Levin & Districts Brass and Feilding Brass

Section Three: Brass Wanganui Concert Brass

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## Musings from Brownie: *One Way Street?*



Ascot Park Hotel Brass Auxiliary circa 2009

So, the next “Rockfest” in Southland has been cancelled through apparent lack of numbers, and Lotto will be unlikely to provide Creative New Zealand with finance to levels similar to previous years. So what – I hear people say – what effect will this have on our movement? Hopefully very little, but it hardly creates a positive outlook for music in the near future. If fundraising is required I guess it will be back to raffles and other schemes we thought we had done away with. But, have we the numbers required for this to be successful?

It has been established that the movement has been shrinking steadily for the last 50 years. In my mind, it's not just 50 years – it's probably at least 100 years. I've mentioned before that around 1900, there were some 45 bands in Southland alone. Now we have just two in Invercargill. One of the major reasons that these two bands remain is the active programme they run to keep a steady stream of new players channelled through their auxiliary band to their senior band. I have no doubt that if efforts from these dedicated mentors ceased, both bands' lifespans would be limited.

One has only to cast an eye around our A Grade bands to see that Invercargill is not on its own in having a “feeder” band. What was an exception some years ago is now the norm, as A Grade bands have realised that it is essential to maintain an auxiliary band for their own survival. So successful has it been that in some cases a third has been created. A “learners” band to feed the “feeder” band and so on. It is also obvious that other resources are being exploited as well – the use of good A Grade players, who upon retirement still have an interest in teaching and/or playing in these “feeder” bands. As well, mentoring from the senior

band occurs to assist beginners, and also to encourage them.

So what happens with the remaining bands in the movement? Have we reached the stage where bands outside the A Grade structures are now struggling to exist? Granted, there are some centres where there are some very successful programmes underway. It's a pity that there are not more of them. And then there's the question of retiring A Grade players. How many of them would consider retiring to such idyllic places as Takaka or Roxburgh?

Or has banding become a “one way street”? You begin in a rural D Grade band and progress up through the grades, and then when you finish, you retire from banding completely. During that time you may have even been lucky enough to tour overseas with a National Band or two. But to retire without giving anything back? No I'm not being the martyr, but think that we should be fair. That instead of the “one way street” we should have a wheel. If we continue with the “one way street” attitude, then the future of banding must be doubtful. I liken this to gardening. If you don't put anything back into the soil, then what you reap will become progressively less. Oh, but I can hear the excuses – not one positive comment among them. And – “isn't it someone else's job to do it?” – doesn't work either.

So now you're “fired up” and ready to introduce a new generation of potential players to the world of brass. First question – so where do you start? What systems of tutorage does the movement employ? Who/where can one go to for guidance in this area? Are there recommended tutor books available which best fit our requirements? What is the ideal age for a beginner?

Should they be started in a group setting or “one-on-one”? How long is “normal” for the progression of a beginner? It can be confusing, can't it? And to think that it could be at least 40 years ago since you were a learner. Hard to remember back that far, isn't it? One thing though – I've yet to see the “Arban's” tutor book surpassed, and how old is that?

I have no doubt that if you asked three of our top tutors how one would best start a beginner, chances are there would be three different answers. Is this good, bad or just confusing? Perhaps confusing as we're all different, and so are the beginners. But I do believe that guidelines would be useful. I remember years ago Merv Waters wrote a paper which may still be relevant. It was for his FTCL, and was later published in *The Mouthpiece*. Now, if *The Mouthpiece* was an “e-magazine”, complete with back copies, we would be able to see just how useful that paper could be. Oh well, perhaps one day.

This leads me on to what I consider as an essential tool. We have some particularly good tutors in our movement. You know who I mean, I don't have to name them. Shouldn't we be getting along side of them so as to better our own teaching skills, preferably with a suitable camera? Don't we have the opportunity to construct and record tutorials? Has this already been done overseas? But tutorials as such could be handy for learners as well. Imagine with the technology that is available nowadays, that a tutor using “Skype” could be miles away from a learner he's coaching. Ideally this could all be coordinated through the movement's website, even for a small fee – but I won't hold my breath!!

Allan F Brown (*Brownie*)  
mouldyoldbrass@gmail.com

## The Inside Word

*We often hear music directors and players saying after a contest that they didn't know what the adjudicator was looking for. Well...we have the answer for this year's contest as Bob Childs and Peter Adams outline their judging criteria and offer tips for contest preparation.*

From Dr Bob Childs

It's important that the conductor knows his score. The old saying that the conductor should have the score in his head and not his head in the score is quite true. But how do you become familiar with a new score? The simple answer is to look through it several times, noting transitions from one tempo to the next. I find examining the score through the eyes of a player is quite useful, recognising what solo parts are going to be problematical. Looking through the score with a specific agenda also helps. Maybe explore sections of the work that will require sensitive balance. This might draw you closer to the percussion line or to solo passages with heavy accompaniment.

When you look at a solo cornet or euphonium part, it's quite easy to scan the piece as a whole. You can see the various sections of the piece quite clearly. This is not the case when reading a full score, because the score has so many pages.

To assist me getting to know a new piece I sometimes draw a horizontal line at the top of a piece of paper and then divide the length of the line into equally spaced bar numbers or rehearsal letters. Underneath the line I'll plot certain events in the piece, like solo passages, extreme dynamic changes, tempo changes, difficult rhythmic sections and so on. I find this picture very useful in terms of the architecture of the piece. From this simple control sheet I can see the piece as a whole, it helps me get to know the piece quickly and saves me lots of time in rehearsal flicking through the score trying to find certain passages.

When you know the piece well enough, plan your rehearsals. Know what you want to achieve before you go to rehearsal. Practise the awkward corners from one section to the next. Listen out for good ensemble, not just at the start of a phrase but also at the end; ragged ends of phrases are often picked up by keen adjudicators. Intonation is the bugbear of lower section bands; conductors need to be aware of where the potential problems are. Usually extreme register throws up poor intonation as does differing pitched instruments playing a unison note i.e. cornets playing low Db against horns playing an Ab.

Don't try and perfect the piece in one rehearsal. An over-keen, fast rehearsal doesn't allow the players to absorb what you are saying and it doesn't allow them time to make notes (with a pencil) on their parts. Identify a problem and ask yourself how long it will take to put right. The answer might be a week or even a month, good conductors allow their players time to learn new techniques.

I remember playing for Gerard Swartz, an American conductor, once. In some rehearsals he deliberately took the fast music very fast and the slow music very slow. He admitted later that he wanted to scare the players into doing some practise on the technical bits and he wanted to stretch the lungs of the players in the slow music to make it easier for them when he eventually conducted at the right speed.

Many conductors get hung up on the importance of interpretation. My advice on the subject is not to be too extrovert. Try and play the piece the composer wrote. Don't create a grandstand finish if there isn't one printed.

Finally, from time to time it's a good idea to record performances in the bandroom, have a good listen and be self-critical. Listen to several performances over a period of a month and ask searching questions of yourself.

My father was a very good conductor and he used to work a band very well. The first few weeks of his preparation was all to do with



getting the notes in the right place, making sure the music was rhythmically correct and that the dynamics were all well graded. Finally he would identify sections of the piece that were susceptible to poor intonation and he would help players who were struggling with extreme high or low passages. In effect he would work like a traditional resident conductor getting the nuts and bolts right, making sure everything was neat and tidy and in its place. He would mould an almost perfect performance similar to that which a computer might play back. Only after achieving that would he search for the inner music.

I remembering him saying on more than one occasion, "Music begins where perfection ends". What he was saying was that the conductor should adopt two roles when preparing a test-piece. First the role of the resident conductor, getting all the notes, dynamics, tempi etc correct and secondly, taking a fresh look at the work through the eyes of a professional conductor. Identifying higher order skills like: shaping phrases, creating atmosphere and drama, generally sprinkling that magic gold dust that makes the hair on the back of your neck and arms stand up, that special quality in a performance that's easy to recognise but difficult to create.

This approach to preparing music for a competition was further endorsed by a euphonium idol of mine, Mr Lyndon Baglin.

On summing up his remarks off the stage of a solo contest, he made reference to a competitor who had obviously not prepared his solo work very well, but insisted on showing off by exaggerating dynamics, blatantly faking passages, taking licks up or down an octave and adding virtuoso glissandi where not marked. Lyndon offered these words of wisdom to the culprit: "Young man, be careful your ornaments don't become bigger than your mantelpiece!!"

Good luck to everyone and remember that excitement and adrenalin don't make you play better, they only make you play faster and louder. Always be in control and try to portray the composer's intentions with high fidelity.

## Performance Assessment Criteria (PAC) From Associate Professor Peter Adams

In the United Kingdom an Association of Brass Band Adjudicators (ABBA) has existed since around the start of the new millennium. Shortly after he had adjudicated at the New Zealand National Contest in 2005, Alan Morrison wrote a set of Performance Assessment Criteria (PAC) for brass band contest adjudicating. These criteria have now been adopted as the official criteria for adjudication at all events involving the ABBA (these include the English Nationals, The British Open and the European Brass Band Championships). They are shown below (in alphabetical order). Peter Adams has separated these into general generic band skills, and the skills necessary to overcome the challenges posed by a specific "Test" or "Own choice" piece:

**Generic Band Skills** (skills demonstrated in any type of music a band plays – ie. the basics!)

- Appropriate style, including the use of vibrato
- Balance and blend
- Colour and general band sound
- Control through dynamic and pitch range
- Dynamics, expression and shape
- Precision and ensemble
- Tuning and intonation

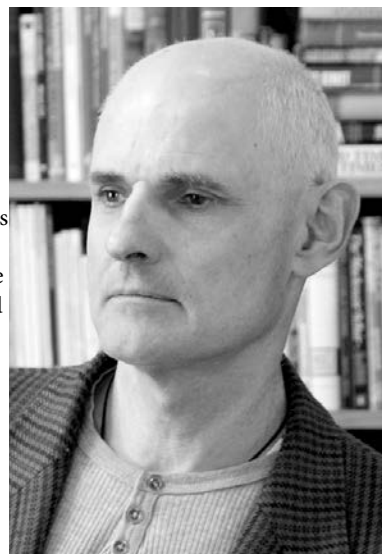
**Skills specific to meeting and overcoming the challenges of selected "Test" or "Own Choice" music**

- Accuracy of pitch and rhythms
- Inspiration, style, character demonstrated in performance
- Musical understanding demonstrated in performance
- Quality of soloists
- Slips – too many? Do they start to detract?
- Tempi in relation to interpretation
- Tempi in relation to technique – i.e. too fast or too slow for comfort

The ABBA website says: "The above aspects of the criteria apply to all sections of the band, including percussion. The ABBA Executive Committee fully support Alan Morrison's performance criteria and implementation by its Members. The detail will be under constant review. It is intended that the use of this criteria will help towards the standardization of adjudicating and that it will assist bands and conductors to understand precisely what adjudicators are listening for."

Peter Adams continues: ABBA resisted putting marks out of ten or whatever for each area listed above, and neither is there a fixed relationship between the weighting of these two areas of generic

band skills and the specific skills needed to meet the challenges of selected music. I always remember Dick Evans saying in 1992: "a band could win the D grade playing the National Anthem". What he meant was that lower grade bands can struggle with the basics – the demands of the generic band skills – that is they might struggle with intonation, balance and blend and loose ensemble. The choice of music has little bearing. Maybe 80% of the final summary mark is based on critiquing this aspect and only 20% on the specific demands of selected music. Our top A Grade bands however may all have excellent generic band skills – that is they largely do play together, are blended and balanced and in tune, and therefore more importance might get placed by an adjudicator on critiquing the performance against the second area of criteria.



When we decide to give each area a mark – say out of 10 – such as Intonation ?/10, dynamics and expression ?/10 and balance and blend ?/10 we can easily end up with bands arriving at the same total by different routes: band A gets 9/10, 8/10 and 7/10, band B gets 8/10, 7/10 and 9/10 and band C gets 7/10, 9/10 and 8/10. All had different strengths and weaknesses but all come out as 24/30 total. This is fine for university performance exams as we would have here three 80% A minus standard students. This is also fine for adjudicating concert bands – all three bands on 80% receive silver awards – and we may have two or three top bands getting gold awards and there is no need to determine a "winner" out of these three. This approach is fine for seeing if a certain standard is reached, but it may not help us in ranking performances.

In brass band contests the adjudicator is largely expected to rank the bands and their performances from highest to lowest and putting a whole group together on the same mark would likely be met by serious discontent! Each adjudicator therefore may put a slightly different stress on certain areas of the assessment criteria – some will be harsher on slips, some will emphasize accuracy, others stylistic areas. I myself put the emphasis on good basics done properly and good character and style. I don't penalize slips until they really do begin to detract. Always remember that in the end adjudication is a snapshot in time of one specific, stressful, performance. At the end of the day the results are based on just one person's opinion. If we all agreed with every decision what would we have to talk about at the bar afterwards?!

### Heads Up!

The 2017 National Youth Brass Band summer camp will convene in New Plymouth on Saturday 21 January, under the direction of David Bremner.

There will be a short concert tour from 25 to 29 January.

Applications will be called for during May and June, with audition videos expected to be in by 31 July. Audition requirements will be advised when applications are called for."

### Administrator and Accompanist of the Year

Don't miss this opportunity to acknowledge and thank one of your dedicated volunteers. Nominations are sought from bands and district associations for your Administrator and/or Accompanist who is highly skilled, totally dedicated and does an outstanding job for your organisation. Nominations should be sent to [brass@banz.org.nz](mailto:brass@banz.org.nz) by Friday 17 June.



## BBANZ – Directory

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### National Secondary Schools Band

**Musical Director:** Mark Davey, Wellington  
**Manager:** Joe Thomas, Christchurch  
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### 2016 National Contest in Napier 13 to 17 July

Contact person Murray Warrington  
mwarrington@wtr.co.nz

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
mike.sander@anzcofoods.com

## 50s Up Brass Christchurch VACANCY MUSICAL DIRECTOR

Due to the retirement of the current Musical Director, the 50s Up Brass requires a new Musical Director to build on the band's already established reputation as a quality concert brass band.

It currently has a playing compliment of 40 bandsmen and bandswomen. The band regularly plays concerts in rest homes, local halls throughout the Canterbury region, and at fundraising concerts in larger Christchurch theatres.

Practises are held once a week on Wednesday mornings. An honorarium will be negotiated with the successful applicant. It is anticipated that the position will commence in mid-April.

Further information can be obtained from the Secretary, John Nimmo. Email: jonnonim@hotmail.com Phone: (03) 343 0906

Applications, in writing, outlining previous experience and level of expertise, should be addressed to: - The Secretary, 50s Up Brass, 8 Parson Road, Wigram Skies, Christchurch 8042. Applications close on Friday 20th May.

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

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuizen, Rodney Sutton MBE JP, Murray Warrington

### Life Members who have served BBANZ

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



## The Youth Today

Executive committee member Jeff Mulraney continues his interviews with up-and-coming young brass musicians. In this issue he interviews 16-year-old Emma McMorran from Christchurch.

Firstly congratulations on being selected as the Solo Horn for this year's National Youth Band at such a young age.

*What was your first musical experience?*

My first musical experience was playing cornet at age four for fun with my Dad. However, I did not start playing properly on tenor horn until I was nine.

*Describe how musical ability runs through your family.*

I have a reasonably musical family, although not all on brass instruments. All my grandparents were musical. My grandmother on my mother's side was very skilled at violin and piano, while my mum's dad was a great singer. On my dad's side, his mum was a great piano player and his dad was a great bass player changing between E flat and B flat. My auntie was a very skilled piano accordion player and my dad Kevin has been in many National Bands on cornet.

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

A musical highlight would definitely have to be being selected as principal horn of

the 2016 National Youth Brass Band and winning the most improved player at the camp. Another would be being a part of the 2013, 2014 and 2015 National Secondary Schools' Brass Band, as well as joining Canterbury Brass in 2015.

*What have you gained from being part of the Secondary Schools' and Youth bands?*

I have gained friendship, musical advice and improved my playing immensely. I have enjoyed the different experiences that every camp brings. I have learnt so many things from going to the NSSBB and NYBB, it is something I look forward to every year.

*Who or what has been your biggest source of inspiration?*

My biggest inspiration would be my dad, ever since I was little I wanted to be just like him. My teacher Bill (Vail) has supported me through my journey and helped me improve as well.

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

I hope to be part of a future NSSBB and NYBB and ultimately I would like to be a part of a future National Brass Band.

### Quick fire Questions

*Other interests:* Tennis  
*Favourite food:* Chocolate  
*Favourite season:* Winter  
*Favourite animal:* Cat or dog



*Greatest achievement to date:* Being selected as the principal horn of the NYBB.

*For the more technical amongst us; what make of instrument do you play and what mouthpiece do you use?*

Globe stamp sovereign tenor horn and Denis Wick mouthpiece size 5.

## Letter to the Editor

I visited Wellington Brass' Give-a-Little website today. I see that thanks to the generous donations of seven of us, our national champions have amassed a grand total of \$760 towards their 2016 British Open bid. Their target is \$200,000. Wow! Only \$199,540 to go!

A number of New Zealand bands have had a crack at "The Open". The most successful of course being the **1953 National Band** who famously lifted the title in that year, thus bringing a prompt end to the participation of representative bands in the Belle Vue event. I wonder how the 1953 band went about its fundraising and how much that tour cost?

We had to wait until 1975 before another New Zealand band was invited to participate. Playing Elgar Howarth's *Fireworks*, Merv Waters' **Skellerup Woolston Band** achieved an as yet unsurpassed (by an Australasian band) 5th place at Belle Vue. A party of 56 made the trip and the total cost of the venture was \$50,000! Woolston had another crack at the title in 2000 under Dave Gallaher but only managed 12th place. Next up were **Dalewool Auckland Brass** in 2004 playing *Montage* for 10th place, then our trans-Tasman buddies **Brisbane Excelsior** under Howard Taylor made the journey in 2009 for 10th place also.

So where's all this heading? I want to draw attention to Wellington's fundraising effort, and to stress the importance of getting behind this band as they head out to pit themselves against the world's finest.

As a Life Member of Woolston Brass I can tell you that I've basked unashamedly in the reflected glory of my 1975 forebears for decades, but I would happily see Merv Waters' record fall to another, worthy, New Zealand band, especially if they can get in the money!

Wellington's bid is like another pitch at the coconuts for all kiwi bandies, so I hope that we can put the partisan side of our nature to one side for the moment and get behind Wellington's fundraising effort.

As I pointed out in my opening paragraph, they have a long way to go to reach their target, so I hope that, like me, others will visit their site at: <https://givealittle.co.nz/cause/wbbritishopen2016>, dig deep and help them on their way.

Dave Johnstone, Life Member Woolston Brass

Wellington Brass Band, British Open 2016  
Cause page created in the Community category by Wellington Brass Band Inc

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\$760 donated \$200,000

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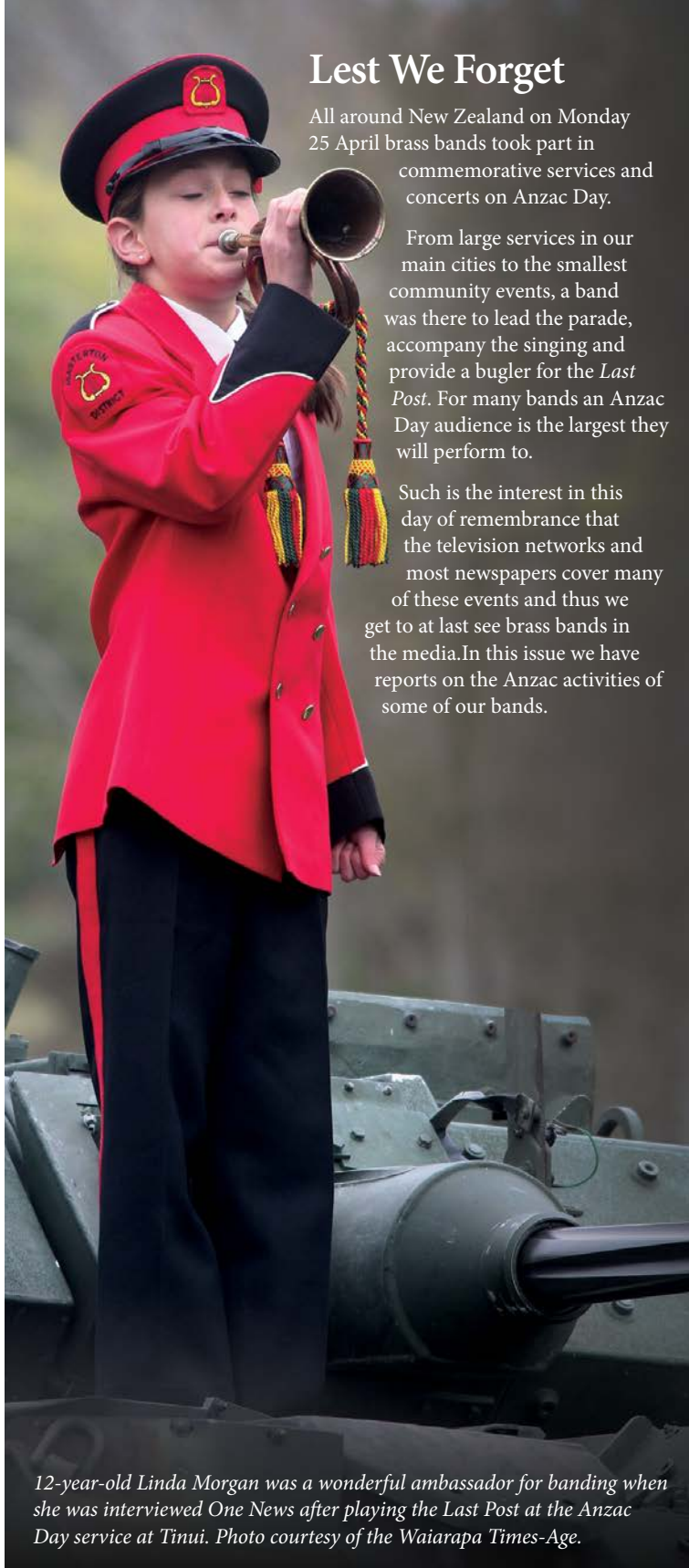
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## Lest We Forget

All around New Zealand on Monday 25 April brass bands took part in commemorative services and concerts on Anzac Day.

From large services in our main cities to the smallest community events, a band was there to lead the parade, accompany the singing and provide a bugler for the *Last Post*. For many bands an Anzac Day audience is the largest they will perform to.

Such is the interest in this day of remembrance that the television networks and most newspapers cover many of these events and thus we get to at last see brass bands in the media. In this issue we have reports on the Anzac activities of some of our bands.



12-year-old Linda Morgan was a wonderful ambassador for banding when she was interviewed One News after playing the *Last Post* at the Anzac Day service at Tinui. Photo courtesy of the Wairarapa Times-Age.



Principal cornet Andrew Large performing the *Last Post*.



After completing their Anzac Day commitments in the city, Waitakere Auckland Brass ventured out to remote Karekare Beach. Photos courtesy of Ron Archer and Jacqui Geaux

### In this issue we have:

- A preview of the National Championships,
- A review of a concert by North Shore Brass,
- And news of the first training camp for the 2017 National Band.
- The next issue will be out in August as we take a break during July for the National Championships.

The New Zealand Army Band lead the Dawn Parade into Cranmer Square, for the Anzac Day service in Christchurch. According to Stuff.co.nz "Thousands had turned out for the 101th Anzac Day commemorations. The dawn service had some differences - Trelise Cooper poppy scarves were sold for the Returned and Services Association, a Dave Dobbyn song was performed - (by SSGT Fiu)- but a familiar hush came over the crowd as (Pte Martin) the Last Post played, and the darkness receded for the sun."



## 2019 National Brass Band Championships

Applications are called for from organisations interested in hosting the 2019 National Brass Band Championships in the top half of the North Island. For more information and an application form please contact the Executive Officer at [brass@banz.org.nz](mailto:brass@banz.org.nz)

Applications close on Monday 31 August 2016.

**Harmen Vanhoorne**, back in NZ! This time he's bringing his incredible talent to the South Island, playing with some of your local bands.

### DUNEDIN

**Wednesday 27th June**  
More details to follow

with **Kaikorai Metropolitan Brass**

### INVERCARGILL

**"Brilliant Brass"**  
**Friday 1st July, 7.30pm** at the  
Centerstage Theatre

with **Ascot Park Hotel Brass**

### CHRISTCHURCH

**"Seriously Brass"**  
**Sunday 3rd July, 4pm**  
Celebration Events Centre,  
81 Bickerton Street, Wainoni,  
Christchurch  
with **Woolston Brass**



### AUCKLAND

**"Contest Prelude"**  
**Sunday 10th July**  
Birkenhead College Auditorium  
with **North Shore Brass and Kumeu Brass**

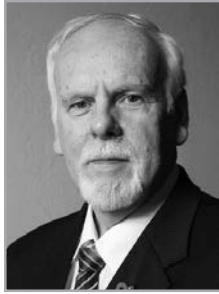
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## A note from our President



The National Executive committee met on Saturday 7 May for their regular quarterly face-to-face meeting. The May meeting includes our forward planning exercise where National Contests, Rules and Regulations and our various representative bands are considered for at least the next three years. The opportunity was also taken to meet up with the incoming Director of Education and Musical Director of the National Youth Band, David Bremner. Good progress was made on all fronts. I wish to thank the members of the National Executive, our Executive Officer and Director of Education for giving of their free time to attend and contributing so willingly and in a most constructive manner.

The May 2016 edition of *The Mouthpiece* included a thought-provoking article from Brownie entitled 'One Way Street'. Two particular points of interest to me were the comments on an 'e-magazine' version of *The Mouthpiece* and the teaching of new entrants to the brass band movement.

One of the decisions from our recent meeting is that we will trial an electronic version of *The Mouthpiece* before the end of this year. With the cost of postage due to increase again and the change in delivery cycles which has resulted in printed copies now taking significantly longer to be delivered, it is time to look at alternatives that will get *The Mouthpiece* to more readers, more quickly.

Our outgoing Director of Education, Kevin Dell, together with two very successful tutors, Alan Spence and Nick Sharpe, with the Association's Executive Officer, Helen Lee, have delivered a number of seminars around the country on the subject of recruiting and training players and there has been positive feedback from all hosting venues. With the national contest looming large it's probably too late to fit in a seminar before the end of July but take the time to talk to Helen or Kevin to see what can be done to assist your band's training needs.

The countdown is on to our national contest being held in July in Napier. My recollection of the 2009 contest in Napier is that it was near perfect weather and was most enjoyable. While that contest was held in April and this year it is in July, I'm still looking forward to the hospitality that we always enjoy at our contests and also from the Hawkes Bay.

Evan Sayer – President  
Brass Band Association  
of New Zealand

## Anzac Week with the NZ Veterans Band

The Veterans Band, all former military musicians from within the NZ Defence Services, was formed in 2012 through the initiative of Michael Petterson of Christchurch with the express purpose of performing commemorative services and concerts on or near some of the World War I battlefields of Flanders and France. The tour was so successful and so memorable for the participants that members decided to reassemble on a regular basis. After a year off in 2013 the Band travelled to Queensland where our hosts for Anzac week 2014 were the Tewantin – Noosa RSL. They were so impressed they insisted the band return in 2015. The players willingly obliged.

This year, though, the band decided to perform in New Zealand and it was our good fortune that two members, both residents of Pauanui, volunteered to organise our stay and our performances in Pauanui and environs. We greatly appreciate the huge efforts made by David and Rayna Leslie and Bert and Jan Cullen in organising accommodation, the community events and activities and, not least, the essential community backing to host players, provide rehearsal facilities and attend the performances in the considerable numbers that they did.

The band performed Retreat Ceremonies at Whangamata RSA and at Pauanui Club, concerts at Thames Market, Whangamata, and Pauanui (twice) and Anzac Services at Pauanui Beach at dawn and at the Pauanui Club mid-morning.

As with all bands, there is an ongoing administrative function that is essential and we are indebted to Lindsay (Tubby) Brown for continuing to undertake the Treasurer role and to Wayne Shears for his secretarial and music librarian skills. Drum Major Peter Wilson must be mentioned too – never an enviable role but a fortunate one in that all these players know how to keep in step.

We were fortunate also to have multi-skilled members, brass players who can sing, play other instruments, assist with percussion – even conduct and feature as a soloist! (Well done flugel supremo John Knowles). In the absence of our founding Director of Music, Chris Campbell BEM, the concert conducting duties were ably shared among Ron Abelson, John Knowles, Tala Natapu, Tim McDavitt and myself.

Finally, a special thanks to Tim McDavitt for his special talents as an administrator, as an organiser (in Queensland particularly), a proponent, a player, guitarist, vocalist, conductor and, certainly not least, as a compere without peer. Well done Major.

In conclusion, big hugs for our wives and partners without whom the Veterans Band would not exist.

Ian Levien QSM



## The Youngest Bugler

Bugler Linda Morgan's knees might have been shaking, but her rendition of *The Last Post* and *Reveille* at Tinui's Anzac Day service rang out clear and true. The 12-year-old cornet player from the Masterton District Brass Band stood tall on top of a light armoured vehicle with a 128-year-old bugle, in front of a crowd of around 700 outside the Tinui War Memorial Hall on Anzac day morning.

Tinui lays claim to being the first place in the world to have held an Anzac Day service, 100 years ago, which included the placing of a Memorial Cross on Tinui Taipo, or Mt Maunsell.

Linda confessed to some serious nerves before her performance, which followed the Lord's Prayer.

"Everyone said 'Amen', and I had to force myself to do it," she said. A look of support and a nod from her tutor, Don Banham, made her feel better as she stood on top of the LAV.

"Then I started playing, and it was fine – but my left knee was shaking."

She said she had been practising with the bugle since October, and had been playing the cornet for four years. Mr Banham, who had a 10-year career in the British Army, said he would have struggled to hear a bugler in the British Army do better.

Andrew Bonallack

Reprinted courtesy of the *Wairarapa Times-Age*

## Anzac Day by the sea

Waitakere Auckland Brass did something new this year – an Anzac Day service on a remote West Coast beach. After the band's usual Anzac Day engagements were over we travelled to Karekare Beach to help the local community celebrate the 80th anniversary of the Karekare Surf Club and to commemorate Anzac Day. It was a moving and slightly surreal experience. We assembled in the car park and marched two abreast through the sand dunes, past the surf club, across a rickety bridge, and finally across the beach to a marquee set up on the sand, all while playing *1914*. The band accompanied the hymns during the service and principal cornet Andrew Large played the *Last Post*. Waitakere Auckland Brass was invited to take part in this event by former Mayor of Waitakere City (and band Patron) Sir Bob Harvey. It was a great honour to be part of such a special day for a special Waitakere community.

## Anzac Comment

I have read some letters to the editor recently commenting about recent Anzac Day services, mostly complimentary. One however bemoaned the poor standard of community singing and suggested the solution to this problem could be to intersperse well-trained school children choristers among the crowd to "lead the way." My immediate reaction was to ask if a community band was present at that particular service. Brass bands are uniquely suited to lead the way at such outdoor events. In addition they can usually provide the appropriate bugle calls too – something which choristers might find a little difficult to do.

Perhaps it would be worthwhile to survey member bands to see how many performed, and how often they performed last Anzac Day. For example, our band, Papakura City Brass, performs at three services every Anzac Day and of course provides the buglers too. In fact the latter demand can somewhat stretch our resources so we take the opportunity to bring junior band players into the senior band ranks for the day. This may marginally lower the musical standard a tad, but is more than compensated for by the public reaction to seeing so many young players participating in the day.

With the continued rise in popularity of the Dawn Service in particular throughout New Zealand, it is no exaggeration to say the band reaches several thousand ears annually. In my view, for those communities fortunate enough to have a band, it is the band that makes the occasion.

Ian Levien QSM, Life Member BBANZ



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## What's On?

### Friday 17 June

Closing date for nominations for the Accompanist and the Administer of the Year awards. Email [brass@banz.org.nz](mailto:brass@banz.org.nz) for nomination criteria.

### Monday 21 June

**The National Band** at the ASB Theatre Marlborough, Blenheim. See the Theatre's website for booking details.

### Wednesday 27 June

Harmen Vanhoorne with Kaikorai Metropolitan Brass, Dunedin. Venue/time TBA

### Friday 1 July

**Brilliant Brass**, Harmen Vanhoorne with Ascot Park Hotel Brass, 7.30pm Centrestage Theatre, Invercargill.

### Sunday 3 July

**Seriously Brass 125** presented by Woolston Brass, 4.00pm at the Celebration Events Centre, 81 Bickerton Street, Wainoni, Christchurch. Featuring Belgium's cornet soloist Harmen Vanhoorne and the premiere performance of Kenneth Young's march *The Woolstonian*. Tickets available at the door: \$30/ \$25/\$10, Family (2 Adult + 2 Child) \$65. Early Bird tickets available at [dashtickets.co.nz](http://dashtickets.co.nz)

### Monday 4 July

**National Secondary Schools' Brass Band** – closing date for applications. See [www.brassbanz.org.nz](http://www.brassbanz.org.nz) for details.

### Saturday 9 July

**Virtuoso Brass 125**. Woolston Brass – solo and ensemble contest from 10.00am (entry permissible between performances) at Christchurch North Methodist Parish, 68 Harewood Road, Papanui, Christchurch. Tickets available at the door: Standard \$5

### Sunday 10 July

**Contest Prelude**, North Shore Brass and Kumeu Brass with guest artist

Harmen Vanhoorne, Birkenhead College Auditorium, Auckland.

### Wednesday 13 to Sunday 17 July

National Brass Band Championships in Napier.

### Wednesday 13 July

From 11.00am Solos for Under 15 groups, Juniors, Masters, and Open Slow Melody. All percussion events – Open, Junior and Under 15 solos and Ensemble. All Open ensembles.

5.00pm Junior Champion of Champions at Mission Estate Winery  
8.00pm Invitation Slow Melody at Mission Estate Winery

### Thursday 14 July

From 9.00am – all Open solos, Open Own Choice event and all Junior Ensembles  
7.30pm Open Champion of Champions

### Friday 15 July

A, B and C Grades Sacred or Reflective item and test selection  
Parade of Bands/ Street March for all grades

### Saturday 16 July

A, B C and D Grade Own Choice selection

### Sunday 17 July

10.00am a free workshop on conducting presented by Chief Adjudicator Dr Bob Childs.

### Sunday 21 August

**APO Brass Showcase**, 2.00pm, University of Auckland School of Music. For more information, go to [www.apo.co.nz/apo-connecting](http://www.apo.co.nz/apo-connecting). All tickets \$20.

Bookings from [bryce\\_chris@inspire.net.nz](mailto:bryce_chris@inspire.net.nz) or [kbbmusic.co.nz/events](http://kbbmusic.co.nz/events)

### Saturday 3 and Sunday 4 September

Waikato BOP Brass Band Assn regional solo and band contest to be held in Te Awamutu.

### Sunday 18 September

Auckland Band Association band contest. Venue TBC.

### Saturday 24 September

Canterbury Provincial Brass Band Assn. band contest, at the Rangiora Town Hall.

### Tuesday 27 September to

### Monday 3 October

**National Secondary Schools' Brass Band** – training course in Christchurch with musical director Mark Davey. See [www.brassbanz.org.nz](http://www.brassbanz.org.nz) for details.

### Saturday 8 October

**Woolston Brass 125th Anniversary Celebration Concert & Dinner**. Concert is being held at The Piano, Armagh Street. Dinner venue and further details coming soon.

### Friday 21 to Monday 24 October

**Waikato BOP Youth Camp** at Tui Ridge, Rotorua. All enquiries or expressions of interest to secretary: [stonehavenlodge@xtra.co.nz](mailto:stonehavenlodge@xtra.co.nz).

### Saturday 5 November

**Annual General Meeting** of BBANZ at Custom Controls Ltd, 3 Mahunga Drive, Mangere Bridge, Auckland

### Saturday 21 to

### Sunday 29 January 2017

**The National Youth Band** training course and concert tour.

*\*\* Any activities happening in your community this year? Let people know by sending details to the editor at [brass@banz.org.nz](mailto:brass@banz.org.nz).*

## Quick Notes

### NZSO National Youth Orchestra:

Congratulations to the following musicians from the brass band community who have been selected for the July 2016 NYO. Trumpet – Toby Pringle, Kip Cleverley and Patrick Macaskill-Webb, Trombone – Dale Vail, all from Wellington Brass. Tuba – John Mason from Woolston Brass, and percussionists Dominic Jacquemand (Devon Hotel New Plymouth Brass) Robert Petch, Rachel Thomas and Hamish Upton who have all played with Woolston Brass. The NYO will be joined by the NZSO to perform Messiaen Eclairs sur l'Au-Delà in Wellington 8 July and Auckland 9 July.

### 2015 National Secondary Schools' Band:

The application forms and audition music are

available on our website [www.brassbanz.org.nz](http://www.brassbanz.org.nz) now. The camp will be held in Christchurch from Tuesday 27 September to Monday 3 October and directed by Mark Davey of Wellington. Applications close on Monday 4 July. For more information please contact band manager Joe Thomas [joebbies@gmail.com](mailto:joebbies@gmail.com)

The **SOUNZ** composition prize has attracted 19 works from 16 composers. The range of composers is quite wide, from amateurs to seasoned professionals. Most pieces are with piano accompaniment, though there are two unaccompanied pieces, one with string trio and one with strings and vibraphone. The entries have been sent to composer John Rimmer to adjudicate them with the results announced

in about two weeks' time. The winning composition will be performed at the Invitation Slow Melody evening in Napier.

The recording by the **1965 National Band** has been digitised by Recorded Music New Zealand. The album **1965** is now available on all major digital services including iTunes, Spotify and Apple Music. Recorded Music New Zealand is now under way with three further digital reissues of old HMV albums: 1962 National Band Volumes 1 and 2; and a compilation of 78s from 1953 that were issued on a 10" LP in the early 1960s. They are also working on two albums by The Onslow Brass Band from the 1960s – 'Capital Brass' and 'Kiwi On Parade'.



The North Shore Brass Understudies Alex, Jacob, Callum and Cameron (with hat) perform during the interval of the concert by North Shore Brass.



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Rebecca Nelson and 12-year-old Alice Jones

## Concert Review – *To Mum, With Love*

The stars of today and the future were on show at *To Mum, with love*, a concert by North Shore Brass and songstress Rebecca Nelson at the Birkenhead College Theatre on Sunday 8 May.

North Shore Brass kept toes of young and old tapping with a diverse programme. *Diggers Rest*, a long lost march by New Zealand composer Alex Lithgow, and a cheeky jazz solo from the soprano cornet in *Ain't She Sweet* were just some of the highlights from this A Grade Band.

Rebecca's choice of the day has to be *Into the West*, from the movie sensation "Lord of the Rings". Backed by solo piano and solo euphonium, her emotive rendition of the beautiful song was worthy of the silver screen.

Musical Director Colin Clark, himself a world-class performer, picked up his trumpet and effortlessly climbed the heights of the top Cs and his fingers flew when he joined the band in the crowd pleaser *Jubilo Jubilo*.

But there is always someone waiting to steal the show and 12-year-old singer Alice Jones did just that. In her debut performance, her duet with Rebecca in Leonard Cohen's *Hallelujah* had the audience spellbound. Expect to hear more from Alice in the not-too-distant future.

The future of brass bands was on show in the North Shore Brass Understudies who performed for the audience during the interval. These youngsters ranged in age from five to 11 and wowed everyone with a lively programme based on fun numbers for children of all ages.

The concert finale, *We'll Meet Again*, was a sincere invitation from Colin and Rebecca to the audience to keep their seats reserved for the next concert, wherever it may be.

With a line-up featuring members of the National Youth Brass Band and a commitment to an expanding youth development programme, Musical Director Colin Clark should be looking forward to many more successful ventures with his band.

## Napier Preview

Twenty-three bands are tuning up ready to compete at the 2016 National Championships in Napier in July. While this is the smallest number of bands at the national contest in many years it will not diminish the competitive atmosphere, especially among the 10 B Grade bands. Three of the 2015 champion bands are returning to defend their titles while the fourth champion band has been promoted to the B Grade.

Contest events will get under way with the Junior Solos and Open Ensembles from 10.30am on Wednesday 13 July. A highlight of the first day of competition will be the Junior Champion of Champions in the late afternoon, which is a free event. Later that evening the audience will be treated to some beautiful melody playing at the Invitation Slow Melody. The performers in this year's event are: Chris Lawrence, Tyme Masters, Murray Borthwick, Steve Booth and Dale Vail as well as the winner and placers from the 2015 event, David Maas, Riki McDonnell and Byron Newton and Champion of Champions winner Phillip Johnston. There is one more spot up for grabs in this prestigious event. It will go to the winner of the Open Slow Melody contest being held earlier in the day.

The Open solo events will get under way at 9.00am on Thursday and conclude that evening with the Open Champion of Champions. Friday sees the Sacred Item and Test Selection events happening as well as the Parade of Bands. Saturday will be very exciting as bands from all grades perform their Own Choice Selection and the results are announced. The Championships conclude on Sunday 17 July with a workshop on conducting presented by Chief Adjudicator Dr Bob Childs.

The Contest Committee and I are looking forward to bringing you a great contest from Napier but if you can't make it there you can watch the band events on live streaming at [www.brassbanned.com](http://www.brassbanned.com). Thank you to ABI Music Ltd for their sponsorship of the live streaming.

Helen Lee -  
Contest Manager



## Countdown to Kerkrade

The 2017 National Band will have its first rehearsal camp at Blenheim commencing on the evening of Friday 17 June 2016 and concluding on the evening of Monday 21 June 2016. Experienced National Band watchers will know that this is much earlier than any previous National Band has met before touring for rehearsal. This is part of an extensive plan to get the National Band up to the standard necessary to beat the top bands in the world at Kerkrade in July 2017. There is no doubt we have a band of champion players but it is a different thing, of course, to have a world champion band.

There will be a concert in Blenheim's brand new ASB Theatre Marlborough on the Monday evening. This will be an opportunity for the band to have its first public performance. The theatre has only recently opened so this will be an exciting occasion. If you live outside Blenheim but can make it through to Blenheim to support the band we would love to see you there.

The band will be accompanied on its European tour by the Aotearoa Kapa Haka group. The leader of that group (and also the 2014 group) Avril Keelan was recently declared "Best Female Leader" at the prestigious Tairāwhiti Regional competitions, one of the most difficult competitions in the country with 17 teams competing.

So the excitement begins for the 2017 National Band. Come join us at our Blenheim concert.

Nigel Weeks, Kevin Dell and Graham Dick.

Thank you to our corporate sponsors and funding partners whose support ensures we can provide the best contest experience for competitors and audiences alike.

ABI Music Ltd, Besson, Brass Direct, Molto Music, Music Works, New Zealand Army Band, Royal New Zealand Navy Band, Hastings District Council, Napier City Council, the Infinity Foundation, Pelorus Trust, Re-percussion, KBB, Eastern Institute of Technology, Creative Communities Scheme, Napier & Taradale RSA.



## Musings from Brownie: *A Happy Experience*

Recently I was pleasantly surprised and wondered if perhaps all was not lost, and that our Brass Band Movement could still be dragged into the 21st century. But I must explain. Some four weeks ago I moved from one end of the South Island to the other. As a result my previous sources for *The Mouthpiece* ceased, and I was yet to establish an alternative. With this in mind, I emailed Helen with my new address. A couple of hours later, and there it was, *The Mouthpiece* – “emailed”. I wonder what her next surprise may be.

This is my fourth column dealing with arguably the most important aspect of our movement’s future – the treatment of beginners. In my first article I invited feedback and suggestions on this subject. Sadly, to date I have received nothing. This could mean one of two things, either everyone is waiting for some form of divine intervention from me, or nobody is interested in becoming part of this discussion. Perhaps now with the reappointment of David Bremner as educator, things may liven up.

In my last column I spoke of the problems lower grade bands have with the retention of young players, and that often it appeared to be just a “one way street”. This problem also affects bands which are not affiliated to BBANZ, and therefore not part of our movement. Several of these bands still continue to contest at provincial level. How many? I wouldn’t know, but think one would be rather surprised if they were counted up. But there are still others who are not even contesting.

All of these non-affiliated bands have one thing in common – they all teach beginners.

I have no doubt that some of our top players received their initial training in such bands. Therefore we should not forget these bands even though they are currently not financial members of our movement.

It has become very difficult to obtain media coverage for bands and I can’t see the situation improving with the latest proposed news media companies merger. But every now and again suburban newspapers turn up the odd little “gem”. In this case a photo of a Motueka schoolboy who had recently returned from a tour of Australia as a member of the New Zealand Salvation Army Youth Brass Band. All this was news to me. But it reminded me of the important role that the Salvation Army still plays with its bands, and the teaching of beginners.

How much music theory should we teach beginners? I have spoken about theory before and still don’t know how far one should progress. Let’s face it, most of us don’t consider the study of theory a favourite pastime. But I was rather surprised to find out recently that the theory of music paper that was required as part of the Performance LTCL exam has been dropped. It was never an easy paper to pass, and the pass mark being 70 per cent didn’t help. From what I remember it was the history question which was the problem, and could be on any topic from the 1600s onwards. There were choices but generally it was regarded as a raffle. So now Trinity College has restructured their exams – obviously theory of music was not popular at this level as well.

But over the years I’ve seen some sad happenings in band rooms with music theory, particularly involving younger

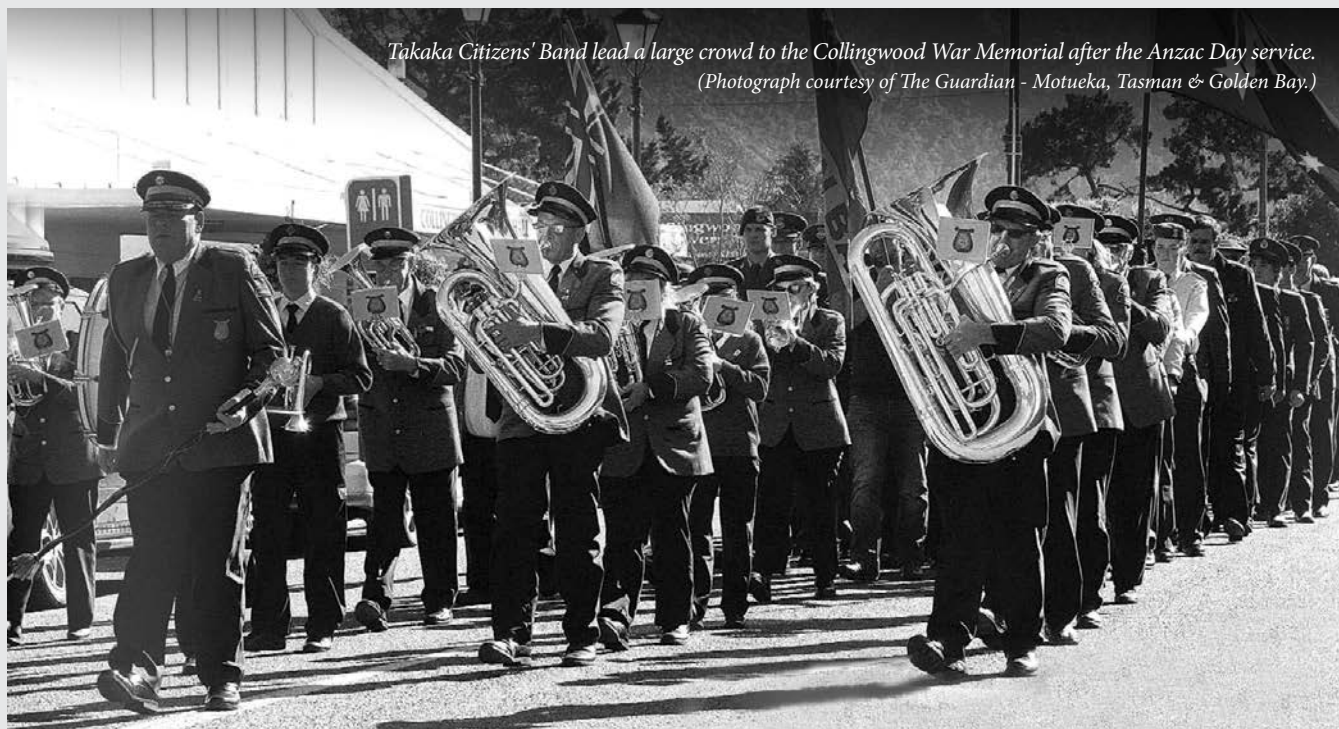
players. For a mentor to take the superior attitude and belittle the learner by telling them to “look it up” is not on. On odd occasions I’ve wondered if the mentors knew the answers themselves. Surely a positive-minded “group discussion” is far more productive for all concerned.

I see in the latest *Mouthpiece* that on the 22nd of May there will be a workshop in Dunedin, the continuation through the country of the “Recruiting, Training and Retaining” roadshow. So here I am, wrong place, wrong time – such is life. I hope this workshop is being well supported as these mentors are well worth listening too. My only worry with such an event is that it could be a situation of “too much information in too little time”. If the workshop was recorded, it would give an opportunity to those who missed attending, and for further discussion after the event. As mentioned, I am certain that the information passed on will be invaluable.

With fewer bands now in our communities, and with those communities becoming steadily larger, chances for any potential learners to be exposed to band music is not as great as it used to be. This is where both the Army and Navy Bands play very important roles, particularly in schools. The performing of concerts, specifically aimed at school children, prove to these children that band music can be a fun thing to be involved with. And this I believe is the most important aspect of learning music, no matter at what level – it must be a happy experience.

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com

*Takaka Citizens' Band lead a large crowd to the Collingwood War Memorial after the Anzac Day service. (Photograph courtesy of The Guardian - Motueka, Tasman & Golden Bay.)*



# The Youth Today

Executive committee member Jeff Mulraney continues his interviews with up-and-coming young brass musicians. In this issue he interviews 18-year-old Jack Bewley, a composer and baritone player from Whakatane and, during university semesters, Wellington.

First, last year at the New Zealand Band National Championships in Rotorua, I heard your composition Te Tangi a Wairaka being played by your band the Eastern Bay of Plenty Brass as part of the Band of the Year Competition. I was very impressed by the integration of Maori motifs, the use of a variety of sounds and instruments and how the music told the story of the founding of Whakatane. Also, congratulations on being selected as a baritone player in this year's National Youth Band.

*What was the first musical experience you can remember?*

It would probably be going to keyboard lessons with a lady named Marlene when I was four or five.

*Does musical ability run in your family and if so how?*

My parents both played instruments when they were younger, such as guitar and piano, but in regards to brass bands, my great-uncle and grandfather on my mum's side were bandmen.

*What was your first musical instrument and why did you learn a brass instrument?*

My first instrument was the keyboard (with Marlene), but my first brass instrument was the cornet, which I learned through the Whakatane Music School, an after-school programme for kids in Years 5–8. The reason I chose brass was actually because it was the family of instruments that no other kids were signing up for, so there was no queue...

*When did you first become interested in composing?*

When I first joined a brass band, I couldn't help but admire how composers could write dots on a page and, somehow, this became gorgeous music. It was something I just wanted to be able to do.

*Where do you get your ideas and/or inspiration for your compositions?*

Most of the compositions that I've had performed are what's called Absolute Music, in that it really only exists as interesting music to be performed. However, I've found that with larger pieces, writing music that tells a story evokes more emotion, like fear one minute and relief the next. If I'm writing this kind of music, I tend to use a story/myth or perhaps a piece of history to make the music more interesting and captivating.

*You have been in National Secondary Schools Brass Bands and this year National Youth Brass Band, what have you got out of those experiences?*

I've really enjoyed my time with Secondary School and Youth Bands, especially being able to meet other young musicians and share this passion for music. Being able to improve my playing as an individual and as an ensemble member with some of New Zealand's best brass players and conductors is very special.

*What or who has been your biggest source of inspiration?*

In regards to composing, I'm always inspired by seeing other composers having their music played and admiring how they make the sounds they do. As a brass player, my teacher Alan Spence has definitely been a source of inspiration for me to push myself and become better every time I play.

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

A lot of people say that ensemble playing is a great way to get better at your instrument, so I'd love to see young players being encouraged by their teachers to form a group and play something in a Junior or



Open Ensemble category. It's just like becoming a better player by working towards a solo, but you're supported by other musicians up on stage.

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

Eventually, I hope to head to the United Kingdom to study composition and get into film music. Ideally, I'd like to be able to carry on playing with brass bands while I'm there.

*For the more technical amongst us, what make of instrument do you play and what mouthpiece do you use?*

Currently, I'm playing a York Preference 3056 Baritone with a Denis Wick 6BS Mouthpiece. However, in previous years, I played a Besson Sovereign Baritone.

*Is there anything else you would like to add?*

I'd just like to briefly thank everyone who has helped me with my brass playing and composing over the years. I really appreciate it.

## Quick-fire round

*What type of music do you listen to the most?* I'm a bit of a nerd, so I listen to mostly brass and classical music, but I do like jazz and film music as well as a bit of Queen or ABBA now and again.

*Other interests?* Playing darts, watching films, listening to music from other cultures.

*Favourite food?* My mum's spaghetti or curries.

*Favourite place?* At the moment, I love being in Wellington.

*Favourite film?* Whiplash and The Prestige

*Favourite colour?* Blue or Green

*Favourite musical instrument?* Marimba

*Favourite piece of music?* Ravel – *Lever du jour* and Stravinsky – *The Rite of Spring*



## BBANZ – Directory

Postal: PO Box 35288, Shirley, Christchurch 8640  
Website: www.brassbanz.org.nz

**Executive Officer:** Helen Lee  
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W: 03 960 8829 M: 029 770 4588

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### National Management Committee

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### National Youth Brass Band

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Manager: Mike Ford +64 21 708558  
mike.ford@airnz.co.nz

### National Secondary Schools Band

Musical Director: Mark Davey, Wellington  
Manager: Joe Thomas, Christchurch  
joebbies@gmail.com

### 2016 National Contest in Napier 13 to 17 July

Contact person Murray Warrington  
mwarrington@wtr.co.nz

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
mike.sander@anzcofoods.com



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The raffle will be drawn on Saturday evening 16 July at the National Contest. Tickets are just \$2 each or three for \$5 and will be available throughout the contest.

Not going to the contest? You can still be in to win by posting money to Deco Bay Brass PO Box 693 Hastings 4156

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Deadline for copy: 15th of month prior to publication.

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## Friends of the National Youth Brass Band:

Rt. Hon. John Key – Patron, ABI Music Ltd, BJ Aldridge (in perpetuity) E Aldridge (in perpetuity), J Aldridge, Auckland Band Association, T and B Bremner, Canterbury Provincial Brass Band Association, G Coomer, T and B Cudby, J Edmondston, RA Hancock, RJ Harris, JB and NC Hollick, DA Johnson, I Levien, AG Lewis, JR McGough, MJ Mellon, Marlborough District Brass, O Melhuish, D Miller, G and C Moseley, JP Musical Instruments, NZ Army Band, PA, B and M Platt, MT Sander, E Sayer, M Smith, J and R Sullivan, Wellington District Brass Band Association, R Young, G and R Yorkstone.

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

## Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuizen, Rodney Sutton MBE JP, Murray Warrington

## Life Members who have served BBANZ

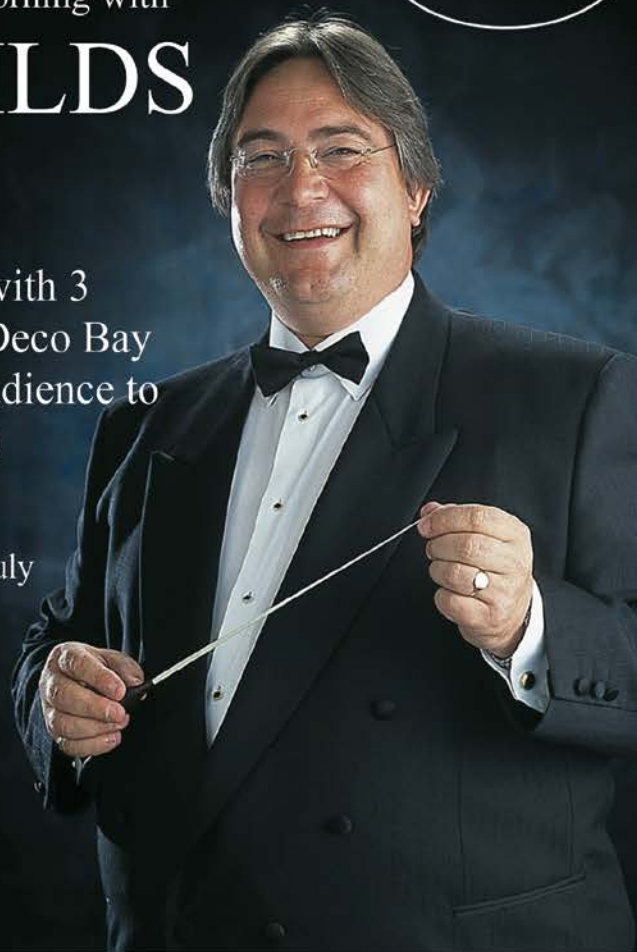
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# NEW ZEALAND Mouthpiece

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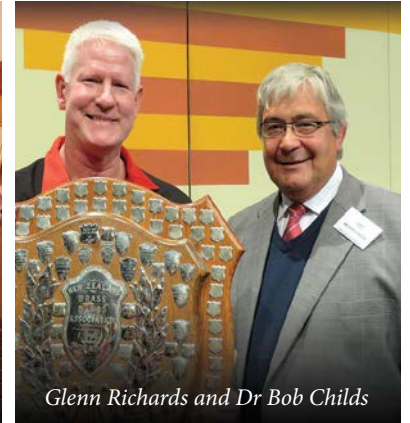
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Wellington Brass



Dominic Jacquemard



Glenn Richards and Dr Bob Childs

## Historic Contest!

Wellington Brass has won the New Zealand National Championship title for a record-equalling fourth consecutive year. Under the leadership of David Bremner, who has been in charge of the band for all four championship wins, Wellington Brass secured their place in the history books by equalling the achievements of Wellington Garrison (1897-1900), Wanganui



David Bremner

Garrison (1904-1907) and Woolston Brass (2009-2012) with four wins in a row. With next year's National Championships being held in their home city, it will take a very impressive band to beat them. The re-emergence of Waitakere and an in-form Woolston could be the biggest threats, or maybe a new challenger will emerge from foreign soil? Time will tell. One thing that is certain is the Wellington contest (the city's first since 2005) will breathe some much-needed new life into the competition.

Wellington Brass Band's 5.5 point winning margin was built on a composed performance of the test piece, *From Distant Memories*, and their own choice, *The Triumph of Time*. Band leader Matt Stein was named best principal cornet in the own choice and the baritone and euphonium section named best section in the test piece.

Adjudicator Dr Robert Childs addressed the five A Grade bands shortly before the results were given. As well as outlining what he was looking for overall from bands, he commented that the bands' own choice selections were perhaps not as good as their set-work performances the day before, but he was still impressed by the overall standard - and in particular by the winners.

Second placed Woolston Brass showed for the second year that they are heading towards their best form under the baton of Tyme Marsters. They also produced a thrilling rendition of *The Triumph of Time* to regain ground lost to Waitakere on day one. Waitakere on the other hand had a second

day to forget and weren't able to capitalize on their stunning work of the previous day. The return of Howard Taylor to the band which he had so much success with in the late '90s and early 2000s pushed Wellington close on the first day, winning the sacred item section. Saturday saw a rejuvenated North Shore Brass claim third place in the own choice section.

Woolston Brass were clear winners of the Street March well ahead of the field in both the music and drill sections. Their drum major Todd Turner again won the Best Drum Major award. It was refreshing to hear many bands play more current and popular tunes including *Get Lucky*, *The Rocky Theme*, and *Ghostbusters*. Who will ever forget a dancing Mark Carter looking snug in a Ghostbuster costume holding Wellington's banner! The full Street March can be seen on YouTube with Mark Carter's performance from 22 minutes in.

### Hamilton claims B Grade honours

The greatly anticipated B Grade contest was won by Hamilton City Brass, directed by Glenn Richards. Only half a point separated Hamilton and the defending champions Eastern Bay of Plenty. Recently regraded Brass Wanganui and The Devon Hotel New Plymouth Brass were joint third.

Hamilton secured the B Grade Challenge Shield by winning the sacred item and test piece sections, performing *Peace* by Kenneth Downie and Philip Wilby's *Lowry Sketchbook*.

Eastern Bay of Plenty won the own choice section with a fine performance of *Fragile Oasis* by Peter Meechan but it was overall agonisingly close to topping Hamilton for the Championship.

### C and D Grade victors

The C and D Grade events took place in the MTG Century Theatre. Nelson City Brass showed just what can be achieved under the baton of the conductor of the National Band, Nigel Weeks, as they claimed the C Grade NZBBA Challenge Cup with a hat-trick of all three disciplines. They were unstoppable in their quest to win with performances of the test piece, *A Canadian Folk Song Suite*, their sacred item, *Crimond* and their own-choice of *The Plantagenets*. In the end they were seven points clear of joint runners-up, Howick Brass and Rotorua Brass. It was a much closer battle in the D Grade contest, where Kumeu Brass retained their title with a single point margin of victory over Masterton Brass.

Byron Newton

Contest report and BBANZ management committee member

## What's On?

### Sunday 21 August

**APO Brass Showcase**, 2.00pm, University of Auckland School of Music. For more information, go to [www.apo.co.nz/apo-connecting](http://www.apo.co.nz/apo-connecting). All tickets \$20.

Bookings from [bryce\\_chris@inspire.net.nz](mailto:bryce_chris@inspire.net.nz) or [kbbmusic.co.nz/events](http://kbbmusic.co.nz/events)

### Saturday 3 and Sunday 4 September

Waikato BOP Brass Band Assn regional solo and band contest to be held in Te Awamutu.

### Friday 9 to Sunday 11 September

The New Zealand Secondary Students' Brass Musician of the Year at MacLeans College, Auckland. Visit [www.brassmusician.co.nz](http://www.brassmusician.co.nz) for information. Applications close Sunday 21 August.

### Sunday 18 September

Auckland Band Association band contest at McLeans College, Bucklands Beach, Auckland

### Saturday 24 September

Canterbury Provincial Brass Band Assn. band contest, at the Rangiora Town Hall.

### Tuesday 27 September to Monday 3 October

**National Secondary Schools' Brass Band** – training course in Christchurch with musical director Mark Davey.

### Sunday 2 October

**National Secondary Schools' Brass Band** in concert 2.30pm at The

Piano, Armagh Street, Christchurch. Tickets at the door.

### Saturday 8 October

**Woolston Brass 125th Anniversary Celebration Concert and Dinner**. Concert is being held at The Piano, Armagh Street. Dinner venue and further details coming soon.

### Saturday 15 October

Kumeu Vintage Brass Annual Whangaparaoa Concert 2.00pm at the Whangaparaoa College Auditorium.

### Friday 21 to Monday 24 October

Waikato BOP Youth Camp at Tui Ridge, Rotorua. All enquiries or expressions of interest to secretary: [stonehavenlodge@xtra.co.nz](mailto:stonehavenlodge@xtra.co.nz).

### Monday 24 October

**Sneak Peek II**, The 2017 National Band in concert, 6.00pm at The Piano, Armagh Street, Christchurch. Tickets \$20/\$15 at the door.

### Saturday 5 November

**Annual General Meeting** of BBANZ at Custom Controls Ltd, 3 Mahunga Drive, Mangere Bridge, Auckland

### Saturday 21 to Sunday 29 January 2017

**The National Youth Band** training course and concert tour.

*\*\* Any activities happening in your community this year? Let people know by sending details to the editor at [brass@banz.org.nz](mailto:brass@banz.org.nz).*

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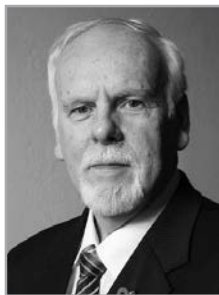
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## A note from our President

The 2016 National Brass Band Championships held in Napier were once again a very successful event organisationally although I'm sure that some bands will be viewing the results with some interest. As always our contest could not take place without the multitude of volunteers who so willingly contribute their time, skills and energy. To the Deco Bay contest committee and all the other volunteers that contributed in any way we say thank you.



One of the highlights for me was seeing Maurice Abrahams on stage as a playing member of the very successful Nelson City Brass Band. At age ninety-seven this was a feat that very few will achieve and testament to the involvement of all ages in the brass banding community.

The success of both Rachel Thomas and Dominic Jacquemard in the Champion of Champions and Junior Champion of Champions respectively was a first in that both musicians are percussionists. Congratulations to both of them for their dedication and hard work which was very evident in both Champion of Champions events.

This year's championship attracted fewer bands for a number of different reasons. This allowed for the smooth flow of bands on and off stage. Having also worked closely with our judges, I'm wondering whether it's now time to create a championship grade from the top five or six A grade bands and that the four top B grade bands move to the A Grade. An automatic promotion/relegation of the bands would take place after each national contest. I would welcome any feedback on this idea. There would be a number of logistical considerations to take into account but considering our considerable history in running contests I'm sure that we have the people available to make it happen.

Evan Sayer  
President Brass Band Association  
of New Zealand

## Our grateful thanks go to:

Chief adjudicator Dr Robert Childs, assistant chief Peter Adams and chief military judge Stephen Leader. The solo and ensemble judges: Adrian Raven, Byron Newton, Colin Clark, David Chaulk, Fraser Bremner, Kevin Dell, Jeffrey Mulraney, John McGough, Luke Christiansen, Mason Elliot, Mark Davey, Mark Oldershaw, Nigel Weeks, Robbie Cargill, Robert Wilson, Scott Frankcombe, Trevor Bremner, Tyme Marsters and Wayne Myhill.

Drill Judges: Neville Cudby, David Leslie, John Everitt, Allan McDonnell and Graeme Bremner. Supervisors and Comperes: Dave Merrall, Denis Spurdle, Dianne Smeehuyzen, Evan Sayer, Elizabeth Edgecombe, Marilyn Edgecombe, Owen Melhuish and Stephen Leader.

Contest Committee: Murray Warrington (president), Raewyn Myhill, Wayne Myhill, Keith Jennings, Gary Mitchelmore, Mark Oldershaw, Todd Donaldson and the team of volunteers from Deco Bay Brass.

Thank you to our corporate sponsors and funding partners whose support ensures we can provide the best contest experience for competitors and audience alike: Principal sponsor - The Infinity Foundation.

ABI Music Ltd, Besson, Brass Direct, Creative Communities Scheme, Eastern Institute of Technology, First Sovereign Trust, Four Winds Foundation, Hastings District Council, Harris Pumps, KBB Music, Molto Media, Music Works Yamaha, Napier City Council, Napier RSA, Taradale RSA, New Zealand Army Band, Pub Charity, Re-percussion, Royal New Zealand Navy Band, The Pelorus Trust.

## Historic Win

Rachel Thomas  
- Champion of  
Champions



History was made in Napier when the Champion of Champions event was won by a percussionist. Adding to this historic milestone was the fact that both the Junior and Open Champion of Champions are percussionists. Dominic Jacquemard from The Devon Hotel New Plymouth Brass Band, having won the Junior percussion title for the fifth consecutive year, was named the Junior Champion of Champions. Dominion has played percussion from a very young age and has been a regular member of the National Secondary Schools' and National Youth Brass Bands. This year he was also selected for the NZSO National Youth Orchestra. (An interview with Dominic featured in the February 2016 issue of *The Mouthpiece*.)

Rachel Thomas was born in England, and learnt drum kit from the age of six from Chandi Hubert. After moving to New Zealand in 2003 she began taking percussion lessons from Brett Painter. Throughout her music degree at the University of Canterbury she learnt marimba, primarily from Roanna Funcke, a long-standing percussionist with Woolston Brass. Roanna's previous placing in the Champion of Champions inspired Rachel to perform in the competition, with the knowledge that it was possible for a percussionist to compete successfully. In 2015 Rachel was placed third in the Champion of Champions, which served to motivate her to continue her hard work and achieve her goal in Napier. Rachel also received the Dunedin Ladies Trophy for the second year running, for achieving the highest score in a solo across all female competitors.

Rachel has also enjoyed success in other competitions such as the National Concerto Competition and many regional solo percussion competitions in the Canterbury region. Rachel has performed with brass bands and orchestras throughout New Zealand and Australia, such as Canterbury Brass, Woolston, Dalewood, Nelson and Gunnedah Brass Bands, as well as the Christchurch Symphony Orchestra and National Youth Orchestra. This year she was appointed as the tuned percussion player in the 2016-17 National Band of New Zealand, and thoroughly enjoyed their first band weekend and concert in Blenheim in June. Rachel is currently working towards performing in this year's National Concerto Competition in Christchurch in December. At 21 years of age, having completed a Bachelor of Music at the University of Canterbury in 2015, Rachel is currently studying towards a Bachelor of Medicine and Bachelor of Surgery at the University of Auckland.



# The 2016 Brass Band Championships results

## Solo events

### Under 15 Cornet

- 1 Jonty Zydenbos Marlborough District Brass
- 2 Riki Wainhouse Brass Wanganui
- 3= Courtney Wilson Eastern BOP Brass
- 3= Liam Wright North Shore Brass

### Under 15 Other Instruments

- 1 Jeshua Oram Eastern BOP Brass
- 2 Eleanor Grigg Marlborough District Brass
- 3 Myles Shearer Marlborough District Brass

### Under 15 Percussion

- 1 Hamish Goodhue The Devon Hotel NP Brass

### Junior Cornet

- 1 Logan Ford Nelson City Brass
- 2 Mollie Cornfield North Shore Brass
- 3 Sam Powell Marlborough District Brass

### Champion instrument:

Soprano Cornet: Sam Powell, Marlborough District Brass

Bb Cornet: Logan Ford, Nelson City Brass

### Junior Horn

- 1 Lachlan Spence Eastern BOP Brass
- 2 Jack Bewley Wellington Brass
- 3 Anne Filimoehala Waitakere Auckland Brass

### Champion instrument:

Junior Flugel Horn: Kodi Rasmussen, Marlborough District Brass

Junior Tenor Horn: Lachlan Spence, Eastern BOP Brass

Junior Baritone: Jack Bewley, Wellington Brass

### Junior Euphonium

- 1 Daniel Chow The Devon Hotel NP Brass
- 2 Ethan Mancer Brass Wanganui
- 3 Michael Ashdown Palmerston North Brass

### Junior Trombone

- 1 Liam Bewley Eastern BOP Brass
- 2 Leo Read Eastern BOP Brass
- 3= David Paligora Kumeu Brass
- 3= Dylan Pope Marlborough District Brass

### Champion instrument:

Junior Tenor Trombone: Leo Read, Eastern BOP Brass

Junior Bass Trombone: Liam Bewley, Eastern BOP Brass

### Junior Bass

- 1 Oliver Scherf Marlborough District Brass
- 2 Alexander King North Shore Brass

### Junior Percussion

- 1 Dominic Jacquemard The Devon Hotel NP Brass
- 2 Callum Riach Masterton District Brass

### Champion instrument:

**Timpani:** Dominic Jacquemard, The Devon Hotel NP Brass

**Mallet:** Dominic Jacquemard, The Devon Hotel NP Brass

**Multi:** Dominic Jacquemard, The Devon Hotel NP Brass

### Junior Champion of Champions

- 1 Dominic Jacquemard The Devon Hotel NP Brass
- 2 Logan Ford Nelson City Brass
- 3 Lachlan Spence Eastern BOP Brass Highly commended: Jack Bewley, Wellington Brass

### Open Soprano

- 1 Brent Hoy Woolston Brass
- 2 Hiro Kobayashi Eastern BOP Brass
- 3 Fendall Hill South Brisbane Federal Band, Aus

### Championship Cornet

- 1 Kyle Lawson Woolston Brass
- 2 John Lewis Dalewood Auckland Brass
- 3 Chris Lawrence Eastern BOP Brass

### Amateur Cornet

- 1 Raynor Martin Woolston Brass
- 2 Toby Pringle Wellington Brass
- 3 Andrew Large Waitakere Auckland Brass

### Open Flugel Horn

- 1 Kevin Hickman Woolston Brass
- 2 Tyme Marsters Woolston Brass
- 3 Sarah Hickman Woolston Brass

### Open Tenor Horn

- 1 Murray Borthwick North Shore Brass
- 2 Clynton Payne Trust Porirua City Brass
- 3 Ray Farrow The Devon Hotel NP Brass

### Open Baritone

- 1 Steven Booth Waitakere Auckland Brass
- 2 Lyndon Large Deco Bay Brass

### Open Euphonium

- 1 Riki McDonnell Wellington Brass
- 2 Luke Spence Wellington Brass
- 3 Ken Cant Dalewood Auckland Brass

### Open Tenor Trombone

- 1 Dale Vail Wellington Brass
- 2 Mark Davey Wellington Brass
- 3 Andrew Yorkstone Woolston Brass

### Open Bass Trombone

- 1 Joe Thomas Waitakere Auckland Brass
- 2 Jonathan Greenwell Brass Wanganui
- 3 Russell Boyle Hutt City Brass

### Open Eb Bass

- 1 Phillip Johnston Woolston Brass
- 2 Fraser Robertson Dalewood Auckland Brass
- 3 Keenan Buchanan Palmerston North Brass

### Open BBb Bass

- 1 John Mason Woolston Brass
- 2 Sam Pinder Woolston Brass
- 3 Adrian Dalton Marlborough District Brass

### Open Percussion

- 1 Rachel Thomas Woolston Brass
- 2 Emma Cullen Woolston Brass

### Masters

- 1 Mike Ford Marlborough District Brass
- 2 Riki McDonnell Wellington Brass
- 3 Murray Borthwick North Shore Brass

### Age Group winners:

55-64 years: Mike Ford Marlborough District Brass

65-74 years: Pete Adams Woolston Concert Brass

Over 75 years: Bill Platt Trust Porirua City Brass

### Open Own Choice

- 1 Colin Clark North Shore Brass
- 2 Matthew Johnston Brass Wanganui
- 3 Christopher Wilson Deco Bay Brass

### Open Slow Melody

- 1 Kevin McMorran Waitakere Auckland Brass
- 2 Anthony Smith Woolston Brass
- 3 Sergio Marshall Hamilton City Brass

### Invitation Slow Melody

- 1 Phillip Johnston Woolston Brass
  - 2 Byron Newton Wellington Brass
  - 3 David Maas Palmerston North Brass
- Highly commended: Riki McDonnell, Wellington Brass

### Champion of Champions

- 1 Rachel Thomas Woolston Brass
  - 2 Phillip Johnston Woolston Brass
  - 3 Murray Borthwick North Shore Brass
- Highly commended: Kyle Lawson, Woolston Brass

## Ensemble events

### Junior Duet

- 1 Eastern BOP Brass No 1
- 2= Eastern BOP Brass No 2
- 2= The Devon Hotel NP Brass

---

**Junior Ensemble 3 to 5 players**

- 1 Eastern BOP Brass No 2
- 2 Marlborough District Brass No 1
- 3 Eastern BOP Brass No 1

**Junior Ensemble 6 to 12 players**

- 1 Masterton District Brass

**Open Duet**

- 1 Wellington Brass
- 2 Woolston Brass
- 3 Brass Wanganui

**Open Ensemble 3 to 5 players**

- 1 Woolston Brass
  - 2 Wellington Brass No 2
  - 3 Levin & Districts Brass
- Section 2 winner: Levin & Districts Brass

**Open Ensemble 6 to 12 players**

- 1 Dalewool Auckland Brass
  - 2 Palmerston North Brass
  - 3 Eastern BOP Brass
- Section 2 winner: Levin & Districts Brass
- 

**The Street March****A Grade**

- |                              |                          |
|------------------------------|--------------------------|
| 1 Woolston Brass             | Drum Major Todd Turner   |
| 2 Wellington Brass           | Drum Major John Hinton   |
| 3 Marlborough District Brass | Drum Major Denis Teeling |

**B Grade**

- |                            |                             |
|----------------------------|-----------------------------|
| 1 Brass Wanganui           | Drum Major Gordon Ririnui   |
| 2 The Devon Hotel NP Brass | Drum Major Amanda Bollond   |
| 3 Deco Bay Brass           | Drum Major Gary Mitchelmore |

**C Grade**

- |                           |                          |
|---------------------------|--------------------------|
| 1 Te Awamutu Brass        | Drum Major Yvonne Cullen |
| 2 Levin & Districts Brass | Drum Major Nigel Hewitt  |
| 3 Nelson City Brass       | Drum Major Andrew Clark  |

**D Grade**

- |                   |                          |
|-------------------|--------------------------|
| 1 Matamata Brass  | Drum Major Hamuera Evans |
| 2 Masterton Brass | Drum Major Brian Castle  |

**Champion Drum Major:** Todd Turner, Woolston Brass

**Champion Drum Major of a B Grade Band:**

Amanda Bollond, The Devon Hotel NP Brass

**Band other than A Grade gaining highest points in the Street March:**

Brass Wanganui

---

**Band Results****A Grade Sacred Item**

- 1 Waitakere Auckland Brass, *The Light*
- 2 Wellington Brass, *Lavenham*
- 3 Woolston Brass, *Amazing Grace*

**A Grade Test Selection** *Of Distant Memories* by Edward Gregson

- 1 Wellington Brass
- 2 Waitakere Auckland Brass
- 3 Woolston Brass

**Best soloist in the test:** Riki McDonnell, euphonium, assisting Waitakere Auckland Brass

**Best section in the test:** The euphonium and baritones, Wellington Brass

**A Grade Own Choice Selection**

- 1 Wellington Brass, *The Triumph of Time*
- 2 Woolston Brass, *The Triumph of Time*
- 3 North Shore Brass, *Theme and Eight Variations*

**Best principal cornet in the Own Choice:** Matthew Stein, Wellington Brass

**A Grade Championship**

- 1 Wellington Brass, David Bremner
- 2 Woolston Brass, Tyme Marsters
- 3 Waitakere Auckland Brass, Howard Taylor

**B Grade Sacred Item**

- 1 Hamilton City Brass, *Peace*
- 2 Eastern BOP Brass, *Love Unknown*
- 3 Deco Bay Brass, *Nicaea*

**B Grade Test Selection** *Lowry Sketchbook* by Philip Wilby

- 1 Hamilton City Brass
- 2 Eastern BOP Brass
- 3 The Devon Hotel NP Brass

**Best soloist in the test:** Ben Burnell, cornet, Hamilton City Brass

**B Grade Own Choice Selection**

- 1 Eastern BOP Brass, *Fragile Oasis*
- 2 Hamilton City Brass, *The New Jerusalem*
- 3 Brass Wanganui, *Tallis Variations*

**Best principal cornet in the Own Choice:** Chris Lawrence, Eastern BOP Brass

**B Grade Championship**

- 1 Hamilton City Brass, Glenn Richards
- 2 Eastern BOP Brass, Alan Spence
- 3= The Devon Hotel NP Brass, Leigh Martin
- 3= Brass Wanganui, Bruce Jellyman

**C Grade Sacred Item**

- 1 Nelson City Brass, *Crimond*
- 2 Howick Brass, *Reflections in nature*
- 3 Te Awamutu Brass, *Colne*

**C Grade Test Selection** *Canadian Folk Song Suite* by Morley Calvert

- 1 Nelson City Brass
- 2 Rotorua Brass
- 3 Howick Brass

**C Grade Own Choice Selection**

- 1 Nelson City Brass, *The Plantagenets*
- 2 Te Awamutu Brass, *Music for a Festival*
- 3= Rotorua Brass, *Platform to the Heavens*
- 3= Howick Brass, *Waipiro*

**C Grade C Grade Championship**

- 1 Nelson City Brass, Nigel Weeks
- 2= Rotorua Brass, Jim McGregor
- 2= Howick Brass, Luke Christiansen

**D Grade Sacred Item** *He Cares For Me* arranged by David Chaulk

- 1 Kumeu Brass
- 2 Masterton Brass
- 3 Matamata Brass

**D Grade Own Choice Selection**

- 1 Kumeu Brass, *Partita*
- 2 Masterton Brass, *Olympus*
- 3 Matamata Brass, *Dark Side of the Moon*

**D Grade Stage March**

- 1 Masterton Brass, *Slaidburn*
- 2 Matamata Brass, *Amparito Roca*
- 3 Kumeu Brass, *Aruhem*

**D Grade Championship**

- 1 Kumeu Brass, Mark Close
  - 2 Masterton Brass, Robert Priday
  - 3 Matamata Brass, Memorie Brooky
- 

**Special Awards**

**Accompanist of the Year:** Martyn Smith  
nominated by Wellington Brass

**Administrator of the Year:** Stephen Clayton  
nominated by Eastern BOP Brass

**Pat Cole medal for youngest winner of an Open Solo:**  
Dale Vail, Wellington Brass

**Dunedin Ladies Brass Band trophy for the female soloist gaining the highest points:** Rachel Thomas, Woolston Brass

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## Kumeu in Concert

The best efforts of local power cuts, rain, thunder and lightning were unable to thwart an estimated 200 people turning out to revel in a delightful afternoon of outstanding brass performances.

Isn't there something special about a charity fundraising event, especially when it is for the local school whose numbers are estimated to double in the next few years! Huapai District School's playground fund benefited to the sum of just over \$600 when all three bands that make up Kumeu Brass Inc. presented a wonderfully diverse programme ranging from *Deus in Adjutorium* through modern-retro and as far as country hoedown and everything in between. Kumeu Brass soloists Antonina Marriott and Aiden Whyte reflected their colleagues' high ambitions to defend their National Championship title with stand-out solo performances of *Demelza* and *Benedictus* respectively.

The "stars of the show" were exemplars of the current New Zealand

young brass players' revival. Ten members of Evolution Brass, whose faces and body language painted a montage of musical determination, enchanted the audience with four items, the standouts of which were the neoclassical sounding *Toccata from L'Orfeo*, and *Mr Sandman*.

Kumeu Vintage Brass provided the diversity, changing from Mark Close's reflectively serious to Graeme Gillies' Elvis-Sinatra and Dixie-Clambake entertainment which included *New York, New York*, *Big Rock Candy Mountain* and a lilting version of *The Old Rugged Cross*.

Finally, the sound of sheer numbers in the combined bands served to thrill the audience with the power of brass in the closing segment, with a further six items including the talents of Stuart Crow. And who can forget Peter Harbridge's skills in *Just a Closer Walk with Thee* suddenly bursting out of nowhere. A magnificent way to wind up the afternoon's entertainment.



*The Champion D Grade band Kumeu Brass*



*Matamata Brass about to step-off at their first marching contest. (Yes - they are wearing the uniforms of the National Band and look very smart too.)*



*Dr Bob Childs pointing bands in the right direction during a workshop at the conclusion of the contest*



## Command Performance

The New Zealand Army Band had the great honour to perform at Her Majesty the Queen's 90th Birthday Pageant held at Windsor Castle in the United Kingdom each evening of 12 to 15 May. We were one of only two non-UK military bands invited, and performed as part of the Commonwealth segment alongside bands representing Australia, Fiji and Canada, to approximately 8,000 people each night.

A different member of the Royal Family attended each night as the Guest of Honour, and at the final televised performance on Sunday evening Her Majesty attended as the Principal Guest of Honour.

During the day we performed our unique marching display (entertaining displays of music and movement, incorporating choreography, humour and intricate drill manoeuvres) at the Royal Windsor Horse Show, which is held in the same arena as the Pageant. Unfortunately Her Majesty's schedule didn't allow her to attend the Royal Windsor Horse Show when we were performing, however she remembered enjoying our performances from the 2012 Royal Windsor Horse Show (we were in the UK for Her Majesty's Diamond Jubilee Pageant) so she requested a special private performance of our marching display on the front lawn of Windsor Castle. This was an exceptional honour for the NZ Army Band. We were escorted up to Windsor Castle and performed to a small seated audience of three; HM the Queen, HRH Prince Philip and Major General Simon Brooks-Ward (the Producer of HM the Queen's 90th Celebrations), finishing the display a matter of metres from HM and HRH. After the performance they both chatted informally with the band for a few minutes prior to departing. This was an unprecedented highlight for the NZ Army Band; probably the most prestigious performance a military musician can undertake in their career. Something very special we will never forget.

While at Windsor we also performed a concert on Sunday afternoon at a 90th Birthday Celebration event on The Long Walk, just west of Windsor Castle, and on Wednesday, Saturday and Sunday evenings, after the Pageant, our Dance Band and New Orleans Band performed at the Global Village Cast Bar to all the Pageant participants – which went down a treat with the various nationalities present.

On the Friday afternoon the NZ Army Band Command Team was invited for High Tea at Windsor Castle. The Director of Music, Major Graham Hickman, took the opportunity to present a Tewhatewha to Her Majesty on behalf of New Zealand. For a number of years the NZ Army Band's Drum Major has been using a Tewhatewha (which is a Maori Chief's weapon used to give commands in battle) in place of the traditional mace to lead the band on the march. This is an impressive sight and fits well with the NZ Defence Force's integration of Maori culture into our ethos and values. This particular Tewhatewha was hand carved from heart rimu especially for Her Majesty by the Drum Major Staff Sergeant Tristan Mitchell. Once again, we had the great honour to chat with Her Majesty, who was extremely interested in the Tewhatewha and accepted the gift with obvious pleasure.

If you'd like more information on the NZ Army Band or our activities please feel free to follow us on Facebook ("The NZ Army Band") or visit our website (<http://army.mil.nz/about-us/who-we-are/nz-army-band/default.htm>).

Sergeant Kevin Hickman

## The New Zealand Secondary Students' Brass Musician of the Year

In conjunction with Dalewool Auckland Brass all Secondary School Brass Musicians are invited to enter the Brass Musician of the Year Solo Competition.

Auckland – 9<sup>th</sup>, 10<sup>th</sup> and 11<sup>th</sup> September 2016

For details and the entry form visit  
[www.brassmusician.co.nz](http://www.brassmusician.co.nz)  
[contest@brassmusician.co.nz](mailto:contest@brassmusician.co.nz)

**Dalewool**  
Auckland Brass



Drum Major Staff Sergeant Mitchell explains the intricacies of the Tewhatewha to Her Majesty.

## Musings from Brownie: *Rests*

And so yet another National Contest passes into the history of our movement. And of course conductors around the country will have given those who worked so hard adequate time off. At least that's what the conductors tell me anyway - a good rest and back into it.

Talking of "rests" reminds me of the winner of this year's Champion of Champions. A percussionist for the first time. Well, it had to happen eventually. After all, this section of the band has changed dramatically over the last 50 years. I remember when I started in bands, the percussion section consisted of little more than a side drum, bass drum and a suspended cymbal. Anything else was a bonus. This is hardly the case nowadays; the percussion section will soon be taking up more space on stage than the band itself. How long will it be before the brass regularly becomes the smaller entity? Will bands' names be changed - for example, will Woolston Brass become Woolston Percussion?

But back to our winner. Firstly, congratulations Rachel Thomas - well done, but also to the judges for being brave enough to break with tradition. An excellent result for all concerned. It was that word "rest" that reminded me of this result. Percussionists are used to counting them as they have far more of them to contend with than us brass players. Also a miscount has the potential for being far more spectacular - know what I mean?

Over the years I have had the dubious pleasure of judging solos. And often I'm given the juniors to judge as those who know me are aware that I will go out of my way to be positive, even though a performance may not warrant it. I suppose

many of us have our "little pets", when performing our duties in a tent. One of mine is the treatment of "rests". However I'm pleased to report that these soloists, as they progress, will learn to respect these "rests" and begin to understand their function in music.

It was with this in mind that I decided to seek Mr Google's assistance to find out where and when musical rests became a part of music - in other words, their history. My search took ages and it became one of those searches which found all sorts of interesting things other than what I was really looking for. For instance - they have now discovered ancient trumpets dated from over 4000 years BC. I'm afraid my imagination got the better of me. I immediately had visions of a fanfare party of trumpeters, all using hollowed out thigh bones of mammoths. I read on and discovered that during the Roman Empire they ran trumpet competitions. Sorry, but it happened again. I couldn't help but wonder what happened to those starters who had "a bad day" and were not onto it, or whom the pianist had led astray. Would there be a second chance or would the big cats be purring, fully sated?

But back to my quest. Up until the Middle Ages there appears to be no evidence of rests being used. Of course music was a lot simpler as well. Basically it was "plainsong" in churches and "folk song" elsewhere. Musical notation started to appear around 1000 AD, although many of us would have difficulty interpreting it as such. But from about 1500 onward, the printing press was developed. Apart from the publication of books, presses also published music. As a result music quickly developed into the format that we are familiar with today, complete with "rests". It was also the period

when composers began writing the first of their major works.

So now with the establishment of "rests" composers were able to experiment with "silence". How many times have there been arguments in band rooms as to the importance of "silence" - is it a vital feature of a piece of music? I remember some years ago when a couple of guys made a heap of money out of music involving "silence". They were of course Simon and Garfunkel with their very successful - *The Sound of Silence*.

But there's another - from the website MoMA: "On a warm summer evening in August 1952 pianist David Tudor approached a piano on stage at the Maverick Concert Hall in Woodstock, New York. Stopwatch in hand, Tudor sat before the piano and, without striking a note, premiered John Cage's composition 4'33". Commonly known as Cage's "silent" piece, 4'33" comprises three movements during which a performer - or performers - are instructed to produce no intentional sounds for four minutes and 33 seconds."

Needless to say, this is going to the extreme, but demonstrates the importance that Cage felt for "silence". Some years later this piece was "arranged" for a BBC Orchestra and subsequently recorded and broadcast. So the question: Has a brass band ever played this composition? I'm quite certain I could dash off a quick arrangement of 4'33", for a fee, without it losing anything with the change of genre. But could it be used at a contest, and in which grade? Perhaps it could be an Own Choice Test, or - would it be more suitable for an entertainment item?

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com

## More Than Just a Drum Major

After 68 years of active service in the New Zealand Brass Band movement, Tony Cowan has called it a day. From now on his time will be spent as an active spectator, a role he will no doubt enjoy.

Most of the brass band world will, quite rightly, associate Tony's name with the field of drum majoring, but this colourful character has given so much more to the movement. First and foremost he was always a player of brass. The other roles just grew from that passion over the years. And the roles were many and varied. He has been a player, drum major, concert producer, concert director, compere, contest manager, marching judge, Chief Military Judge, a director of marching seminars (both brass and pipes, here and in Australia), band president, chairman of steering committees



*Chris Smith chairman of Brass Wanganui congratulates Tony and Val Cowan.*

and finally, a member of the BBANZ National Executive. Deservedly so, Tony has been honoured with Life Memberships of both his local band, Brass Wanganui, and the Brass

Band Association.

Tony's long association with the brass band movement began in 1948, when he joined the

Queen Alexandra's Own Band (now Brass Wanganui). His initial desire was to be a trombone player but at the time he was told that he was 'too short' as his arms weren't capable of finding 7th position. On this occasion Tony followed that advice given to him but he ignored it the next time it was suggested. The second occasion the words were uttered was when he showed an interest in carrying a mace in front of the band. This time Tony threw caution to the wind and began his well-known career as a drum major. A little lack of height wasn't going to stop him...especially when armed with a loud voice and an extensive, and often colourful, vocabulary.

As a drum major, Tony excelled. He changed the way people marched with instruments and challenged the people who marched behind him. For Tony, this meant spending huge amounts of time designing new evolutions for the bands to try out before they were executed on a pitch or a parade ground. On one occasion, Tony spent so much time making sure the band were up to speed that the first time he got to complete his own routine, in front of the National Band, was when they marched out for their first performance at the World Championships in Holland.

Along the way he has faced many challenges and has experienced many highlights with the mace in his hand. One of his greatest challenges was combining the NZ Army Band and the National Band for a marching display at the 1974 Commonwealth Games. On one hand he had a group of musicians who marched every day and on the other he had some people who were new to the world of marching. Coming up with a routine to suit all levels of experience would be a mission for most drum majors, even without the stress associated with the prestigious nature of the occasion. There have been many highlights over the years and many high profile performances, but the one that trumps the others was the winning of the gold medal, with the National Band, at Kerkrade.

Since putting down his own mace, Tony has helped countless drum majors around the country. He has run seminars to help people become more proficient with the mace and he has helped bands in their contest preparations. Many a bandsman over the years has felt fear from the threat of Tony's famous 'slipadicktome' when a simple mistake was made on their part. Tony didn't limit his skills to the brass band world though, even helping pipe bands around the country further their marching talents.

In 2000, Tony helped to combine two bands into one when his home town of Wanganui had the unenviable task of dropping from two bands to one. A strong hand was needed at this time and Tony was the person many looked to. His guidance and expertise in the movement were invaluable and allowed banding to continue in Wanganui while background matters were dealt with. It was at this time that Tony also returned to his passion for playing. He joined the new Auxiliary Band that was set up as part of the new band's structure and continued until his recent retirement. In this role, Tony was able to provide a wealth of information to the young people who were lucky enough to sit next to him. Not many of them would have known that they were privileged to be sitting next to a former playing member of a National Band - not an advantage too many junior bands can call on. Helping future generations of brass players is an undertaking that Tony has taken very seriously and his commitment will hopefully see the movement continue to flourish.

So now it is Tony's time to enjoy his retirement from the hobby that has covered seven decades. Why has he done it for so long? Because of the people. People he has met, played alongside, drum majored, judged and mentored. Without people like Tony Cowan, organisations can die off all too easily in this faster paced, modern world. Wanganui, and the National Association, are lucky that Tony had a passion for brass music. They are lucky that people like Tony Cowan care enough about the organisation to give their time back to help the next generation. Without the next wave coming through, Tony says, it will have all been for nothing.

Sixty-eight years after starting, Tony never got to the required height to play trombone. However, he did play cornet, flugel horn, tenor horn, baritone and euphonium and was a proud member of Queen Alexandra's Own Band, Christchurch Fire Brigade, Skellerup Woolston, Brass Wanganui, the NZ Army Band and National Bands of New Zealand

## 2016 National Secondary Schools' Brass Band

Congratulations to the following young musicians who have been selected to represent their school at the 2016 training course and concert tour.

Principal cornet Logan Ford has been a member of the NSSBB and National Youth Band since 2013. He won the Junior Cornet title at the recent National Championships and was runner-up in the Junior Champion of Champions.

The guest soloist with the band is Luke Spence. Currently studying at the NZ School of Music at Victoria University, Luke was invited to perform with the band after winning the 2015 Young Brass Musician of the Year competition.

The NSSBB will rehearse under the baton of Mark Davey from Wellington, in the band room of the NZ Army Band at Burnham Military Camp, Christchurch from Tuesday 27 September. The training camp will conclude with a public concert on Sunday 2 October at the recently opened concert venue, The Piano in Armagh Street, Christchurch.

Soprano	Sam Powell*	Marlborough District Brass
Principal:	Logan Ford	Garin College, Nelson
Solo Cornet:	Mollie Cornfield Jonty Zydenbos Sarah Wright Vincent Brzozowski Toby Bruckner William Herewini	Takapuna Grammar School Marlborough Boys' College Dunstan High School Sancta Maria College Riccarton High School Trident High School
Repiano:	Solomon Baldock Clarke Spence	Kings High School, Dunedin Trident High School
2nd Cornet:	Annabelle Stewart Oliver Armstrong Ruby Bodkin-Oien Jean-Luc Pitcaithly	Mount Maunganui College Waimea College Southland Girls' High School St Bede's College
3rd Cornet:	Zachary Powell Courtenay Wilson Taylor Howe	Cashmere High School Trident High School Dannevirke High School
Flugel Horn:	Isabella Thomas	Rangitoto College
Tenor Horn:	Lachlan Spence Emma McMorrán Ngaira Wotherspoon Eleanor Grigg Sione Latu	Trident High School Riccarton High School Nelson College for Girls Marlborough Girls' College Dilworth School
Euphonium:	Daniel Chow Ethan Mancer	Francis Douglas Memorial Wanganui High School
Baritone:	Georgia Hoy*	NZ Army Band
Trombone:	Leo Read Jack McKenzie	Home School, Whakatane James Hargest College
Bass Tromb:	Liam Bewley	Trident High School
Eb Bass:	Jacob Stonehouse Lutimi Fifitia Caleb Nicolson	Mountainview High School Dilworth School Timaru Boys' High School
BBb Bass:	Andrew Wood Tyler Seaton	New Plymouth Boys' High Rangiora High School
Percussion:	Dominic Jacquemard Andrew Schweizer Callum Riach Finn Bodkin	Francis Douglas Memorial Matamata College Rathkeale College James Hargest College

\*Guest Players



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### National Youth Brass Band

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**Manager:** Mike Ford +64 21 708558  
[mike.ford@airnz.co.nz](mailto:mike.ford@airnz.co.nz)

### National Secondary Schools Band

**Musical Director:** Mark Davey, Wellington  
**Manager:** Joe Thomas, Christchurch  
[joebbies@gmail.com](mailto:joebbies@gmail.com)

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
[mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)

### 2018 National Contest in Blenheim 11 to 15 July.

Contact person Brian Nicholas  
[barn16@xtra.co.nz](mailto:barn16@xtra.co.nz)

## Quick Notes

**Winning SOUNZ:** The inaugural SOUNZ Brass Composition Prize was judged by composer John Rimmer, who complemented the quality of all entries, "All twenty entries in this competition are worthy of performances. There was a pleasing range of styles, including some pieces which went beyond the artistic requirements of the 'slow melody' type of piece. I listened for those that showed a strong sense of melodic writing and were well conceived for the brass instrument. I looked for accompaniments which supported the solo instrument and were themselves stylishly written. A musical balance between the two was an important consideration. The winning work demonstrates these aspects very well." The winner of the SOUNZ Brass Composition Prize was composer David Woodcock for his piece *Elegy, for cornet and piano*, which was performed at the national contest by Besson Artist Harmen Vanhoorne. John Rimmer highly commended David Chaulk for *Song for Aylan, for cornet and piano* and Ross James Carey for *Meditasi, for cornet and piano*. All three pieces were performed at the Invitation Slow Melody event. The scores and parts of the winner's and finalists' works will be made available for sale through SOUNZ.



Harmen Vanhoorne and David Woodcock

**Mrs Rafferty:** On 20 June Mrs Elsie Rafferty, wife of the late Jim Rafferty, passed away aged 94. Jim, a fine euphonium player, and Elsie were originally from Britain. Jim was the president of the Brass Band Association from 1973 to 1980 and assistant manager of the 1978 National Band. Messages can be sent to 20A Waterford Drive, Winton 9741.

**Music Search:** Leon Para is looking for a piece of music entitled *Stradella*. If you have a copy of this please contact Leon at 021 292 6800 or [l.para@xtra.co.nz](mailto:l.para@xtra.co.nz)

**Music on the menu:** As a major fundraiser for the 2017 National Band a cookbook is being compiled featuring the favourite recipes of high profile people who all have a connection to brass bands. To date we have recipes from former Miss Universe Lorraine Downes whose father Graham was a member of the 1953 National Band, opera singer Deborah Wai Kapohe, a former member of Ascot Park Hotel Brass, lawyer Jonathan Krebs, a member of four National Youth Bands, former ombudsman Mel Smith, a player for the Porirua band and a friend of the National Youth Band – to name but a few. The books will be on sale from the end of October and will make a fantastic Christmas present.

### Friends of the National Youth Brass Band:

Rt. Hon. John Key – Patron, P Adams, ABI Music Ltd, BJ Aldridge (in perpetuity)E Aldridge (in perpetuity), J Aldridge, Auckland Band Association, T and B Bremner, G Coomer, T and B Cudby, D and M Dawson, RA Hancock, RJ Harris, JB and NC Hollick, DA Johnson, I Levien, AG Lewis, JR McGough, MJ Mellon, Marlborough District Brass, O Melhuish, D Miller, G and C Moseley, JP Musical Instruments, NZ Army Band, PA, B and M Platt, MT Sander, E Sayer, M Smith, J and R Sullivan, R Young, G and R Yorkstone.

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

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuizen, Rodney Sutton MBE JP, Murray Warrington

### Life Members who have served BBANZ

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



“ It has a very smooth, quiet valve action which is very fluid and the intonation is very good throughout the range. One of my favourite qualities though is the sound that it makes. It’s a really singing sound and very responsive on what is such a great free blowing instrument ”

*Steve Miles*

**JP374 Sterling Euphonium**

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*DR TOOT wishes to congratulate Luke Christiansen and Howick Brass Band for winning 2nd place in the C Grade at the NZ Brass Band Championship 2016 !!!*

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**P: 09 533 3330**

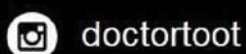
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# NEW ZEALAND Mouthpiece

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## New Zealand's Best

When NZQA celebrated the success of the highest-achieving New Zealand scholarship students at the annual Top Scholar Awards Ceremony, young brass musician Jack Bewley was among the recipients.

The ceremony, hosted at Parliament by Education Minister Hekia Parata in May and attended by Prime Minister John Key, recognised 36 elite students who were the top individual subject scholars, together with those premier students who gained a significant number of outstanding scholarships.

Jack Bewley, who graduated from Trident High School, Whakatane in 2015, was recognised as the top music scholar in New Zealand. Jack topped a cohort of 1543 students from New Zealand schools who completed scholarship music assessments in 2015. Forty-four students gained a music scholarship and five gained outstanding scholarships.

Jack's composition portfolio was a major work, *Te Tangi a Wairaka*, written for brass band and percussion. It was premiered by Eastern Bay of Plenty Brass at the 2015 Band of the Year contest and has since been performed by both the National Secondary Schools' Band and Wellington Brass. His second portfolio composition *All Summer in a Day* is a brass and percussion ensemble premiered by Eastern Bay of Plenty Brass in the Open Ensemble competition at the 2016 National Championships. Two further recent compositions, *Upper Quartile*, a cornet quartet and a lower brass quartet, *Air Fairies*, were also premiered at the championships resulting in a first and third placing for the players in the junior ensemble competition.

Jack is currently studying Composition at the New Zealand School of Music in Wellington and plays for Wellington Brass.



*Anna Maria Bewley, Liam Bewley, David Bewley, Alan Spence (HOD Music, Trident High School), John Key, Jack Bewley, Philip Gurney (Principal, Trident High School) and Anne Tolley (MP for East Coast)*

## Sponsorship Deal

Ryman Healthcare has signed up to sponsor New Zealand's most historic band.

The Royal New Zealand Artillery Band was founded 152 years ago and is made up of 30 volunteers who play everything from military marches and light classics through to sacred items, swing and show tunes.

Band secretary Bob Davis said that with so many seniors in their audiences it seemed a natural partnership between New Zealand's oldest band and the country's largest retirement village operator.

The band has a programme of 12 concerts at Ryman villages planned for the next two years as part of the new sponsorship deal, including a visit to Weary Dunlop Retirement Village – Ryman's first new village in Melbourne, Australia.

The Royal New Zealand Artillery Band was founded in 1864 but lost its funding from

the New Zealand Defence Force after a major costs review in 2012. Since then the band has looked to other sources to help bridge the funding gap. Brass bands are not cheap to run. While all the musicians are volunteers the band needs corporate sponsors to meet its operational expenses including instruments, insurance, travel and the upkeep of its band room and uniforms.

Simon Challies, Managing Director of Ryman Healthcare, said the band had made a compelling case for sponsorship.

*"We couldn't say no. We were delighted to be approached and to be able to sponsor the band because we know our residents love its music and there's nothing like a brass band in full flight. We know the sponsorship money will help the band get out to perform its magic to thousands of people, and we are pleased to be in a position to help."*



*The Royal New Zealand Artillery Band on parade.*

### In this issue we:

- Start a series of articles on conducting by Dr Bob Childs,
- Report on the up-coming celebrations by Woolston Brass,
- Update you on progress of the National Band
- And Brownie delves into the past with a copy of an old Mouthpiece.

Happy banding!



Yamaha is the foremost company in musical instrument manufacturing. World renowned for their quality – Yamaha offer a full range of percussion, all built to last with that great Yamaha tone.



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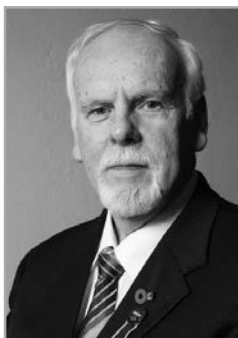
**Contact for Band Pricing**

scraw@musicworks.co.nz  
 slangdon@musicworks.co.nz  
 dsmith@musicworks.co.nz

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

## A note from our President

The first notice of the Association's Annual General Meeting has been sent to member bands, District Associations and our Life Members. The AGM returns to Auckland this year on Saturday 5 November and we look forward to a good turnout of band representatives. I have good reason to believe that there will be a number of rule changes proposed at that meeting which will engender much debate. The Association's rules and Contest Regulations are formulated by bands. Remits are presented and bands, through their representatives present at the meeting, have the opportunity to debate their merits before voting. It is therefore important that bands carefully consider the remits and have representatives present to ensure that our rules and regulations represent the wishes of the majority of members.



On the Friday night prior to the AGM the District Associations will have the opportunity to meet with the National Executive for discussions on matters they consider relevant to them and their districts.

Just as important as the AGM is the annual election of officers of the Association. The officers represent the best interests of the brass banding community and new talent is always welcome around the executive table. As stipulated in the Association's rules, three seats at the National Executive table are contestable this year and we look forward to some new faces allowing their names to be placed on the ballot papers.

Following on from its recent success at our National Contest the Wellington Brass Band, under the musical direction of David Bremner, is heading to Birmingham to take on arguably the best brass bands in the world. On behalf of the New Zealand brass banding community I would like to pass on to the band our best wishes for the competition and for safe travels on this remarkable journey it is undertaking.

Evan Sayer  
President Brass Band  
Association  
of New Zealand



## 2016 National Secondary Schools' Brass Band

Be blown away by the sound of a full brass band in which the players are aged from 13 to 18 years. Sunday 2 October 2.30pm at The Piano 156 Armagh Street Christchurch.

Come along and enjoy the one and only concert by this band of talented young musicians. Admission is \$10/\$5 at the door. Children under 12 years free.

## Swing Into Spring

*Sizzling ensemble playing, stunning soloists and the desire to give people a good time through music.* September 2016 sees iconic New Zealand jazz orchestra The Rodger Fox Big Band present 12 concerts throughout New Zealand alongside the New Zealand Symphony Orchestra for another ground-breaking series of concerts.

In keeping with the big bands tradition international trumpet star Allen Vizzutti has been secured as the tour's special guest. Allen Vizzutti is a graduate of the Eastman School of Music and is equally at home in both the classical and jazz styles. In the jazz style Allen performed with the famed Woody Herman, Thundering Herd and Chick Corea.

The concert series repertoire will be drawn from a wide range of jazz, Latin and popular big band material. The big band has commissioned international acclaimed composer and arranger Matt Harris to contribute a work called *The Red Zone*. This is a tour de force for both the big band and orchestra covering many styles. Classics such as *A Night In Tunisia*, *Take The A Train* and a *Westside Story Suite* will be presented alongside stellar arrangements of New Zealand pop classics *Royals* and *Wandering Eye*.

*Concert dates and ticketing details are on [www.nzso.co.nz](http://www.nzso.co.nz)*

Rodger Fox – musical director



*International trumpet star Allen Vizzutti*

# Woolston Brass Celebrating 125 Years

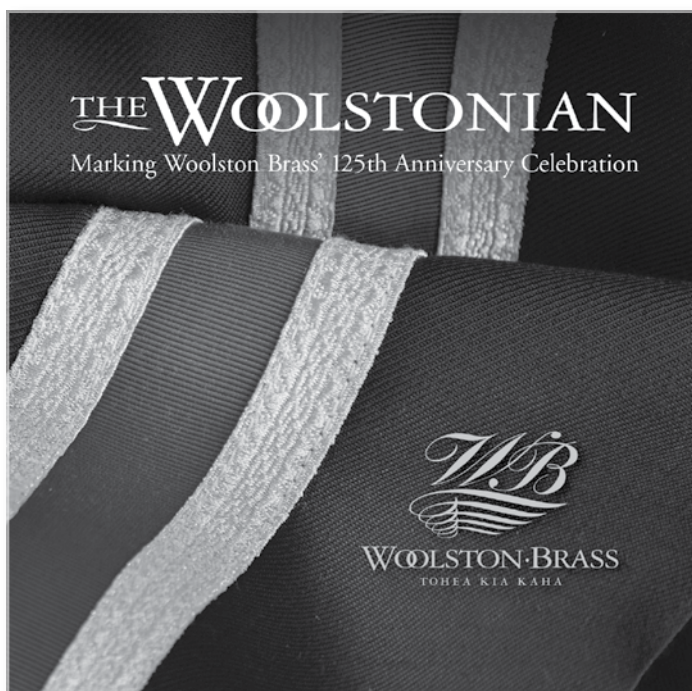
Since its formation in 1891 as *The Woolston Band* this performing arts institution has remained true to the ideal expressed in its Maori motto, *Tohea kia kaha* (Persevere, so there is Strength). Woolston Brass' 125 year history records an abundance of championship successes, overseas expeditions and colourful characters, many of whom have represented Woolston in the National Band and the National Youth Band of New Zealand. Over its many years Woolston has maintained a playing strength of around forty musicians. Its membership is drawn from all walks of life, brought together by a creative talent for making music.

Milestones include winning the Edinburgh Festival Contest; gaining fifth place in the 1975 British Open Championships; and achieving four-in-a-row at the national contest in 2012. The archives also tell of events not directly related to but nevertheless impacting upon the band. It is recalled that our band forebears were affected by the Great Depression, two world wars and other catastrophic events. More recently the Christchurch earthquake, the effects of which are still unresolved at the band's Dampier Street premises, will undoubtedly become part of its recorded history one day. The Woolston Brass Management Committee is currently negotiating the purchase of a section in the Woolston area with a view to building a new, purpose-built band room. (Watch this space!)

Woolston Brass takes great pride in its pioneering education programme. From its inception in the early 1960s as *The Woolston Auxiliary Band* to its rebirth in the 1990s as *The Woolston Brass Academy*, the programme has grown to include a learners' group and two training bands; Woolston Junior Band conducted by Jill Pears and Woolston Concert Brass conducted by Nick Johnson (C grade band). The management committee recently agreed to invest further in the academy, and to enhance the programme. Earlier this year Tyme Marsters was appointed as the Academy Director and Cyrenne Seaton as Academy Coordinator. The Academy has also recently welcomed two new tutors for the Learners Group; Slade Hocking and Pablo Ruiz Henao.

Marking the 125<sup>th</sup> Anniversary of the founding of Woolston Brass is the recent release of *The Woolstonian* CD. Conceived, directed and produced by Tyme Marsters with Orange Studios, this new recording acknowledges the band's distinguished past, but also looks to the future. Since his appointment in 2015, Tyme Marsters has carefully maintained the band's well-established reputation while ushering in a fresh, forward-looking approach.

Among other works, *The Woolstonian* features two new compositions; Anthony Ritchie's *He is Starlight* dedicated to his late father John Ritchie (Patron of the band for many years), and Kenneth Young's march *The Woolstonian*. This march was commissioned to mark the band's 125<sup>th</sup>



The poster is for the Woolston Brass 125th Celebration Concert and Dinner. It features the Woolston Brass logo at the top, with the text 'WOOLSTON BRASS CELEBRATING 125 YEARS TOHEA KIA KAHA'. The main title '125 Celebration Concert' is in a large, bold font, with 'Celebrating Woolston Brass' 125 Year History' underneath. The Music Director is Tyme Marsters. The concert is on Saturday 8 October at 4pm at The Piano, 156 Armagh Street, Christchurch. Ticket prices are listed: Adult \$30, Senior Citizen/Student/Unwaged \$25, Child \$10, Family (2 Adult + 2 Child) \$65. Early Bird tickets are available at www.dashtickets.co.nz. The dinner is on Saturday 8 October at 6pm - late at Sixty6 on Peterborough, 55 Peterborough Street, Christchurch Casino. Ticket prices are \$60 + Booking Fees. Tickets are available at www.dashtickets.co.nz. Social media icons for Facebook and Twitter are shown, along with the Sixty6 logo.

Jubilee and was premiered at Woolston Brass' *Seriously Brass* Concert in July. A lecturer in composition and conducting at the New Zealand School of Music at Victoria University, Kenneth Young has written many works for brass bands, alongside his orchestral and chamber music output. A former Principal Tuba with the NZSO, Ken's earliest notes were sounded as a budding cornet payer in the Woolston Auxiliary Band. A stint in Woolston's euphonium section under Mervyn Waters preceded university study and a professional appointment with the NZSO. In 2005, Kenneth was awarded the Lilburn Trust Award for Outstanding Services to New Zealand Music. "It is a huge honour for me to write a march for the band that I grew up playing in, which gave me so much musical pleasure plus life-long friendships." – Ken Young.

The band would like to thank the numerous donors who contributed to the online Boosted Campaign that raised the funds needed to develop and produce the *The Woolstonian* CD. It is now available online or as physical CDs and can be ordered from [info@woolstonbrass.org](mailto:info@woolstonbrass.org) for \$20 + postage.

The band performed with distinction at the National Contest held in Napier this year. Competing strongly in the solo and party events, seven Woolston soloists won their respective sections and qualified to compete in the Champion of Champions event. In the band events, Woolston Brass won the Street March and the Champion Drum Major award. The band also gained a hard-fought second place in the A Grade Championship.

Woolston Brass is now preparing for the CPBBA contest being held on Saturday 24 September at the Rangiora Town Hall and their 125 Celebration Concert on Saturday 8 October at the recently opened "Piano" in Christchurch. The concert will showcase and celebrate the band's 125 year history and its new era with Tyme Marsters. The 125 Celebration Concert will also launch the band's new uniform which was produced by Black Design and Manufacturing Ltd/Deval Ltd. Following the concert there will be a formal 125 Celebration Dinner at Sixty6 on Peterborough. If you would like to join the celebration please email [caroline@woolstonbrass.org](mailto:caroline@woolstonbrass.org)

Caroline Blackmore - Marketing and Sponsorship Manager

## From Dr Bob...

Over the next few months we will be printing articles on conducting skills prepared by Dr Bob Childs.

### How to make the transition from player to conductor

I vividly remember asking Dr Roy Newsome a question nearly twenty years ago, "How do I become a good conductor?" He replied, "Start at the bottom and work hard, you'll eventually find your level". I took Roy's advice and formed my own band in Hull (we began in the 4th section).

Some of my happiest banding experiences were conducting in the lower sections and I developed my skills as a conductor along with the band, making lots of basic mistakes along the way. I've conducted in all the sections at the London Finals and I'm proud of that! Of course there are other ways of developing skills apart from learning by mistakes. These days with so many good colleges and courses on offer, expert advice is never far away. However, I thought I might pass on some of the practical guidance I picked up the "Hard Way".

Over the next few issues I intend to cover:

- Basic conducting technique, including: giving cues, conducting dynamics and expressive conducting through non-verbal communication,
- Planning rehearsals,
- Creating artistic projects,
- Programme planning.

I'll start with The Psychological Approach.

I suppose I was lucky as a boy, because my father was a brass band conductor. I learnt a lot from him; he was a great motivator and manager of people. He used to treat every player in his band differently, according to their personalities, their strengths and weaknesses. Rather than saying the first thing that came into his head during a rehearsal, he considered the effect his comments would have on the player concerned.

Rather than ask a player to leave bits of the test-piece out because they couldn't play quiet enough, he'd ask them to drop out because he wanted to save their big tone for the loud bit towards the end of the piece. Rather than tell the awkward solo trombonist (who was in a foul mood) how to play his expressive solo passage, he would maybe address the whole band on the virtues of playing expressively and cite the beautiful way the trombonist was leaning on this note or that note and the way he/she slowed down the end of this or that phrase. The trombonist hadn't been doing any such thing, but did it that way the next time!

It took longer to get the message across, but in the end it was worth it.

I've learnt that the brass band movement is an amateur movement, most players go to band practice after a hard day's work. They do not want to be ridiculed in front of their friends or family. Enjoyment is the key to success and creating a friendly working environment is essential to keeping and developing players' skills. My father used to say, "Waving your arms about is only 60% of conducting a band!"

Dr Robert Childs MMus PGCE FLCM ARCM

## Letters to the Editor

We are writing to let you know that the 18 brass instruments which you all helped to get to St Andrews High School in Tonga have arrived, and are in use!

What a combined effort! Helen at the Brass Band Association published my little article in their magazine (March 2016), Hollie and her Taupo Concert Band responded and made the donation, Glenda and Paul drove the instruments from Taupo to Auckland, Emma checked them over, selecting the ones which needed a little repair, and recommended Auckland Brass Instruments. The lovely people at ABI did the repairs, which were paid for by Graeme and Rachael, Graeme and Maryn, Chrissy, Bridget and Judy. Finally, King's College paid for the freight to Tonga.

And they arrived at just the right moment. The school band had entered the Inter-School Brass Band Competition and the extra instruments meant that they could include everyone in the band. They played their set piece on Wednesday (*Jubilation* by James Curnow), their hymn (*Deep Harmony*) and their march (*Victoria*) on Thursday night, and their 'entertainment' programme (an indescribable medley complete with singing and dancing) on Friday night. They and we were thrilled when they were placed second in each category, albeit in Group 2. What a difference, having not entered the competition until last year.

The photograph shows of 12 of the Taupo instruments which were used at the contest. The bandmaster said "sorry the boys haven't had a shower for a while", as they slept at school all week to rehearse early and late, but they looked great in their uniforms on stage and on the street march.

So it's all happiness here thanks to you all!

Malo aupito, 'ofa lahi atu. (Thank you very much and lots of love)

Simon and Rachel Tipping  
Founding Trustees, Hornsby Pacific Education Trust



I was intrigued with the photo in *The Mouthpiece* of the young lass playing the Last Post. Enclosed is a picture of nine year old Alannah Anderson playing the Last Post and Reveille (albeit a condensed version) at the Romahapa School, South Otago.

I am now approaching 86 years old and still playing and teaching a few for our Balclutha Brass. Balclutha Brass band is now 130 years old and the moving population in the smaller centres has its effects on clubs and organisations. Our brass group had around 10 players move from the district in the last couple of years. And folks moving into the district do not seem to have any musicians among them, not like it used to be some years ago. We have to run weekly raffles among ourselves to "keep the wolf from the door."

I did appreciate getting the results of the National Contest online. The news media does not seem to be interested as it did 60 years ago.

W.H Cross QSM



## The Youth Today

Executive committee member Jeff Mulraney continues his interviews with up-and-coming young musicians. In this issue he interviews 15-year-old Sarah Wright from Alexandra who plays for Roxburgh Pioneer Generation Brass.

*How did a girl from Alexandra get interested in playing brass?*

Mum got me into playing as I would always listen to her practising thinking "that's something I want to do!" I then started having lessons with Ray Logie on the cornet at age six, going on to join the Roxburgh Brass Band when I was nine.

*What was your first musical instrument?*

Growing up on high country sheep stations I was always pretty handy on the shepherd's whistle, if you call that an instrument! But my first official instrument was mum's old Swallow cornet.

*Describe how musical ability runs through your family?*

My mum has been playing the cornet since she was six, being taught by Bob Lee, and she now plays flugel for Roxburgh band. My younger sister Aimee also plays the cornet and a couple of my younger cousins have also started to play brass instruments.

*What are the most enjoyable aspects of playing a brass instrument?*

One of the most enjoyable things for me about playing brass is all the cool people that I get to meet, the places I get to go and some of the amazing things I get to do. I also enjoy being able to challenge myself with new music and then the satisfaction of watching the piece come together.

*What are some of your musical highlights so far?*

The greatest highlight this year was being invited to play with Ascot Park Hotel Brass when they go to China for the Shanghai Tourism



*Best wishes to Dave and Buzz, and all our friends in Wellington Brass for their upcoming trip to the British Open!*

*Courtois Courtois  
Paris*



**Dave Bremner**

Courtois AC420BT Trombone



**Byron "Buzz" Newton**

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Festival. Also winning the under 16 slow melody at this year's provincial contest was pretty cool. My other highlights so far have been playing the last post with my mum at the Clyde 100 year Anzac Day dawn service and both the 2014 and 2015 NSSBB camps.

*You have been in the NSSBB, what have you gained from that?*

I have met some amazing people and have gained experience playing in bigger bands. It was quite a change from playing with Roxburgh Brass. The NSSBB camps have helped to improve my playing a lot and I have learned lots through the great tutoring. The camps were also fun and enjoyable and I definitely encourage young players to audition!

*What sort of things would you like to see happen to support young brass players particularly in smaller places like Roxburgh?*

I think that youth camps would be a great idea in our area as it encourages kids to keep playing and it makes playing fun and enjoyable. I also think that performing fun, easy and modern music at band keeps younger players interested in coming along each week.

*Who or what has been your biggest source of inspiration?*

Alastair Monteath, my current tutor, has inspired me to keep motivated to achieve greater things and to push my playing further. Seeing other young successful players around New Zealand also inspires me to keep playing and aim for bigger and better things.

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

I want to keep auditioning for the NSSBB while I'm at school and possibly also audition for the NYBB. I also want to keep playing with the other musical groups I am part of and improve my playing. I also want to work hard throughout the year to do well in the provincial solos and party events.

*What make of instrument do you play and what mouthpiece do you use?*

Besson Cornet with a Denis Wick 4B mouthpiece.

## Countdown to Kerkrade

Good progress is being made for the National Band to compete at the World Championships in Kerkrade. One of the band's main fundraising projects is the sale of a celebrity recipe book. At least 30 well known people who have connections to brass bands have agreed to contribute a recipe to a book which is going to print shortly. The recipes all look very tasty. The books will be available from National Band members and the BBANZ office. This will be your chance to try out some of your favourite people's food.

Peter Graham, the esteemed United Kingdom composer, has agreed to write a test piece in memory of Kevin Jarrett. There was an excellent response to the call for donations in previous *Mouthpieces* and BBANZ now has sufficient funds with which to pay for the commission. The names of donors will be published in a subsequent *Mouthpiece* and those who contributed over \$1000.00 will be acknowledged in the score. The piece, yet to be named, will be used by the National Band as part of its own choice programme at the World Championships in July 2017 and may be the A Grade Test at our National Contest in the future. This will be a very fitting tribute to the memory of Kevin Jarrett who contributed so much to brass banding in New Zealand. The band is thrilled to know that it will have a brand new Peter Graham test piece to play at Kerkrade. The band has had new commissions at Kerkrade before but never as its major work.

The Musical Director is in the process of auditioning a replacement cornet and replacement Eb Bass to fill two vacancies that have arisen.

The band will record a CD at its camp to be held at Labour Weekend. It will probably not be for sale until Christmas but could be a very useful Christmas present for a brass band aficionado. And of course we would like a full house to hear the band in concert on 24 October in Christchurch.

There is still a lot of work to be done and money to be raised but, to repeat our opening line, good progress is being made.

Kevin Dell  
Co-manager National Band

## National Band of New Zealand

Don't miss this "Sneak Peek" concert by 2017 National Band of New Zealand. Monday 24 October, 6.00pm at The Piano 156 Armagh Street Christchurch. Tickets \$20/\$15 at the door. Children under 12 years free.



## Musings from Brownie: *Ghosts from Yesteryear.*

I was going through some old cartons recently, as one does in the middle of winter, and came across a September copy of *The Mouthpiece*. No, I hadn't received an advance copy - this was September 1964, some 52 years ago, printed when New Zealand was considered one of the wealthiest countries per capita, and unemployment was an unknown word. Pubs shut at 6pm and decimal currency was still three years away. This could therefore explain why the issue contained 20 pages and only two and a half of those were ads. As well there were only three photos, but there were words - pages and pages of them about what was happening in the movement.

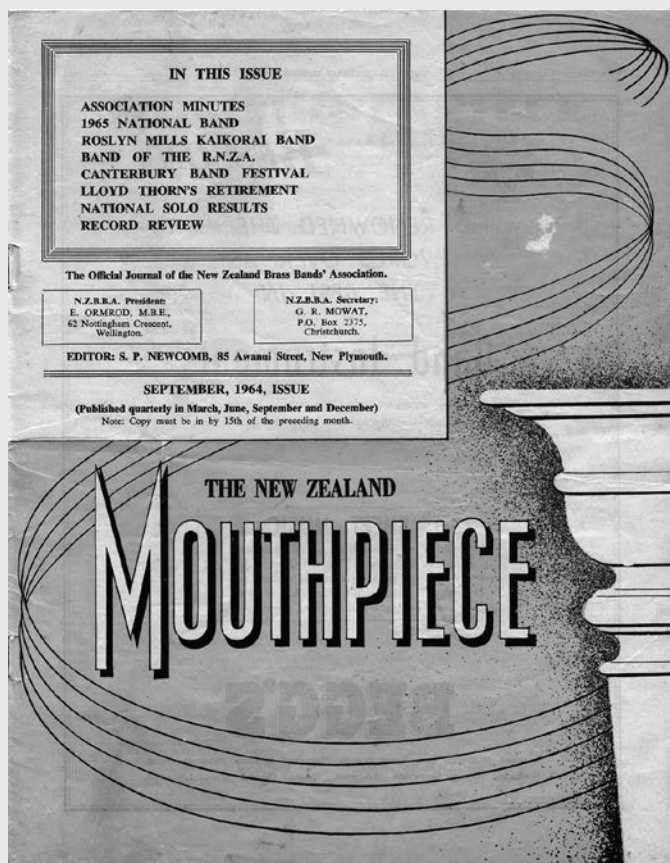
However, this edition of *The Mouthpiece* was one of only four published that year, because they were only published quarterly. On the front was a familiar statement - "Copy must be in by 15th of the preceding month". Some things don't change.

I wonder how many remember "The Bandmaster", the official Journal of the New Zealand Brass Band Conductors' Association? Apparently it's incorporated in *The Mouthpiece*. And, *The Mouthpiece* only appears to be eight years old as this edition is part of Volume 8. So - did *The Mouthpiece* begin in 1956? If so, what preceded it? There had to have been something as, even then, bands had been around for over 100 years.

One feature I've found in these older copies is that there always seem to be reports on the Association's management meetings. We don't seem to get them nowadays - I wonder why they stopped? But back to 1964, it was all go in getting the 1965 National Band underway. One should remember that this was the first time a band was sent to Canada and the US. I see the committee approved a toll call to be made to the States. Seems almost funny now, but back then it would have cost a fortune.

Also reported was that the Arts Council had given the Association its annual grant, and it was agreed that 4,000 pounds be distributed to bands. I would suggest that each band's share would have been significant - I wonder what happened to that.

Another serious problem of the times was the change for bands from "high pitch" to



"low pitch". This created major "hiccups" as can be seen with solo competitions - "That in view of the increasing difficulties in securing suitable high pitch pianos [these had to be specially tuned], bands be advised in the proposed circular as to low pitch conversion, that in the solo contests field in 1968 and thereafter provision will be made for pianoforte accompaniments for low pitch instruments only."

The president's report is something else - entitled "The President Has a Word". And so he does, in fact over 1,200 of them. But he does mention that year's contest, held in Christchurch. What surprised me was that only 29 bands competed. I would have thought with all the bands we had then, more would have attended.

One of the adverts amused me when describing Meritas Brass Band Instruments - "clear unobstructed air passage for free blowing." The way it was written up indicates they were quite proud of this achievement. The band adverts are different as well. One from Feilding wanted potential players to supply employment details and marital status. Hamilton wanted a conductor and stated that housing was available and remuneration will be subject to negotiation. Times change. There was a change of conductor in Oamaru, and - "Mr John was presented with a canteen of cutlery, and Master Ian Mills gave him a travelling alarm clock from the learners".

"The New Plymouth Band has applied to regrade from C to B Grade. This was stated at their AGM on the 29th of June. The conductor reported that the band had made 50 public appearances during the year in addition to two rehearsals weekly and extra contest practices." Are we still this dedicated?

"On 24th May last the Benmore Silver Band was inaugurated at a meeting attended by twelve persons under the chairmanship of Mr R Broughton. In an effort to raise funds quickly as possible, it was decided to canvass the site for honorary members for a period of 12 months at 10/- (\$1) per person.

The secretary, Mr Wilson, says that this is probably the first time in New Zealand that a band with government department connections has been operative, although he emphasises that the Ministry of Works does not subsidise the band in any way.

The lifetime of the Benmore Silver Band may be quite short because of the duration of construction work at Benmore project, he adds. However, it does seem possible that other projects may inherit the spirit of the band and carry on the good work." Does anyone know anything more of this band, or the "spirit" mentioned?

Of course 1964 was the year that the New Zealand Army Band was formed: "The Bandmaster of the Band of the New Zealand Military Forces, W/O J D Carson reports that the band still has vacancies for experienced instrumentalists. The band is stationed at the Burnham Military Camp near Christchurch, and W/O Carson would be pleased to hear of any player wishing to join the band which is to be a full time unit."

And under the heading "Sound Advice," music is the answer to juvenile delinquency, social workers in Kentucky were told recently. Clinton Voigt, former President of the American Guild of Music, said: "Less than 2 per cent of the nation's juvenile delinquents have had a musical education." His advice.... "Teach music from youth. You'll soon find that a boy who blows a trumpet doesn't blow a safe."

Perhaps this quote should be passed onto the New Zealand Ministry of Education. Then itinerant music teachers might be assisted rather than being presented with yet another set of hurdles.

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com



## What's On?

### From 1 to 16 September

*Swing into Spring* with the Rodger Fox Big Band, NZSO and guest trumpeter Allen Vizzutti. Touring throughout the country. For date and venue details visit [www.nzso.co.nz](http://www.nzso.co.nz)

### Saturday 3 and Sunday 4 September

Waikato BOP Brass Band Assn regional solo and band contest to be held in Te Awamutu.

### Sunday 4 September

Central Districts Band Association solo contest.

### Friday 9 to Sunday 11 September

The New Zealand Secondary Students' Brass Musician of the Year at Macleans College, Auckland

Visit [www.brassmusician.co.nz](http://www.brassmusician.co.nz) for information.

### Friday 16 to Sunday 18 September

OSBBA band camp with Nick Sharpe at Pounaweia, South Otago

### Saturday 17 September

**Kerepehi Brass** 70th Anniversary celebrations from 12.00pm  
Paeroa War Memorial Hall.

For details contact Raewyn Leonhart Phone 07 862 6368

### Sunday 18 September

Auckland Band Association band contest at Macleans College, Bucklands Beach, Auckland

### Saturday 24 September

Canterbury Provincial Brass Band Assn band contest, at the Rangiora Town Hall.

### Tuesday 27 September to Monday 3 October

**National Secondary Schools' Brass Band** – training course in Christchurch with musical director Mark Davey.

### Sunday 2 October

**National Secondary Schools' Brass Band** in concert 2.30pm at The Piano, 156 Armagh Street, Christchurch. Tickets \$10/\$5 at the door.

### Saturday 8 October

**Woolston Brass 125 Celebration Concert** 4.00pm at The Piano, 156 Armagh Street, Christchurch. Tickets are available to purchase at [www.dashtickets.co.nz](http://www.dashtickets.co.nz)

**125 Celebration Dinner at Sixty6 on Peterborough to follow the concert. Contact [caroline@woolstonbrass.org](mailto:caroline@woolstonbrass.org)**

### Saturday 15 October

**Kumeu Vintage Brass** Annual Whangaparaoa Concert 2.00pm at the Whangaparaoa College Auditorium.

### Monday 24 October

**Sneak Peek II**, The 2017 National Band in concert, 6.00pm at The Piano, 156 Armagh Street, Christchurch. Tickets \$20/\$15 at the door.

### Saturday 5 November

**Annual General Meeting** of BBANZ 10.00am to 4.30pm, at Custom Controls Ltd, 3 Mahunga Drive, Mangere Bridge, Auckland. Registration from 9.00am.

### Saturday 21 to Sunday 29 January 2017

**The National Youth Band** training course and concert tour.

\*\* Any activities happening in your community this year? Let people know by sending details to the editor at [brass@banz.org.nz](mailto:brass@banz.org.nz).



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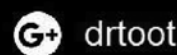
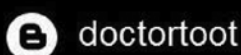
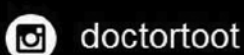
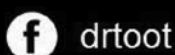
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## BBANZ – Directory

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### National Youth Brass Band

**Musical Director:** David Bremner, Wellington  
**Manager:** Mike Ford +64 21 708558  
mike.ford@airnz.co.nz

### National Secondary Schools Band

**Musical Director:** Mark Davey, Wellington  
**Manager:** Joe Thomas, Christchurch  
joebbies@gmail.com

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
mike.sander@anzcofoods.com

### 2018 National Contest in Blenheim 11 to 15 July.

Contact person Brian Nicholas  
barn16@xtra.co.nz

## Quick Notes

**Kerepehi Brass** will celebrate its 70th Anniversary on Saturday 17 September with a full day of events. Celebrations get underway with a lunch followed by band practice. Then a break for afternoon tea before the highlight of the day, a band concert. The day concludes with dinner and the cutting of a cake. Events take place at the Paeroa War Memorial Hall. For further information please contact Raewyn Leonhart Phone 07 862 6368

**The Royal New Zealand Navy Band** recently welcomed LT Michael Dowrick as their new Director of Music. LT Dowrick has an extensive musical career behind him including time spend with Her Majesty's Royal Marines Band Service, the Nelson Brass Band and Orchestra and most recently, the South Australian Police Band.

## Vacancy for Musical Director

Feilding Brass has a vacancy for a new  
Musical Director to take up the appointment in January 2017.

Any enquiries about the position please contact Richard Kirby,  
President, Feilding Brass 027 441 3282  
Or Murray Coffey, Interim Musical Director 027 457 7640

Confidentiality assured.

## Notice of Meeting

The 84th Annual General Meeting of the Brass Band Association of New Zealand will be held in Auckland on Saturday 5 November at the offices of Custom Controls Ltd, 3 Mahunga Drive, Mangere Bridge, Auckland. Registration and morning tea from 9.00am with the AGM running from 10.00am to approximately 4.30pm.

Remits and Discussion Papers:

Any Band or District Association requiring any business to be considered by the AGM shall give written notice of the business, in the form of a motion, to the Executive Officer by Tuesday 6 September.

### Friends of the National Youth Brass Band:

Rt. Hon. John Key – Patron, P Adams, ABI Music Ltd, BJ Aldridge (in perpetuity)E Aldridge (in perpetuity), J Aldridge, Auckland Band Association, T and B Bremner, G Coomer, T and B Cudby, D and M Dawson, RA Hancock, RJ Harris, JB and NC Hollick, DA Johnson, I Levien, AG Lewis, JR McGough, MJ Mellon, Marlborough District Brass, O Melhuish, D Miller, G and C Moseley, JP Musical Instruments, NZ Army Band, PA, B and M Platt, MT Sander, E Sayer, M Smith, J and R Sullivan, R Young.

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

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuizen, Rodney Sutton MBE JP, Murray Warrington

### Life Members who have served BBANZ

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



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*Steve Miles*

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freest blowing Cornet I have played, especially in the top register. The tuning is great throughout  
the range. This is a professional Cornet at an intermediate price.”

*Clyde Dixon* NZ National Band, Marlborough District Brass, 4 times New Zealand Cornet Champion, 3 times  
Champion of Champions



“The quality finish and setup of the new JP377 Sterling EEb Tuba is second to none. The sound is  
big and round and intonation is easily controlled at all dynamics and in all registers. The valves  
are great - well machined, and with a quick action. The Tuba blends nicely in both the lighter  
and heavier orchestral repertoire.” *Nigel Seaton* Woolston Brass, NZ National Band, Christchurch  
Symphony Orchestra



“I have not played a better Euphonium.” *Riki McDonnell* 14 times New Zealand Euphonium Champion



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# NEW ZEALAND Mouthpiece

The Official Journal of the Brass Band Association New Zealand  
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## Wellington Brass' Brilliant Birmingham Experience *by David Bremner*

Wellington Brass set off on the 2nd of September to compete in the prestigious British Open Championships. Anyone who has been involved in a tour to the UK knows the enormous effort of fundraising and planning that goes into getting a band of 30 to the other side of the world, and that's before we have even played a note!

The band arrived in Birmingham and enjoyed a few days to get our heads in the time zone before rehearsals began on Monday. We were lucky to have the use of the Desford Band rooms in Coalville for the week. Rehearsals were intense but very productive, and the band enjoyed being on tour away from our usual surroundings in Ngaio.

Wednesday saw us head up through Manchester to take in a Man United stadium tour. This was a wonderful chance to see this great ground, and get behind the scenes. We carried on to Dobcross where we put on a concert to a packed band club, and even took part in a Whit Friday contest, marching through the town on a balmy day. The band loved the experience of Dobcross, and it was great to have Peter Graham conduct the band in the concert, and to have Mike Kilroy perform a duet with Riki McDonnell.

Thursday was another rehearsal day, but after finishing early (you are welcome band) we headed over to Rugby to take in a tour of the

famous school where the game began, and of course to indulge in another traditional Wellington Brass pastime - Curry.

Friday was an opportunity to have a walk through the Symphony Hall before a quiet day getting ready for the big occasion.

Saturday dawned and we rehearsed at 8.00am, ready in uniform for the announcement of the draw. Word came through that we had drawn 18, and so many headed off to the hall to hear other bands, while I found a place showing the All Blacks/Argentina game, and had some down time before we met up in the afternoon.

The experience of playing on that stage was something we will never forget. The warm welcome the full audience gave the band, the performance of *Triumph of Time*, the applause as we finished - it was a surreal moment for us all, and we walked off stage feeling like we had done exactly what we had come to do. The standard of bands was incredible, and we thrived in the opportunity to mix it with the best. Here's hoping we get a chance to do it again soon.

Back home now, and you can't wipe the smile off my face from an amazing few weeks. The band represented New Zealand with pride and distinction, and were fine ambassadors for our great movement. I am so proud to be involved in this band, and I will never forget

the feeling of that last chord that rung around the Birmingham Symphony Hall - or the looks on the faces of the band, the sheer joy of every player as they walked off, that made all the hard work worthwhile.

The band couldn't have got to that stage without the support of the bands across the country, and the development that many of the band members received from those bands. We really felt like we were playing for all the bands in New Zealand.

Next year is shaping up to be another busy year for Wellington Brass, and we have a real zip in our step - as Jack Bewley said "we are absolutely fizzing, mate".

### In this issue we:

- Announce the 2017 National Youth Band,
- Continue a series of articles on conducting by Dr Bob Childs,
- Update progress with the National Band,
- Have news from the three District Associations,

And Brownie ponders DIY and hymn contests. Happy banding!



## Hello Hawera

The brass band of the small Taranaki town of Hawera has had a long and impressive record. After a few quiet years it is now rebuilding under the baton of Mathew Johnston. Mat played in the Hawera band for a year under conductor Francis Evans and has returned after a number of years playing in the South Island with Addington and Kaikorai bands. "Basically I moved back to the North Island to become MD of Hawera Brass as I didn't want to see another band gone as it was about to go into recess," said Mat. The band now has 14 players and another eight learners who started this year with the plan to have more. The band would also like to see players who used to play come and re-join.

Hawera Brass is working towards competing at the Central Districts contest next year. Band practice is on Wednesday evenings from 7.30pm. If you are interested in joining the band or learning an instrument please contact Mathew on 022 313 4943 or check out the band's Facebook page.

## Young Aussies to Tour NZ

The Castle Hill RSL Youth Wind Orchestra is visiting New Zealand in December. They are both Australian and New South Wales champions and very keen to meet up with, play for, and be entertained by New Zealand bands.

Their itinerary is:

December 10 - 13 Auckland

December 14 - 15 Rotorua

December 16 - 18 Wellington

December 19 - 21 Christchurch



These young people are enthusiastic, keen and very excited about visiting New Zealand. If any New Zealand bands are interested in meeting up with Castle Hill for a concert, social evening or joint workshop please contact Peter Sagar at timaru1@hotmail.com

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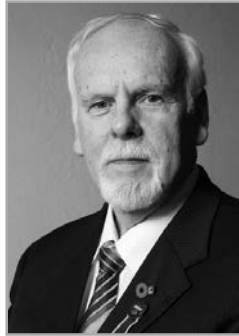
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## A note from our President

Congratulations to David Bremner and Wellington Brass on participating at this year's British Open contest. To undertake such a venture requires huge effort by not only the band members but also those tasked with raising the necessary money and supporters and the members' families. Contests are what maintain the standard of our bands and it's good to know that we can still compete with the best bands in the world. I was fortunate to attend the band's final concert before they embarked on this musical venture. The concert was most enjoyable and the band displayed the musical skills that we have come to expect from it in recent years. During that concert one of my band friends commented on the young age of the band members and also that so many had been in recent National Secondary and National Youth Bands.



The next major event for this year is the National Secondary Schools' Band which will be based at Burnham under the musical direction of Mark Davey and management of Joe Thomas. This is one of our most important annual activities and I hope to see our brass banding community supporting their concert on Sunday 2 October at The Piano Centre for Music and the Arts in Christchurch.

The Association's Annual General Meeting is being held in Auckland on Saturday 5 November. This is the opportunity for all bands to have a say on the direction that the Association takes and in particular on our representative bands and contests. The Association's rules and Contest Regulations are decided by bands through their representatives present at the meeting along with the Association's Life members and executive members. I look forward to welcoming band and district association delegates to the AGM and look forward to some robust discussion on the matters that mean the most to our members.

Evan Sayer  
President  
Brass Band Association  
of New Zealand

## What's On?

### Sunday 2 October

**Top Brass: The 2016 National Secondary Schools' Brass Band**, 2.30pm at The Piano, Armagh Street, Christchurch. Tickets \$10/\$5 at the door.

### Saturday 8 October

**Woolston Brass 125 Celebration Concert** 4.00pm at The Piano, Armagh Street, Christchurch. Tickets are available to purchase at [www.dashtickets.co.nz](http://www.dashtickets.co.nz)

**125 Celebration Dinner** at Sixty6 on Peterborough to follow the concert. Contact [caroline@woolstonbrass.org](mailto:caroline@woolstonbrass.org)

### Saturday 15 October

**Kumeu Vintage Brass Annual Whangaparaoa Concert** 2.00pm at the Whangaparaoa College Auditorium.

### Monday 24 October

**Sneak Peek II**, The 2017 National Band in concert, 6.00pm at The Piano, Armagh Street, Christchurch. Tickets \$20/\$15 at the door.

### Sunday 30 October

**Spooks and Sparks!** A Halloween and Guy Fawkes themed special by Hutt City Brass. 3.00 pm, St James Church, Lower Hutt.

### Saturday 5 November

**Annual General Meeting** of BBANZ 10.00am to 4.30pm, at Custom Controls Ltd, 3 Mahunga Drive, Mangere Bridge, Auckland. Registration from 9.00am.

### Saturday 19 November

**Young Brass Musician of the Year final**. St Andrews on the Terrace, Wellington. Information at [www.youngmusician.brass.nz](http://www.youngmusician.brass.nz)

### Sunday 4 December

**Hutt City Brass** annual Christmas concert, 3.00 pm at the St James Church, Lower Hutt.

### Saturday 21 to Sunday 29 January 2017

**The National Youth Band** training course and concert tour.

**25 January** - New Plymouth Theatre Royal, **26 January** - Whanganui Collegiate College Hall, **27 January** - Spears Centre, Palmerston North and **28 January** - Expressions Theatre, Upper Hutt.

*\*\* Any activities happening in your community this year? Let people know by sending details to the editor at [brass@banz.org.nz](mailto:brass@banz.org.nz).*

## Vacancy for Musical Director

Feilding Brass has a vacancy for a new Musical Director to take up the appointment in January 2017.

Any enquiries about the position please contact Richard Kirby, President, Feilding Brass 027 441 3282  
Or Murray Coffey, Interim Musical Director 027 457 7640

Confidentiality assured.



*Matt Stein receives a plaque from Martin Mortimer to commemorate Wellington Brass' participation in the 2016 British Open*

## WBOP Report

Having just completed the Waikato Bay of Plenty Association annual contest on 3 and 4 September, hosted by Te Awamutu Brass, it is time to reflect on the achievements of the bands in the District this year.

Well done to all our bands that all performed so well in Napier. WBOP had more finishers on the podium than any other Association. A special mention needs to be made of Hamilton City Brass who won the B Grade, - congratulations.

We are really proud of our young players and offer a massive congratulations to the six members selected for National Youth Band and eight selected for Secondary Schools' Band, again confirming we are punching well above our weight.

Initially there was concern that our local contest was much too soon after the national contest yet we attracted 10 bands (six last year) and had 115 starting in the solo and party events (62 last year). It was fantastic to have soloists from out of the district starting in our events. I especially want to acknowledge North Shore Brass Academy for bringing so many very talented young players and Luke Christiansen for bringing a very competitive Howick Brass to our contest. For me one of the absolute highlights was seeing Gisborne Civic and Tauranga City Silver Brass playing at our contest for the first time in many years. Welcome back.

Our Te Awamutu contest committee really needs to be acknowledged for producing a very successful contest that was well organised due to wonderful attention to detail. It's also appropriate to thank Denise Sturt, our fantastically well-organised Secretary, Treasurer and Contest Manager for her huge contribution.

Our adjudicator team were all first-timers in the role. Vaughan McDonald, from Auckland was the Chief and loved the experience. Vaughan was, as always, super organised and gave great insights about every single performance. Deputy John Sullivan gave useful comments, and his usual attention to detail was appreciated by all. Our sincere thanks to you both. We always utilise a local judge at our contest and this year we were unfortunate to have Te Reo Hughes involved. Te Reo had a fantastic rapport with the younger players and as always was so very encouraging. If any other Associations are looking for Adjudicators these three were absolutely amazing.

We had hoped to hold our first youth camp over Labour weekend but unfortunately there simply hasn't been enough interest from our younger members. I am looking forward to the District Association discussion evening prior to the AGM in November where I hope to get some ideas as to how we can get this up and running after many years of having no district camps.

Stephen Clayton - President  
Waikato Bay of Plenty Band Associations

## From Dr Bob...

*Over the next few months we will be printing articles on conducting skills prepared by Dr Bob Childs.*

### Basic conducting technique

As instrumentalists we have no problem understanding the concept of practising technique e.g. improving our high register, learning double triple or flutter tonguing, practising our low dynamics or working on pedal tones. However, for many budding music directors the transition from player to conductor doesn't seem to follow the same rigorous and methodical processes.

Learning to conduct is just as important as learning to play, we're not all going to conduct the London Symphony Orchestra, but lots of us are frequently asked to take a student/pupil quartet or learners section of a band and some of you budding instrumentalists will become the senior band conductors of tomorrow. So where do we begin to learn conducting technique? I think the easiest way to start is to isolate certain areas of basic conducting technique.

- Beat patterns
- Starting and stopping
- Negotiating pauses
- Giving cues
- Indicating crescendo and diminuendo
- Indicating dynamics
- Showing expression in the beat

To quote Sir Adrian Boult, *"The object of technique in all art is the achievement of the desired end with the greatest simplicity and economy of means"*.

Most of the techniques listed above can be practiced without a band or ensemble. When I was teaching conducting in school to pupils for their GCSE and A-level examinations we used an ordinary inexpensive keyboard. We would set the style to a waltz and the tempo to slow, switch it on and practise a 3/4 beat pattern with the right hand. The same can be done using the march style to practise the beating patterns of 2/4 or 4/4. When this is achieved with relative ease, try beating time with the right hand and (after a few bars) indicate a gradual crescendo with the left hand. This exercise can be used for practising diminuendo too.

Any conductor will tell you that the most difficult thing to learn initially is starting and stopping a group or band. An exercise I found to be efficient when teaching this technique (again using a keyboard or metronome, with a first beat indicator) is to start the keyboard playing a four beat pattern, with your hands stretched out in the starting position. Count along with the rhythm for a few bars, then when you're ready indicate an upbeat on 4 and a downbeat on 1. Repeat the exercise until you feel confident, remember the upbeat is usually in the tempo that you want the music to start. It's also a good idea to breathe in on 4 and out on one.

Negotiating a pause is not difficult if prepared or approached with thought. There are two basic types of pauses: 1. The pause with a cut-off and a re-start. 2. The pause with no gap or silence after it. To execute the former just stop beating with the right hand on the beat where the pause is indicated (literally freeze the action on that beat) and cut off the pause with the left hand, re-start the music as if it's the beginning of a new piece. The second type of pause (2.) doesn't need the left hand cut off!

Practise cues with the aid of the keyboard. Start the keyboard in a march style, then using your right hand start beating the pattern. After a few bars think of a number from 1-4, when you're ready, (whilst beating time with your right hand) give the cue on your chosen beat with your left hand.

Conducting is an almost universal language: movements of the wrists and arms should convey not only when to play but how to play.

As a rule of thumb when the music is soft and quiet, beat small. When the music is loud beat big. If the music is gentle use round beats with looped ends, if the music is aggressive make the beats more angular and spiky.

All the points above are basic; more advanced topics relating to this subject involve: Choosing a baton and working the baton, learning complicated beating patterns, achieving independence between right and left hands, score reading and transposition and of course developing individual musical interpretation.

In conclusion I'd like to pass on some advice I read by Sir Thomas Beecham,

*"During performance conductors should have the score in their head and not their head in the score!!"*

Dr Robert Childs MMus PGCE FLCM ARCM



## The Youth Today

*Executive committee member Jeff Mulraney continues his interviews with up-and-coming young musicians. In this issue he interviews 17-year-old Jacob Stonehouse, an Eb Bass player from Timaru.*

*How did a young man from Timaru become interested in playing a brass instrument?*

I started playing brass at Waimataitai primary school, as it had a large brass band, when I was about eight years old. Brass then became a much bigger thing for me as I joined the Alpine Energy Timaru Junior Band and then shortly after that I advanced to the senior band.

*Describe how musical ability runs through your family.*

My family is not overly musical compared to some brass band families. My sister plays the cornet with me in the band but my parents have never played brass instruments. My mum played the guitar and sung when she was my age and my dad went through a pipe band stage playing the side drum.

*What was your first musical instrument?*

I started out playing the guitar and then moved to the euphonium and then finally I have moved to the best instrument of all the Eb Bass

*What got you into playing the Eb Bass?*

Well... it's a bit of a story. I was playing the euphonium about three or four years ago when the Timaru brass band was going to Nationals in Invercargill and they needed an Eb Bass player. So I was swapped and have never gone back.

*So far what have been your musical highlights?*

I have been lucky enough to be in the National Youth Brass Band of New Zealand this year and also next year, I have also been

in the New Zealand Secondary Schools' Brass Band in 2015 and this year. I also played in this year's New Zealand Secondary Schools' Symphony Orchestra. All of these opportunities have been musical highlights for me and there is lots more. I have been able to meet some incredible musicians and this year I was able to do a week's work experience with the Christchurch Symphony Orchestra. I have been able to do some really cool things and it has made me push myself to be the best that I can be.

*You have been in New Zealand Secondary Schools' and Youth Brass Band; what have you gained from these experiences?*

Being in these bands has given me a chance to grow in my playing ability and become more confident through my playing. I have been lucky to have been taught by the specialist tutors and also make new friends that I am able to meet up with at contests and other national bands. I have also been able to gain a great number of contacts through tutors and conductors who will help me in the future.

*Who or what has been your biggest source of inspiration?*

I have been able to meet some amazing musicians who have all inspired me to become a better player. I also enjoy listening to brass bands and orchestras on YouTube and playing my favourite pieces. My favourite test piece to listen to is The Triumph of Time by Peter Graham.

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

In the future I hope to gain a degree in music and to become a conductor or a tuba



player in an orchestra overseas or in New Zealand.

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

I listen to classical music the most

*Other interests?*

Playing and umpiring hockey, cooking and composing music

*Favourite food?* Pasta

*Favourite place?* Wellington

*Favourite colour?* Green

*Favourite animal?* Dogs

*For the more technical amongst us; what make of instrument do you play and what mouthpiece do you use?*

I play on a Besson Sovereign Eb Bass and I use a Denis Wick 3XL Mouthpiece

## From the DOE

I have just arrived home from Wellington Brass Band's UK tour, and am feeling very inspired as I write my first column as Director of Education (for the second time).

I wanted to write today about a very important topic – Learning. If you ask any player around the world how they got so good, they will generally tell you two things: 1) Hard work, and 2) being open to learn new things everyday. We can learn so much from artists of all types just by listening. Don't close your mind off from being inspired or taught something from a person you least expect to learn from.

First and foremost we have to make a conscious decision that we want to learn, and

keep our minds open, and then we have to go out and find the information. We are so lucky to live in an age where we are a click of a mouse away from inspiration and education, even if you have to sift through a bit of stuff to get there.

Every two years I like to go away and get lessons, a kind of reset on my playing. I focus on a few different areas that I have been working on, and really challenge the teachers I am getting lessons from for information and ideas to work on. For me this process is vital, it's a thirst for information and a thirst for improvement.

My challenge to you is to think about the way you approach your instrument, and the way

you approach music. Is it the same way you have always done it? Is it time for a change?

Here's a good starting point: pick someone in your town that you respect as a musician and as a person, doesn't matter if they are a singer, a pianist or a baritone player. Then ring them up and ask them if you can play for them. Take a piece of music and play it to them, and then listen to their comments, absorb all the information, no barriers, no defending yourself, just listen and learn. One of the best lessons I have ever had was from a violinist, and it changed the way I looked at music, I urge you to do the same.

Cheers,  
Dave Bremner

# Huge Coast Contest

Queen's Birthday weekend saw eight bands from Nelson Marlborough West Coast and Canterbury converge on Blenheim for one of the largest ever NMWC Provincial Contests. Marlborough was proud to showcase its brand new ASB Theatre which had opened in a semi-finished state just over two months earlier. The contest was the first competition event in the new theatre. Whilst the theatre staff and bands-people were still discovering the intricacies of the new theatre, it proved to have exceptional sound qualities and more than adequate back-stage facilities. We look forward to hosting the 2018 National Contest in the same venue.

The NMWC Provincial contest has been ungraded, and local provincial bands Nelson City Brass, Motueka District Brass, Westport Municipal, Marlborough District Brass, and Marlborough's First Class Brass were challenged by visiting Canterbury bands Alpine Energy Timaru Brass, Rangiora Brass, and Woolston Concert Brass providing some excellent and well-presented music to chief adjudicator Kevin Dell and his assistants Jeff Mulraney, Robin Randall and Duncan Whiting. Aggregate winner of the band events was Nelson City Brass under the baton of Nigel Weeks with excellent presentations of *The Plantagenets*, *Castell Coch* and *Crimond*. Full results are available on the BBANZ website.

Eighty-eight soloists and groups competed for the various titles, often providing tough competition for the following well-deserving winners:-

Junior Ensemble:	Marlborough District Brass
Open Ensemble:	Rangiora Brass
Junior Duet:	Kodi Rassmussen and Eleanor Grigg (Marlborough District Brass)
Open Duet:	Hannah Logan and Steph Thorp (Nelson City Brass)
Novice Slow Melody:	James Patrick Moynihan (First Class Brass), and Grace Seaton (Rangiora Brass) first equal
Novice Percussion:	Jasmin Ward (Woolston Concert Brass)
13 years & under Air Vari:	Myles Shearer (Marlborough District Brass)
15 years & under Air Vari:	Jonty Zydenbos (Marlborough District Brass)
17 years & under Air Vari:	Logan Ford (Nelson City Brass)
Intermediate Air Vari:	Tala Natapu (Rangiora Brass)
Premier Air Vari:	Mike Ford (Marlborough District Brass)
Junior Slow Melody:	Logan Ford (Nelson City Brass)
Intermediate Slow Melody:	John McGough (Nelson City Brass)
Veteran Slow Melody:	Tala Natapu (Rangiora Brass)
Premier Slow Melody:	Mike Ford (Marlborough District Brass)

Marlborough contest organisers are taking a few months' break before getting into early preparation for the 2018 National Championships in Blenheim. The ASB Theatre is now complete and all the other facilities that it houses will be ready well before the championships, so we look forward to providing bands with the convenience of a full national contest housed on one site. See you all in Blenheim 11-15 July 2018.

Brian Nicolas - Chairman  
2018 Marlborough Contest Committee

Band placings were:

Street March:	Marlborough District Brass	354
	Alpine Energy Timaru Brass	343
	Nelson City Brass	325
Hymn, Selection and Stage March:	Nelson City Brass	273
	Marlborough District Brass	272
	Alpine Energy Timaru Brass	247
Entertainment:	Nelson City Brass	143.5
	Marlborough District Brass	143
	First Class Brass Marlborough	131
Champion C and D Grade Band:	Nelson City Brass	416.5
	Woolston Concert Brass	372
	Rangiora Brass	366
Champion A and B Grade Band:	Marlborough District Brass	415
	Alpine Energy Timaru Brass	377



Above: Champion Drum Major Denis Teeling leading Marlborough District Brass to victory

Marlborough District Brass competing under the baton of Musical Director Kevin Moseley.



**Monday 24 October  
2017 6.00pm  
National Band  
of New Zealand**

Don't miss this "Sneak Peek" concert by the 2017 National Band of New Zealand. Conducted by Nigel Weeks, the National Band has been invited to compete at the World Music Contest to be held in Kerkrade, Holland in July 2017.

To prepare to take on the world the band is giving concerts throughout the country in the year leading up to the World Contest.

Come and hear New Zealand's best brass and percussion musicians selected from around the country.

Tickets \$20/\$15 at the door.

For more information contact  
brass@banz.org.nz

## Countdown to Kerkrade

The plans for the 2017 National Band tour to the World Championships next year continue to progress.

The eminent United Kingdom composer, Peter Graham, has now been commissioned to write a test piece in memory of Kevin Jarrett which will be used as part of the band's own choice programme. That commission was made possible by the generosity of a number of people who contributed to the cost. They were Ian and Denise Levien, Tony Lewis, Janet Aldridge, Graham Hickman, NZ Army Band, Jonathan Wallace, McDonnell/Coleman Trusts, Wanganui Brass Band, Musicways, and the WNG Loan Finance & Investment Co. This will be a fine tribute to Kevin Jarrett, a great man.

Two new members are to join the band to replace those who have withdrawn. We welcome John McGough on cornet and Fraser Robertson on Eb Bass.

The tour and concert performances are now falling into place. On its way to the World Championships the band will travel with Cathay Pacific through Hong Kong. We are hoping to arrange some performances in Hong Kong so that we can stop over there for a day or two.

Before the band leaves New Zealand in July there will be two or three concerts in the upper North Island. On Monday 24 October 2016 (Labour Day) there will be a concert in Christchurch at The Piano commencing at 6.00pm. For those unable to hear the band live there will hopefully be a CD available later. We hope to record it this Labour Weekend.

Fundraising is always difficult for these tours. On this occasion the band will have a celebrity recipe book for sale soon. Just over 30 celebrities, including the Prime Minister, have contributed a recipe. In the book you will find a great variety of recipes from a great variety of celebrities. Some of the recipes have an international flavour. All are within the capabilities of a home cook and all sound delicious. The books will be on sale soon for \$20.00.

Kevin Dell  
Co-manager National Band



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## Musings from Brownie: “Restoration man”

Like many Kiwis, I have over the years indulged in one of our national pastimes - DIY renovations. Of course band commitments always came first and as a result, some projects took considerably longer than originally anticipated. So, I often watch the various TV programmes to see “how it’s done”. They seem to be currently running a series entitled “Restoration Man”, where suitably inspired individuals restore churches and railway stations to become quirky homes. I think I’ll stick to brass bands.

But it was the programme of a church being restored that grabbed my interest, and yes there is a connection to brass bands. The church in question had been a Baptist Church constructed in 1915 and was situated in a rural setting in Yorkshire. Its organist after WW 1 was a Handel Parker who composed a number of pieces while with the church, one of which is the well-known hymn *Deep Harmony*. The centennial for the church was also celebrated during the programme, and being in Yorkshire, there was of course a brass band present.

The band, like many lower grade bands in New Zealand was “showing its age”. The majority of players were unlikely to see 50 again, and the Eb Bass player looked at least 30 years older than me. But the conductor rather intrigued me as he was the spitting image of the leader of our Labour Party. Needless to say, *Deep Harmony* featured.

This got me to thinking again - do the Brits actually have “hymn contests”? In fact, how many countries hold them besides New Zealand? But more importantly, how much longer will we keep having them as part of our national championship? Nowadays many feel playing hymns, or reflective items, is a waste of a band’s time as it is not technically demanding. Sorry, but I’m from the “old school” - one of those who still believe that hymn playing is an essential part of band training. It covers every facet of playing except for the really fast stuff. And it is arguable as to which style requires valves etc to be worked the quickest.

Musically speaking, the playing of hymns teaches bands to play in tune. Many would say that hymn playing is boring and that “of course they can play in tune”. That’s what tuning machines are used for. Everyone knows that. But when using these machines I wonder if it’s the player we’re tuning and not the instrument, or is it the other way round? After all, bands did play in tune before these tuning devices appeared. Then tuning was done using a tuning fork. Imagine tuning a band using one of those nowadays.

Years ago when hymn contests allowed only hymns to be played, the words were of great importance. These had to be submitted with the judge’s score. I remember having to memorise these words each year so that collectively we would play the hymn “better”. I wondered at the time if it really worked, but as the years have passed, now consider that it may have.

Recently I was asked the question - when a song is composed, which is written first, the words or the music? Something I hadn’t really thought about, so I went looking. The result, almost without exception, is it’s the words first. Therefore if the composer does his or her job properly, the music will be sympathetic to the words, particularly with style.

How many will remember their early attempts at variation solos? That the slower parts “didn’t require” the work that the variations needed, and who worried about the words to the theme? Having sat in judge’s tents listening to this age group, one could only hope that the “penny would drop”, and one day they would realise just how important slow melody playing is.

But back to hymn playing some 50 years ago. Available arrangements were very limited and were coveted by bands. Those were the days when we were still unable to play any piece of music published by the Salvation Army. Needless to say, their hymn arrangements seemed to be magnificent compared with what we had. Nowadays we tend to take this for granted - for example, remember the “Red Hymn Books” that we used, plus a couple of very good Christmas Carol Books? All published by the Sallies.

But before we were able to share their music, bands often attended contests with very basic hymns. The only real difference between the three verses was often just the force markings - verse 1 - *mf*, 2 - *p*, and 3 - *f*. But the “Amen” generally included a *crescendo* as well as a *diminuendo*. Even though the arrangements then were very simple, they were still difficult to play well.

Today we have the reflective item and there is now a wealth of excellent musical arrangements available. But I wonder which is the more difficult to play at a contest - one of those new arrangements, or a basic four-part hymn? Don’t get me wrong, I enjoy these new complex arrangements as much as the next person, but like to feel that there is still a place for that traditional hymn. Perhaps there is a need for a few more of us to be involved with “restoration” within our movement.

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com

## OSBBA Music Camp

by Shanae Forbes

On Friday the 16th of September twenty-five eager brass band pupils of ages young and old arrived at the Pounaweia Conference Centre for a weekend of fun and learning. We got straight into playing and soon learned that we had a talented bunch there for the weekend.

Due to plane delays and bad weather, our conductor Nick Sharpe couldn’t be there until Saturday afternoon, so we were lucky to have Kath Herman who stepped in until then.

Soon we started making lovely music: *Singing in the Rain*, *Dance of the Ants*, *All in the April Evening*, and *The Pirates of the Caribbean*. All the while listening carefully to our tuning. Afterwards we went to bed early to prepare for the big day ahead.

The next morning awoke to the most delicious breakfast, then we got straight into practising. Throughout the day we either playing our songs, or taking a break with Gemma Ellis’ challenging team games. We were also treated to some yummy baking. Later in the day we split into two groups to work on one song that we would later perform to the whole group. It was really helpful to be in the smaller group.

Whilst in the middle of practising, Nick arrived to the camp! Kath handed the baton on to him, and he immediately got into it, and started to hand out music for our concert the next day. Some old favourites like *Postman Pat*, *Bare Necessities*, *Chim Chim Cheree*, and *Eye of the Tiger* were included. About now I think we were all getting quite tired, so we were glad to rest and refuel with a huge dinner and dessert that was cooked for us. Unfortunately, I was on dishes that night but the chocolate bar reward made it worth the while. Eventually we got to sleep, though I know I was thinking about how we were going to manage doing the Russian dance and play at the same time!

On the last day we just knuckled down and got our programme sorted. Nick also introduced some hilarious actions to go with our songs. It really kept us thinking and I know it made me laugh. After running the programme twice to check we knew it well, we took to the streets of Pounaweia to distribute flyers advertising the concert.

Two o’clock came around very quickly, and we were glad to see a bit of an audience. The concert went well considering the time limit we had, and I was happy with how much we had learned and the fun that went along with it.

Thank-you to Kath for helping us out and conducting, Dianne Smeehuyzen for making some amazing food, the parents and other adults who came along, and the members of the band. Last but not least I would like to thank Nick Sharpe for being a great conductor and definitely making us laugh while learning heaps.

# 2017 National Youth Band

Congratulations to the following musicians who have been selected by audition for the 2017 National Youth Band of New Zealand. Many of the band members are also in the current National Secondary Schools' Band and two band members are also in the National Band. This goes to show there are a lot of very talented young musicians in our community bands.

The Youth Band will be directed by David Bremner and will assemble in New Plymouth on Saturday 21 January. After an intense period of rehearsal the band will perform concerts at the New Plymouth Theatre Royal 25 January, Whanganui Collegiate College Hall 26 January, Spears Centre, Palmerston North 27 January and Expressions Theatre, Upper Hutt, 28 January.

The section tutors are Mark Carter, Alan Spence, Tyme Marsters, Byron Newton, Mark Davey, Phil Johnston and Grant Myhill. The management team is Mike Ford, band manager, Leigh Martin assistant manager and Denis Teeling stage manager.

\*Players selected for 2016 National Secondary Schools' Band.

\*\*Players selected for the 2017 National Band.

Principal Cornet  
Solo Cornet  
Solo Cornet  
Solo Cornet  
Repiano Cornet  
2nd Cornet  
2nd Cornet  
3rd Cornet  
3rd Cornet  
3rd Cornet  
Flugel Horn  
Solo Horn  
1st Horn  
1st Horn  
2nd Horn  
2nd Horn  
1st Baritone  
2nd Baritone  
Solo Euphonium  
2nd Euphonium  
Solo Trombone  
2nd Trombone  
2nd Trombone  
Bass Trombone  
Principal Eb Bass  
Eb Bass  
Eb Bass  
Eb Bass  
Principal Bb Bass  
Bb Bass  
Principal Percussion  
Percussion  
Percussion  
Percussion

Toby Pringle  
Patrick Macaskill-Webb  
Hayden Cullen  
Logan Ford\*  
Dominic Cornfield  
Mollie Cornfield\*  
Jonty Zydenbos\*  
Clarke Spence\*  
Isabella Thomas\*  
Sarah Wright\*  
Sariah Ratford  
Brad Mancer  
Lachlan Spence\*  
Hetti Adams  
Emma McMorran\*  
Callum Mallett  
Jacob Mancer  
Georgia Hoy  
Jack Bewley  
Luke Spence\*\*  
Bryce Fairweather  
Dale Hounscome-Vail\*\*  
Leo Read\*  
Louis Williams  
Patrick di Somma  
Jordan Seaton  
Andre Brown  
Matthew Harris  
Jacob Stonehouse\*  
John Mason  
Minami Motoki  
Dominic Jacquemard\*  
Joshua Ingle  
Finn Bodkin\*  
Callum Riach\*

Wellington Brass  
Wellington Brass  
Kaiapoi Brass  
Nelson City Brass  
North Shore Brass  
North Shore Brass  
Marlborough District Brass  
Eastern BOP Brass  
North Shore Brass  
Roxburgh Pioneer Generation Brass  
Eastern BOP Brass  
Wellington Brass  
Eastern BOP Brass  
Addington Brass  
Leopard Coachlines Canterbury Brass  
Wellington Brass  
Palmerston North Brass  
Woolston Brass  
Wellington Brass  
Wellington Brass  
Woolston Brass  
Wellington Brass  
Eastern BOP Brass  
Hutt City Brass  
Wellington Brass  
Woolston Brass  
Wellington Brass  
Leopard Coachlines Canterbury Brass  
Alpine Energy Timaru Brass  
Woolston Brass  
Eastern BOP Brass  
The Devon Hotel New Plymouth Brass  
Masterton Districts Brass  
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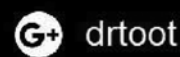
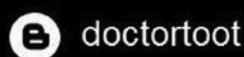
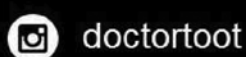
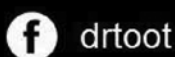


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### National Youth Brass Band

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### National Secondary Schools Band

Musical Director: Mark Davey, Wellington  
Manager: Joe Thomas, Christchurch  
[joebbies@gmail.com](mailto:joebbies@gmail.com)

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
[mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)

### 2018 National Contest in Blenheim 11 to 15 July.

Contact person Brian Nicholas  
[barn16@xtra.co.nz](mailto:barn16@xtra.co.nz)



*Mason Elliot sorts out his uniform for the 2017 National Band.*

## Notice of Meeting

The 84th Annual General Meeting of the Brass Band Association of New Zealand will be held in Auckland on Saturday 5 November at the offices of Custom Controls Ltd, 3 Mahunga Drive, Mangere Bridge, Auckland. Registration and morning tea from 9.00am with the AGM running from 10.00am to approximately 4.30pm.

### Friends of the National Youth Brass Band:

Rt. Hon. John Key – Patron, P Adams, ABI Music Ltd, BJ Aldridge (in perpetuity)E Aldridge (in perpetuity), J Aldridge, Auckland Band Association, T and B Bremner, G Coomer, T and B Cudby, D and M Dawson, J Edmondson, RA Hancock, RJ Harris, JB and NC Hollick, DA Johnson, I Levien, AG Lewis, JR McGough, MJ Mellon, Marlborough District Brass, O Melhuish, D Miller, G and C Moseley, JP Musical Instruments, NZ Army Band, PA, B and M Platt, MT Sander, E Sayer, M Smith, J and R Sullivan, R Young.

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

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuizen, Rodney Sutton MBE JP, Murray Warrington

### Life Members who have served BBANZ

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

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Professor, University  
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NEW ZEALAND

# Mouthpiece

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## 'Blowing' away the audience.

The 2016 National Secondary Schools' Brass Band wowed the people of Christchurch recently in the newly opened The Piano: Centre for Music and the Arts. The standard of musicianship displayed by these young musicians was nothing short of outstanding, and the demanding repertoire provided a memorable concert with a well-deserved standing ovation.

Hosted by the New Zealand Army Band for rehearsals at Burnham Military Camp, the band trained under musical director Mark Davey and his team of world-class tutors. After four intense days they were joined by guest soloist Luke Spence, the 2015 Young Brass Musician of the Year. There is plenty more to tell about the camp but we will save that for the next issue of *The Mouthpiece*.

Congratulations to all the band members especially the following who received awards:

Principal Cornet: Logan Ford – Garin College, Nelson

Best Audition: Jacob Stonehouse – Mountainveiw High School, Timaru

Best Section: Tenor Horns – Lachlan Spence, Emma McMorrان, Ngaire Wotherspoon, Eleanor Grigg and Sione Latu.

Outstanding Musician: Dominic Jacquemard – Frances Douglas College, New Plymouth

Most Improved Player: Daniel Chow – Frances Douglas College, New Plymouth

Bands Person of the Year: Lachlan Spence – Trident High School, Whakatane



*Jonty Zydenbos jazzes it up at the Christchurch Ice Festival.*



*Mark Davey and guest artist Luke Spence*



*Principal cornet Logan Ford is interviewed by CTV*

### In this issue we have:

- A report on Ascot Park's tour to China,
  - News from Woolston, Kumeu and Waitakere,
  - And tips from David Bremner.
- Happy banding!

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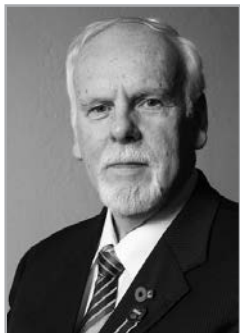


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## A note from our President

The annual National Secondary Schools' Band training camp took place in Christchurch last month. For the continued progress of our organisation this is our most important national representative band. Congratulations to the band members on their achievements and also to those responsible for their tuition and the organisation of this band. Musical Director



Mark Davey and the group of tutors who provided the additional musical resource can all be delighted with the results achieved. The band's major event was a concert held in The Piano. This new concert venue in Christchurch is an asset to the city, and suited this young band admirably. The concert was also live streamed which allowed parents from out of town and other supporters the opportunity to view and listen to the performance. The live streaming is still available on the Association's website [www.brassbanz.org](http://www.brassbanz.org). It is certainly worthwhile viewing. Our thanks to Executive member and tutor Buzz Newton for harnessing the technology that can bring the live streamed performance onto our computer screens.

The Association's Annual General Meeting is being held in Auckland on Saturday 5 November. In contrast to previous years there are only three remits on the agenda for changes to the Association's rules. The meeting agenda also includes a discussion document around some possible future remits to be considered. Members of the Executive receive any number of suggestions as to how our contests and rules should be constructed, interpreted and enforced. Not all those suggestions are printable either here or in the discussion papers. The object of including the suggested changes for discussion is to allow bands and other interested parties the opportunity to understand what the possible effects and ramifications would be before they become the rules. I look forward to some robust discussion on these matters and hope that some direction will become evident as to how bands wish us to proceed.

Evan Sayer  
President  
Brass Band Association  
of New Zealand



## Musical Director Howick Brass Inc.

Howick Brass Inc. is seeking an innovative Musical Director who is keen to direct the band through the next exciting development phase, continuing on from a period of substantial growth. With new commissions from respected New Zealand composers lined up for 2017, the committee is looking for someone who is prepared to champion this exciting role with Howick Brass.

Appointment commencement is flexible, but would ideally occur in the first half of 2017. Expressions of interest should be directed to current Musical Director  
Luke Christiansen (027 305 2230)  
or Howick Brass President Norman Hill (021 035 1047).

## What's On?

### Saturday 5 November

**Annual General Meeting of BBANZ** 10.00am to 4.30pm, at Custom Controls Ltd, 3 Mahunga Drive, Mangere Bridge, Auckland. Registration from 9.00am.

### Sunday 4 December

**Hutt City Brass annual Christmas concert**, 3.00 pm at St James Church, Lower Hutt.

### Saturday 19 November

**Young Brass Musician of the Year final**. St Andrews on the Terrace, Wellington. For more information visit [www.youngmusician.brass.nz](http://www.youngmusician.brass.nz)

### Saturday 26 November

**Christmas Proms with North Shore Brass**, 2.30pm at Windsor Park Baptist Church Contact for bookings John 021 736 832 [jsullivan@customcontrols.co.nz](mailto:jsullivan@customcontrols.co.nz)

### Saturday 21 to Sunday 29 January 2017

The National Youth Band training course and concert tour:  
25 January – New Plymouth Theatre Royal,  
26 January – Whanganui Collegiate College Hall,  
27 January – Speirs Centre, Palmerston North  
28 January – Te Whaea, Newtown, Wellington.

**\*\* Any activities happening in your community next year?  
Let people know by sending details to the editor at  
[brass@banz.org.nz](mailto:brass@banz.org.nz).**

## Auckland Champions

At the recent Auckland Brass Bands Assn 2016 Championships held on Sunday 18 September, Howard Taylor continued his success with Waitakere Auckland Brass by taking out the Kennerley Memorial cup for first place on aggregate and overall Auckland Champions.

The band played with a high level of control and the close attention to dynamic control produced some spectacular performances (particularly in the March and Sacred Item sections).

Previous musical director and New Zealand and Australian baritone champion Steven Booth was moved to say in an open letter to the band subsequent to the performances, that "I thought particularly Andrew's (Large) solo was brilliant and Matt Howell played fantastically on soprano, and there was some great playing around the band. I just thought it appropriate to also say a big thank you to Grant Langdon for his very significant contribution to the performances the band has been putting on under Howard."

Principal Cornet Andrew Large won the Greg Moverley Memorial Solo trophy with a faultless performance of Harry James' *Trumpet Concerto*.

In early 2016 Grant Langdon took over the resident conductor's role with the band and since that time, together with Howard Taylor as professional musical director, the standard of the band has increased markedly.

Ron Archer – Vice President  
Waitakere Auckland Brass

# Woolston Celebrates

Photo credit: The Heather & Doug Records.



On Saturday 8 October Woolston Brass celebrated its 125<sup>th</sup> Anniversary. The 125 Celebration Concert at the newly opened The Piano was an amazing tribute to the band's distinguished history and showcased the talent of the band under the baton of Music Director Tyme Marsters.

The concert commenced in darkness with a lone spot into which Denis Broadbent emerged in Old English attire to recite a poem he wrote entitled *1891*, accompanied by a muted cornet playing *Danny Boy*. The audience was transported to the time when the band was established 125 years ago, segueing into a memorial for past Woolstonians as the band performed Elgar's moving composition *Nimrod*, while names of old Woolstonians were projected on a screen.

In a change of mood, a fully lit stage revealed the band in their new stage uniforms performing the rousing march *Knight of the Road* to acknowledge its successful marching history.

Five Champion Drum Majors were present at the celebrations; Tony Cowan (1970 – 1974), Stephen Leader (1975 – 1986, 1989 – 1993), David Clearwater (1994 – 1997), Graeme Bremner (1998 – 2014) and Todd Turner (2015 – present).

With the aid of compere John McGough, a photo slide show and the band's musical excellence, the concert paid tribute to the style and achievements of former Woolston conductors Mervyn Waters (1971 – 1989), Ken Smith (1989 – 1996), David Gallaher (1996 – 2006) and Graham Hickman (2006 – 2014). Both David and Graham were present in the audience, along with Bill Stewart, who conducted the band from

1964 to 1966. Three soloists were featured; Principal Cornet Anthony Smith performed *My Love is Like a Red Red Rose*, Principal Eb Bass Phillip Johnston performed *Rule Britannia* and guest vocalist Abbie Marsters sung Dave Dobbyn's *Welcome Home*. The concert concluded with pieces representing the current era including Stephen Robert's major work *Arabian Nights* (a fantasy on Rimsky Korsakov's *Scheherazade for Brass Band*) and Kenneth Young's march *The Woolstonian*, written to mark the band's 125<sup>th</sup> anniversary, concluding with the third movement from *Rhapsody in Brass* as an encore.

The large and appreciative audience included Life Members, former members, Patron Partners, Committee Members, former Conductors, former Drum Majors and supporters. Congratulations to Tyme Marsters and the band for achieving this special milestone with professionalism and style, and putting on a show to remember.

The celebrations then continued with a dinner for 120 guests hosted by MC and entertainer John McGough. A cake was cut by three generations of the Hoy Family – Georgia, Brent and Colleen; speeches were made by band president Gary Pinker, Patron Dame Adrienne Stewart and band member Caroline Blackmore; then guest speaker Gary McCormick entertained. It was a fabulous night enjoyed by all and the perfect way to celebrate and conclude the band's 125th celebrations. Thank you to everyone who made both events a success which will be remembered by all who attended and recorded in the band's history.

Caroline Blackmore, Marketing & Sponsorship Manager Woolston Brass

## Musician of the Year

Nelson City Brass member John McGough has just been named the 2016 Top Musician of the Year by the Variety Artist Club of New Zealand at a lavish event at Auckland's Crowne Plaza.

John is well known around New Zealand with the show he tours, providing entertainment on both trumpet and flugel horn. He also combines these instruments with vocals, and DJ's and MC's many events throughout the country. A musician who can provide so much variety was one of the attractions that encouraged the selectors of the Variety Artist Club of New Zealand to award the prize to John McGough this year.

John has previously received the Agnew Award for Excellence as well as a Scroll of Honour for his achievements and professionalism within the New Zealand entertainment industry.

During the last three months John has been involved with many brass band festivities throughout the country. Performing at the 35th Anniversary of the Continental Airlines Auckland Brass Band's winning performance at Kerkrade, he was the MC and entertainer at the 125th Anniversary of the Woolston Brass in Christchurch and was guest speaker and entertainer for the Deco Bay Brass inaugural awards dinner in the Hawkes Bay.

John McGough will tour as a member of the 2017 National Band of New Zealand to Kerkrade next year.

## The Youth Today

Executive committee member Jeff Mulraney continues his interviews with up-and-coming young musicians. In this issue he interviews 19-year-old Georgia Hoy, a baritone/trombone player from Christchurch and assistant manager for the 2016 National Secondary Schools' Band.

*What was your first musical experience?*

Going along to band concerts before I could even walk or talk!

*What was your first musical instrument?*

I pretty much demanded an instrument for my sixth birthday as I was jealous of my older brother Cameron getting to have music lessons. I wanted to play the trombone but I was a bit little so Mum gave me her old baritone. It wasn't until high school that I got around to learning the trombone.

*Describe how musical ability runs through your family.*

I'm a fourth generation brass bandie on both sides of my family. My mum, Helen, played baritone but now does band admin. Her father, Bob Lee, was a player and conductor of many bands as were his three brothers and his father. I followed in his footsteps as he was in the Papakura Camp band as a teenager and later conducted a base band at Waiouru Camp. My dad, Brent, is a former member of the National Band, plays soprano and is a life member of Woolston Brass. His father Des played trombone for Woolston all his life and was a National Band member also. Nana (Colleen) is still the secretary of Woolston Brass. Grandad's father was the Drum Major of the New Brighton Band.

*What have you gained from being in Secondary Schools and Youth bands?*

The thing that has stuck with me since my first secondary schools band has been the awesome friends I've made. I get to see

them every year at camps, contests and now when we go on tour with work (the New Zealand Army Band).

*Why did you decide to join the New Zealand Army Band?*

I was very unsure what I wanted to do after school so I went out to Burnham to have a look and it just felt right!

*What recruitment procedures did you need to go through to join the Army Band?*

After passing the audition I had to go through the fitness, medical and paperwork. It took six months!

*What sort of experiences have you had in the time you have been in the band?*

I've been in since the start of 2015 and I've already been lucky enough to go to Tonga, Switzerland twice, Melbourne, Windsor and Edinburgh. As well as that I've toured around New Zealand for all sorts of different events such as performances with the New Zealand Dance Company and Royal NZ Ballet, school recruiting tours and military parades in different parts of the country. The list could go on and on!

*What have been some of your other musical highlights to date?*

Youth Bands and Secondary Schools Bands will always be a highlight. Playing on stage with Woolston at Nationals is another, especially this year playing trombone. Also, winning the Junior Horns in 2014 is definitely still a highlight as it was my goal for a good six or so years.

*Who or what has been your biggest source of inspiration?*



Dad and Phil Johnston. Both always there to try and make me play as well as I can but also I'm lucky enough to be inspired by hearing them almost every day.

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

My lifetime goals are to finish a BCom through Massey University distance study, do a solid performance in the Open Baritone, National Band and inspire more young b-tone players!!!!!!

*Quick fire questions*

*What sort of music do you listen to the most?*  
Anything and everything, I listen to music all the time.

*Favourite food?* Peppermint slice

*Favourite place?* Brisbane

*Favourite colour?* Pink and green

*For the more technical among us; what make of instrument and mouthpiece do you play?*

Besson Prestige Baritone with a Denis Wick 4BS mouthpiece

## D of E – David Bremner

With summer around the corner, I always find it's a great time to set some goals for practicing over the warm months so that you can start next year in great shape. One of the areas that can always do with some work is articulation.

Articulation is a much neglected part of our playing. We often don't spend enough time on it in our practice, and it's usually the first part of a performance that can suffer. The first step to improving articulation is understanding the relationship between your airflow and your tongue. Getting these two mechanisms in sync can be a huge step towards improving your articulation. Start by doing some articulations

without your instrument. Concentrate on the air going in and out and a really clean 'tooh' syllable. The air flow should be as if you were going to blow a match out. Do this 10 times focusing on really good breaths in and out.

Next, grab your instrument, and starting on a low G play a G Major scale up and back (one octave) with a tenuto articulation. Hold each note for two beats at  $\text{crochet} = 60$ . Focus on starting each note with a really clean, supported articulation and supporting the note after the articulation with good air. Go up and back down the scale and try and be as consistent as you can on all your articulations.

Move the scale up a semi-tone each time using a different articulation. You can use the following styles of production – staccato, marcato, tenuto, legato, accented, secco, and slurred. Go up through your scales using each of these styles, and then back repeating them on the way down. Aim to be as consistent as you can, keeping every note the same and really focus on the air and tongue as you start each note. This is a good way to work on your scales and articulations at the same time.

Hope this helps,  
Dave

## From Invercargill to Shanghai

It was a wild and wet day in Invercargill, the day the Ascot Park Hotel Brass Band left on a global adventure; to be fair it was equally as wet and wild all up the country.....

The 27th Shanghai Tourism Festival was the destination and after 12 hours flying, stepping off the plane in Shanghai to approximately 30 degree temperatures was a real shock to the system for these hearty southern travellers.

The adventures that followed over the next 11 days were mind-blowing to say the least.

Being greeted at the Shanghai Pudong Airport by our tour guide "Jimmy" was a moment of excitement – only mildly hindered by the fact that the only lost piece of luggage contained all of the percussion sticks and a marching uniform.

Every journey through Shanghai was filled with the excitement of vehicles, scooters, pedestrians and their near misses. The skilled manoeuvres of our bus driver were second to none. Never was the 10 minute drive from one side of Invercargill to the other more appreciated.

The incredible, almost party-like atmosphere and environment built from the Bile High School in the middle of Shanghai to the several hours of waiting on the street, when performers from all walks of life and corners of the world gathered before the dress rehearsal for the Shanghai Tourism Festival Opening Ceremony. It was a very late night, but every second was worth it. From the Chinese Performers and Swiss Panda Bears to the Spanish dancers and the Pipe Band from Melbourne, the huge buildings that towered over us and the light displays, I don't believe any of us knew what to expect and it was beyond awesome.

Little old Invercargill from the bottom of the world felt perhaps under-dressed at the dress rehearsal, but we became a slick and smooth machine on the big day. The instruments glistened under the spotlights in the midst of Shanghai Times Square. It is hard to describe the atmosphere and feeling you experience performing in front of the (approx.) 400,000 people who lined the three kilometre parade route, the television cameras, the security, the neon lit parade floats that accompanied us and the VIP display centres. Over the loud speaker

the band was announced and vigorously applauded through the *Shanghai Bund*, the *Bugler's Holiday*, and a spot of *Gangnam Style*. We felt like true celebrities. The iconic *Invercargill* march resounded through Shanghai that evening and it was well received. Our streamlined marching was a credit to the many National Contests we have attended and was a huge contrast to many of the other acts. The 30 degree heat merged with New Zealand wool uniforms can only go part of the way to setting the scene if you weren't there; the beer after never tasted so good.

I don't think it is possible to describe it as anything other than: imagine if the Invercargill Santa Parade married the New York Thanksgiving Parade and they had babies – this was what their baby would look like!

The performances that followed after the opening ceremony were equally as surreal. The band played at the Oriental Pearl TV Tower and two separate performances near Nanjing Road, and the international flavour of the Festival itself was always around us. Where else in the world would a brass band follow a troupe of traditional dancers from India?

The security is also ever present. In Invercargill, you might put down a couple of road cones, or let's face it not even bother. When we performed in front of a hotel in Shanghai, we were surrounded by a security detail probably 12 strong, dressed in black and

not to be messed with! They were however great guys who helped cart all of the very heavy instruments to our second (previously unexpected) location.

The enjoyment and appreciation of the spectators was ever present, everyone wanted a photo with us and to watch them walking away enjoying playing back the recordings they made on their phones was priceless. For those who are interested, for future reference, an impromptu concert outside a subway is perhaps not recommended.

Once our time in Shanghai drew to an end we took the overnight train to Beijing. It is an interesting and challenging task compacting not insignificant southern men into sleeper carriages, accompanied by several large brass instruments and percussion, not to mention the melodic tunes of an impromptu cornet recital before bed. Needless to say it was a good thing we had most of the carriage to ourselves.

Perhaps one of the most memorable parts of the journey was as the conductor raised his baton with the sun beaming down and the band looked up, poised to serenade tourists ... we took a moment to look past the conductor to the overwhelming stature of the Great Wall of China; a surreal moment, at a semi-impromptu concert, but one that will remain forever in our minds.

Megan Dick



*The tour party enjoying the tourist attractions of Shanghai, pictured in front of the Shanghai Museum*



*Although it is night time it is extremely hot marching in the opening ceremony of the 2016 Shanghai Tourism Festival*

Ascot Park Hotel Brass following its impromptu concert just below the Great Wall of China



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## Woolston Family Melodies

Woolston Brass has a long history of fine solo players and there can be some fierce competition within the band ranks. However, on 15 October players from the Woolston Brass Academy as well as the senior band came together to perform at one event for the first time.

Kevin McMorran kindly lent his considerable musical expertise to adjudicating for the day and gave very constructive and encouraging comments. Caroline Blackmore organised and supervised the event, ensuring everything ran

seamlessly. Todd Turner provided logistics support, was chief photographer and organised the prizes which included chocolate bars for every entrant young or old.

Although the majority of entrants were soloists, we also had some duets. The duo made it less daunting for the less experienced players. Jill Pears and I were the accompanists for the day. We both felt it was important that all competitors (solo or duo) had an accompaniment for their pieces, even if they were playing a melody from their brass tutor

book. This gave them a friend on stage but it also gave them the opportunity to experience the next level of performance. As we all know getting used to listening to and playing with a pianist are skills that are needed, but take time and experience to develop.

The first soloist of the morning was Zoe Johnstone on trombone in the Junior Band section and she led from the front with a beautiful rendition of *I Dreamed a Dream* from *Les Miserables* ultimately taking first place. The Concert Brass section was a duel between two

*continued overleaf*

experienced players Kate Sanders (flugel) and Vickie Ward (cornet) with Vickie triumphing on this occasion with a tricky arrangement of *Pokarekare Ana*.

The Learner's Group section was a non-competitive event that provided a musical interlude before the points and winners of the Academy bands were announced. This enabled our beginning players who are not playing in one of the bands yet to perform for an audience and receive written comments from Kevin. It happened that all entries were family affairs. Ten-year-old Eva performed with her father

Mario – both began cornet lessons a year ago. The youngest competitor of the day Xanthe (8 years old) performed with her mother Nicola, a solo cornet player in the Junior Band. This section easily got the loudest applause.

The Woolston Brass section was a little depleted in numbers this year. However, every player produced top-class performances and they were all a joy to listen to. Anthony Smith (cornet) was the final performer of the day and came away victorious with a sublime delivery of Philip Sparkes' *Saturday Serenade from Manhattan*.

Results:

Woolston Junior Band  
1st Zoe Johnston, 2nd Peter Thorby, 3rd = Jasmine Ward and William Ward

Woolston Concert Brass  
1st Vicki Ward, 2nd Kate Sanders

Woolston Brass  
1st Anthony Smith, 2nd Brent Hoy, 3rd Tania MacKay

Cyrenne Seaton – Coordinator  
Woolston Brass Academy

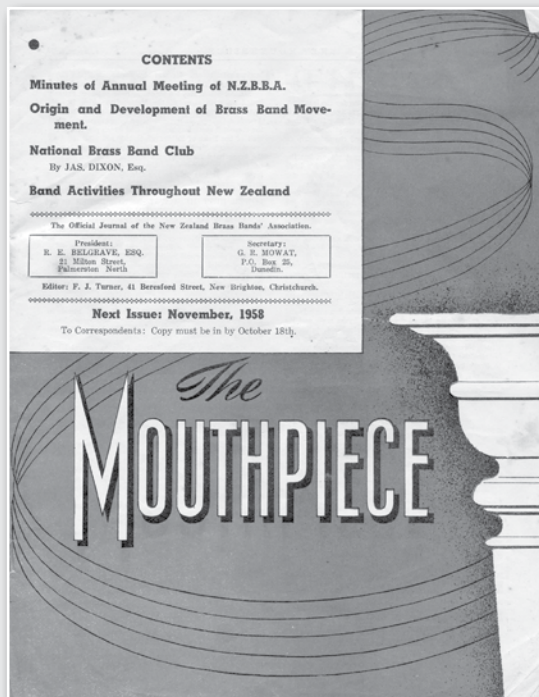
## Musings from Brownie: "Remits"

Well it's AGM time again, and I ask the question – will November's *Mouthpiece* be published before the meeting now that we've entered the "e" age? This would be quite a dramatic change for the Association, and would allow people like me a chance to comment on the remits etc prior to the event. Up until now we've had to wait until after the meeting, which isn't very exciting once the decisions have been made. But in saying this, I am rather curious about one remit, the one to do with the Master's solo. The question I ask is – why does it need changing now? The Veteran's (now called the Master's) solo began in 1953 – that's some 63 years ago. Is there an ulterior motive?

But having absorbed this year's remits, I went back to an older copy of *The Mouthpiece* from 1958, when they printed the happenings of the whole AGM, and, discovered that there were some 16 remits presented. Some I found to be quite amusing, for instance it was suggested that the music results from the Quickstep be included in the Championship total; fine, no problem there. But one band thought that a change in the weather could alter the results, "...if conditions were the same for all bands it would be all right, but wind and rain could affect the performances of some bands and not others. If the weather did change, this would place some bands at a definite disadvantage...." The remit failed.

In 1958 the two Bass and Bass Trombone Solos remained "own choice", and a move was made to have them changed to set tests. This was "shot down", firstly by Mr Dewe: "...the poor standard of previous test solos due mainly to the fact that good Bass solos were not available...." Mr Lapham then stated "...that there was now a better class of solo being played by competitors since it became "own choice" and that the standard of playing had also improved." The three solos in question remained, for the time being, as "own choice".

This suggests to me that the availability of



good music was somewhat limited back then, more so than many of us realise. This is further amplified by another remit, "that in view of the difficulties (which will be worse through import restrictions) in obtaining light popular music for public concerts, the NZBBA investigate the possibility of the Association sponsoring an arranger of such music here in NZ."...Mr Smith spoke against the motion and stated that the Association would be wasting time as the publishing of music was completely tied up and unless it was arranged by certain people, the music would not be published.

"Mr Thorn stated he was doubtful if there were sufficient numbers of good arrangers in New Zealand to do band arrangements and he was also opposed to a levy being made and the bands having to take the music irrespective of whether they wanted it or not." The remit was defeated.

I also found an advert selling brass band publications which included Leroy Anderson's – *Sleigh Ride*, 8/6 (or 85c), and *A Trumpeter's Lullaby*, 6/6 (or 65c).

While speaking of money, the Annual Subscription to the Association by bands appears to remain at 4 pounds ten shillings, or \$9. This equates to \$74.96 in today's money. Things have certainly changed here in 63 years.

There was another remit that I thought was worth repeating, "that at future National Contests all competing bands be advised as to the manner in which the adjudicator wishes the hymn to be played, i.e. according to choral or musical phrases." Needless to say but this remit also failed.

Over the years contests have probably been held in almost every month of the year. In 1958 yet a further change was afoot, but some of the reasoning I found interesting: "That the National Contest be held in October of each year.

"Mr Thorn in moving this remit stated that the remit if carried would keep many more married men in the band movement as home and marital responsibilities would not be neglected during the summer months. He also felt sure that there would be a larger Quickstep attendance in October than in February, as the beach, etc, was a greater attraction in the hot month of February.

"Mr Hope seconded the motion and said the February contest did not allow bands with seasonal workers to participate as the summer months were taken up with harvesting, etc, and the bandsmen could not get to practices.

"...Mr Belgrave spoke of the grave financial risk due to October being a much wetter month than February. He quoted figures from the Meteorological Office giving the monthly rainfall and number of rain days from the North Cape to the Bluff. (These figures based on the average over the last 50 years." Failed.

Could this therefore be the reason that we normally have our contests in the middle of July? Catch you next month.

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com



# Collaborative Concert

An exceptional partnership of youth and age took place on 15 October in Whangaparaoa College's splendid auditorium. The vigour and talents of the College performers and the vast experience of the Kumeu Vintage Band were seamlessly bonded together for a spectacular concert to which the 400-strong audience responded appreciatively with a standing ovation. All vestiges of age barriers dissolved into a glorious two hours of harmony and melody.

With ages ranging from 14 to 87, the amalgamation of Graeme Gillies' band and Andrew Ward's college students offered their audience gorgeous renditions of *Danny Boy* (Stuart Crow on Flugel), *Wanderin' Star* (Warwick Day on Bass Trombone) and a spectacular combined performance of *Nimrod* with a pin-dropping finish ... (you had to be there!)

The College Jazz Band kick-started the concert with four numbers including *Go Daddy-O* and *Mac the Knife*. A comment heard from within the audience: "What amazing talent Joshua McKay [tutor] is eliciting from these kids."

Graeme then inspired the Vintage Band into an eclectic selection of popular music hitting off in spectacular style with Strauss' *Radetzky March* ... conjuring up images of Andre Rieu's concerts ... through a *Salute to Elvis*, *New York, New York* and a foot stomping *Country Clambake Hootenanny*, among others.



To set the tone for the second half, the College Concert Band (conducted by Warwick Day) performed *A Young Person's Guide to John Williams*.

Another unique combination was the Vintage Band together with the College Choral Group in *I Will Follow Him* and *Hit the Road Jack*.

As if all that wasn't enough, we were also privileged to be audience to an electrifying solo performance by Bruce Borthwick. Bruce is the KVB's legendary 87-year-old front-row cornetist and he brought along his beautiful Boosey silver post horn on which he executed an outstanding performance of that timeless favourite, *Post Horn Gallop*.

Finally, after a quick robe change, into the spotlight came the super-talented Year 13 student, Max Glazier, with his French Horn to astound the house with Mozart's *Rondo, Horn Concerto No 3* accompanied by Kumeu Vintage Brass.

In a word – this was musical collaboration at its finest – young and old, musical directors, teachers and players breaking down the barriers and coming together to give an appreciative audience much to talk about for a very long time.

Phil Thomson – Publicity Officer  
Kumeu Vintage Brass



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### National Secondary Schools Band

**Musical Director:** Mark Davey, Wellington  
**Manager:** Joe Thomas, Christchurch  
[joebbies@gmail.com](mailto:joebbies@gmail.com)

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
[mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)

### 2018 National Contest in Blenheim 11 to 15 July.

Contact person Brian Nicholas  
[barn16@xtra.co.nz](mailto:barn16@xtra.co.nz)

## On Parade



The Brass Bandits are a group of brass, woodwind and percussion players formed for the 2015 Auckland Pride Parade. Brass Bandits was created by Jamie MacKay and Matt Pryor (Waitakere Auckland Brass) to ensure that the rainbow community of the New Zealand brass movement was represented and to celebrate the diversity within brass banding.

Brass Bandits are now planning for the 2017 Pride Parade, which will be in Auckland on 25 February 2017 – and we need more players. While this is a gay pride event, we welcome anyone who wants to show their support for the rainbow community, and the New Zealand brass band movement.

If you're not a player but still want to be involved, why not carry the banner or help cordon the crowds of adoring fans? Please spread the word and if you are interested in being a part of this fun and colourful event contact [brassbandits@gmail.com](mailto:brassbandits@gmail.com) or find us on Facebook at <http://www.facebook.com/BrassBanditsNZ/>



### Friends of the National Youth Brass Band:

Rt. Hon. John Key – Patron, P Adams, ABI Music Ltd, BJ Aldridge (in perpetuity) E Aldridge (in perpetuity), J Aldridge, Auckland Band Association, T and B Bremner, G Coomer, T and B Cudby, D and M Dawson, J Edmondson, M and S Ford, RA Hancock, RJ Harris, JB and NC Hollick, DA Johnson, I Levien, AG Lewis, JR McGough, MJ Mellon, Marlborough District Brass, O Melhuish, D Miller, G and C Moseley, JP Musical Instruments, NZ Army Band, PA, B and M Platt, MT Sander, E Sayer, M Smith, J and R Sullivan, R Young.

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

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuyzen, Rodney Sutton MBE JP, Murray Warrington

### Life Members who have served BBANZ

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



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NEW ZEALAND

# Mouthpiece

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Patron: Rt. Hon. John Key – Prime Minister of New Zealand

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## Recipe for Success



Those of you who heard the National Band in concert in Christchurch would agree that musically the band is well on its way to achieving its goal at the World Music Contest next July. To fund the preparation camps and the overseas tour the Brass Band Association has just released for sale a celebrity recipe book called *Music on the Menu* with recipes from well-known people for home cooks.

It has recipes from Prime Ministers (John Key and Geoffrey Palmer); opera singers (Malvina Major, Simon O'Neill and others); composers (John Psathas, Ken Young and others); TV stars

and entertainers (Tamati Coffey and others); a columnist (David Hartnell); international guests from Holland, Scotland, Wales, and Japan and many others all of whom have some connection to brass banding.

This is a unique cookbook with interesting snippets about those who have kindly contributed their favourite recipes. It is on sale through National Band members and from [www.brassbanz.org](http://www.brassbanz.org)

It will make a great Christmas present.



### In this Cracker issue we:

- Announce the 2017 test music,
- Celebrate two new Life Members of the Association,
- Learn about a brass themed exhibition to open next year,
- Have news from Whakatane and the Army Band,
- And report on the 2016 NSSBB camp.

Thank you to all of those who have contributed articles and photographs to *The Mouthpiece* throughout the year. Your input ensures we have a vibrant and interesting magazine worth reading. A big vote of thanks to Riki and Rhys McDonnell and their business JP Musical Instruments and Music Ways Ltd for sponsoring *The Mouthpiece*. Thank you also to our regular advertisers: Dr Toot, Music Works and ABI Music. Without the support of these music industry businesses we could not continue to produce *The Mouthpiece*.

Happy banding and happy holidays!  
The Editor



The 2017 National Band during its performing in Christchurch recently.

# Technological Innovations Deliver New Instruments To The Traditional Brass Band

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International Cornet Soloist  
and Conductor



**Steven Walsh**  
**(Neo Euphonium)**  
Principal Euphonium,  
Brighouse and Rastrick Band



**Bill Millar**  
**(NEO Euphonium)**  
Professor, University  
of Salford



**Simon Gresswell**  
**(NEO BBb Bass)**  
Principal Tuba, Brighouse  
and Rastrick Band



**Katrina Marzella**  
**(NEO Baritone Horn)**  
International Soloist, Solo  
Baritone, Black Dyke Band



**Eirik Gjerdevik**  
**(NEO Eb Bass)**  
Solo Tubist, Bergen  
Navy Band

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## A note from our President



*Celebrating the 85th anniversary of the formation of the Band Association with cake at the AGM: Life Members (left to right) Ian Levien, Murray Warrington, Bill Platt, Dianne Smeehuysen, Tony Cowan, Graham Dick and President Evan Sayer.*

Our recent Annual General Meeting once again produced some lively discussion around contests due to the remits proposed as well as the discussion document on future remits. However, once all opinions were heard the status quo prevailed, for the meantime. During the meeting two very deserving people were nominated for Life Membership: chief military judge Stephen Leader and accompanist extraordinaire Beverley Kench. Both Stephen and Bev have contributed significantly to our movement over many years and are well deserving of the accolade awarded.

The venue for the 2019 National Contest was voted on at the AGM, resulting in the hosting of the contest going to Hamilton City Brass Band. The proposal from Hamilton includes all events being held at Claudelands Arena, which has a number of suitable venues and good parking facilities. Hamilton is well positioned for accommodation for attendees. Our thanks also go to the Auckland Bands Association, which also submitted a proposal to host the contest.

I would like to extend our sincerest thanks to all the delegates, observers and Life Members who attended the AGM. Your input into the running of the Association is most important if we are to function in the best interests of our sector of the performing arts. I would also like to thank the Association's Vice President John Sullivan for hosting the meeting at his business premises.

Prior to the AGM the election of members of the executive committee took place with the President and two executive members (Rob Wilson and Byron Newton) returned unopposed. At the post-AGM executive meeting three of the current committee indicated that this will be their last term. As nominations for executive membership have been few and far between in recent years, the current members will be making personal approaches to prospective candidates who they believe can take the Association forward. However this should not deter any person who believes they have the skills and the best interest of bands in mind, in making their interest known.

Prior to the AGM bands were required to provide the Association with an updated membership list. As a registered charity the Association is required to maintain more detailed records around membership and the activities of the Association than other types of organisations. It is also helpful to have the statistical information for funding purposes. Thank you to all those bands who filed the membership data on time.

As the calendar year draws to a close I would like to pass on our thanks to all those who organised, attended and participated in the various Association activities during this last year. No event would happen without input from the many volunteers who so willingly give of their time, energy and patience. We are truly grateful for your contribution.

On behalf of the National Executive and Executive Officer, Helen Lee, I offer our best wishes for the upcoming festive season.

Evan Sayer  
President  
Brass Band Association  
of New Zealand

## What's On?

### Sunday 4 December

**Hutt City Brass** annual Christmas concert, 3.00pm at St James Church, Lower Hutt.

### Sunday 11 December

**Christmas Bells 125** featuring the Woolston Brass Family in Concert; Woolston Brass, Woolston Concert Brass and Woolston Junior Band, 3.00pm at Charles Luney Auditorium, 13 Winchester Street, Merivale, Christchurch. Tickets available at [dashtickets.co.nz](http://dashtickets.co.nz) or at the door; \$20/\$15/\$5.

## 2017

### Saturday 21 to Sunday 29 January

**The National Youth Band** training course and concert tour.

25 January Theatre Royal at TSB Showplace, New Plymouth

26 January Whanganui Collegiate College Hall

27 January Speirs Centre, Palmerston North

28 January Te Whaea, Newtown, Wellington

Tickets available at the door or from [Eventfinda.co.nz](http://Eventfinda.co.nz) New Plymouth tickets through Ticketek.

### Friday 17 to Sunday 19 February

Wellington District Association Youth Band Camp

### Saturday 18 February

Closing date for national contest entries

### Sunday 19 February

**Brass in the Park** - entertainment by all bands in the Wellington District at the Botanic Gardens, Wellington.

### RNZ Air Force Band tour

20 February Wanganui

21 February New Plymouth

22 February Hamilton

23 February Taupo

### Saturday 24 and Sunday 25 February

80th RNZAF Anniversary Air Show at Ohakea.

### Saturday 25 February

**Auckland Pride Parade** with the Brass Bandits. For more information contact [brassbandits@gmail.com](mailto:brassbandits@gmail.com) or find us on Facebook at <http://www.facebook.com/BrassBanditsNZ/>

\*\* Any activities happening in your community next year? Let people know by sending details to the editor at [brass@banz.org.nz](mailto:brass@banz.org.nz).

## An Ornament to the Town

Scattered across New Zealand are evocative reminders of a 'gilded age' of brass banding in this country: band rotundas.

At one time New Zealand boasted as many as 100 of these elegant structures; Wellington alone had seven by the 1920s. Much admired as civic 'ornaments', they sheltered musicians while they performed, and projected their music out across parks, beaches, sports grounds, racecourses and city streets.

From March until June 2017, a free exhibition celebrating the band rotunda's New Zealand history, *An Ornament to the Town*, will be showing at the National Library in Wellington. We hope that BBANZ members travelling to the National Championships in April can find time to visit; and for those based in or near Wellington, there will be a programme of public talks and concerts to check out. This article gives a sneak preview of some of the research behind the exhibition.

English rotunda historian Paul Rabbitts traces the origin of the classic circular bandstand to the British 'parks movement' of the mid-1800s, which sought to provide green spaces for rapidly growing city populations. The idea of adding a musical 'hub' to public spaces was also prompted by the immense popularity of brass bands at this time. Circular bandstands were then propagated throughout the British Empire as part of the brass-banding tradition.

Rabbitts suggests that these structures had evolved architecturally from the raised pavilions of eighteenth- and nineteenth-century pleasure gardens such as Vauxhall Gardens in London. Funnily enough, the earliest New Zealand example appears to have been a structure built in 1862 for Dunedin's own Vauxhall Gardens, near the present-day suburb of Vauxhall, where bands and orchestras played while encircled by dancers.

Public bandstands on the British model, however, only really started to proliferate in New Zealand during the 1890s and 1900s, as people's leisure time increased and the local band movement came of age. Early rotundas which have survived to the present day include, with dates of construction: Te Aroha (1898); Rotorua (1900); Woodville (1901); Masterton (1902); Blenheim (1903); Paeroa (1906); Te Koutu Domain in Cambridge (1907); Karangahake (1908, now located in Paeroa); Leamington Domain in Cambridge (1910); Dannevirke, and Virginia Lake in Whanganui (1911); Oamaru, and Auckland Domain (1912); and Carterton (1913). Many more were subsequently built as World War I memorials.



The Edwardian era was a golden age of public recreation, and the location of most New Zealand rotundas in parks and other recreational spaces highlights their social function. During weekends and holidays, bands – often subsidised by local authorities – would provide free music as people sat and listened, picnicked, played, and promenaded. The elevated floor and open sides of the rotunda helped radiate the sound far and wide. This was more than just 'background music', as Monte Holcroft explains:

*In 1906 the bands belonged to the people in a way not easily understood today.... In early Invercargill music was for a long time an individual experience.... Some children heard nothing except church bells, a harmonium at Sunday school, and at best the sound of a piano through an open window. Bands changed the world for them. To see them marching at the head of volunteers, or playing from the rotunda in Post Office Square (until it was demolished to make way for a new Post Office) was an experience never quite matched in later life for excitement and wonder. (Old Invercargill, 1976, p.120)*

Band historian and former *Mouthpiece* editor, S. P. Newcomb, has described this period as 'the age of elegance'. Typically dressed in colourful uniforms (some with plumed shakos (hats)!) and sporting 'picturesque' moustaches, bands provided an eye-catching spectacle that was complemented by the chic of the rotundas which visually framed them.

The style of New Zealand rotundas tended to mirror the architectural fashions of the

time, such as Art Nouveau or Arts and Crafts. As in Britain, they were often notable for elaborate ironwork trim; and many were primarily constructed out of the country's most plentiful local material: timber. Concrete predominated with later rotundas, including Manaia (1922) and Pohara (1935), and the monumental structures of Queen's Park, Invercargill (1928) and Island Bay, Wellington (1930).

Sadly, many New Zealand rotundas have perished over the years – sometimes in dramatic fashion. In one fell swoop, the Hawkes Bay Earthquake of 1931 managed to wipe out Napier's two rotundas, as well as Wairoa's and Hastings', none of which were rebuilt. By contrast, it is great to see that Christchurch City Council recently decided to restore the superb Edmonds Rotunda, built of concrete with a copper dome in 1929, and shattered in the 2010-2011 quakes.

Municipal neglect perhaps poses the greatest risk to the rotunda, though. We hope that in some small way our exhibition might contribute to a revival of interest in the surviving examples. Only 18 rotundas are listed with Heritage New Zealand. Many others are showing signs of wear and tear. The once magnificent Albert Park rotunda in Auckland, for instance, is currently in a parlous state: it is surely time this civic 'ornament', amongst others, was restored to its former glory! In the meantime though, we hope to see you at next year's exhibition.

*Michael Brown* (Alexander Turnbull Library) & *Samantha Owens* (Victoria University of Wellington)



## The Youth Today

Executive committee member Jeff Mulraney continues his interviews with up-and-coming young musicians. In this issue he interviews 14-year-old Jonty Zydenbos, a cornet player from Blenheim and a member of the 2016 National Secondary Schools' and 2017 National Youth Brass Bands.

*What was your first musical experience?*

I have been brought up in the Salvation Army Church where I have been surrounded by music from an early age. My first concert was at TEMPO with Marlborough District Brass First Class Brass, where I sat next to the great David Beaumont.

*Describe how musical ability runs through your family.*

My sister Hannah plays piano and has accompanied me with solo performances. She has also played percussion in the Marlborough District Brass Band, where my uncle, aunt and cousins also play.

*What was your first musical instrument?*

I started learning cornet when I was six.

*What other musical instruments do you play?*

Trumpet, flugel horn and guitar.

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

Winning the Under 15 National cornet solo at 12 and 14 years of age, receiving the award for top trumpet player and soloist (improvisation) at this year's Southern Jam Youth Jazz Festival and being lead trumpet in the Southern Jam All Stars band. I received the 2016 Marlborough Boys' College Arts Performer of the Year award.

*You have been in New Zealand Secondary Brass Bands and a Youth Band, what have you gained from that?*

It was a real honour to be selected in both of these bands when I was in Year 9 and again this year. It is inspiring to be surrounded by other musicians and tutors, who encourage and support you. I have learned a lot about playing music together with others. I have made many new friends throughout New Zealand, whom I am sure will become lifelong friends, as we share the same passion for music.

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

There are plenty of opportunities and support already in place for young brass players. I would encourage players to get involved in what is already available (e.g. local band camps, auditions for youth bands, regional and national competitions). I appreciate the many tutors who give up their time to encourage the youth of today.

*Who or what has been your greatest inspiration?*

This year I have been fortunate to meet



Wynton Marsalis, Alan Vizzutti and James Morrison. They are all great musicians who have inspired me to pursue my love for jazz.

*Music making should be fun, describe any amusing moments that you can recount.*

Probably not amusing at the time...but looking back – sitting in hospital with a broken femur three weeks out from Nationals practising my solo. I am not sure about the other patients, but I think the nurses enjoyed the entertainment. A slightly extreme way to excuse myself from the street march!

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

I am grateful to Kevin Moseley for his support and encouragement. He gives a great deal of thought to the solo music he selects for me and has given me many wonderful opportunities to flourish in the Marlborough District Brass band. I also appreciate the amazing support from Robin Randall who has taught me to play jazz. He is a wonderful mentor. I am thankful to Mum and Dad for providing me with many musical opportunities and for believing in

me, plus providing the best taxi service ever!

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

I have a passion for jazz and want to follow my dream. I would like to do a music degree (in jazz). My ultimate goal would be to study jazz at the Juilliard School of Music in New York.

Quick fire questions

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

*Other interests?* Football and Tennis

*Favourite food?* Salmon

*Favourite place?* On stage (of course!)

*Favourite film?* Whiplash

*Favourite instrument?* Trumpet

*Favourite piece of music?* Donna Lee by Charlie Parker

*What do you dislike most?* People who think playing the cornet is easy.

*For the more technical amongst us; what make of instrument do you play and what mouthpiece do you use?* JP pro cornet with a Dennis Wicks Heritage C mouthpiece.

# Army Band Annual Solos

The annual NZ Army Band solo competitions were held over 7 and 8 July in the bandroom at Burnham. We were fortunate to have Rodney Sutton MBE JP, one of New Zealand's finest brass musicians, travel from Southland to judge our brass section. Michael Story, who teaches at Jazz School in Christchurch, judged the rhythm section. Jill Pears, Nathan Geldard and Sergeant Riwai Hina did an amazing job accompanying all of the soloists.

On Thursday morning the brass players competed in either the Open Aria or the Premier Aria section. There was some beautiful playing which Rodney commented on. After lunch the rhythm section took over and all played twice, in the Open field and the Technical field. It was awesome to see people from throughout Burnham come and listen to our talented rhythm section personnel.

On Friday morning the Open Concerto competition was held, followed by the Premier Concerto section. The results were:

Open Brass Section – Aria  
Private Raynor Martin  
Private Selu Fotu  
Staff Sergeant Nick Johnson

Premier Brass Section – Aria  
Sergeant Callum Hewson  
Sergeant Kevin Hickman

Staff Sergeant Phil Johnston

Open Brass Section – Concerto  
Private Bryce Fairweather  
Private Stone Iketau  
Private Raynor Martin

Premier Brass Section – Concerto  
Staff Sergeant Phil Johnston  
Sergeant Kevin Hickman  
Major Graham Hickman

Rhythm Section – Open  
Lance Corporal Cameron Lee

Private Sebastian Taylor  
Private Stu MacFarlane-Foster

Rhythm Section – Technical  
Private Jack Harré  
Private Sebastian Taylor  
Private Campbell McKellar

The competitions were followed by the Unit's annual formal dinner in the Warrant Officers' and Sergeants' Mess. In attendance were our partners and special guest Colonel Matthew Boggs.

Awards were presented to outstanding band members. The award for the brass aggregate for the solo competition went to Staff Sergeant Phil



*Adjudicator Michael Story and Maj Graham Hickman present Pte Jack Harre with the Ken Oxford trophy as the winner of the Rhythm Section Technical solo.*

Johnston and the rhythm section aggregate to Private Sebastian Taylor. The recipient of the "Triple M Cup" as the outstanding Private was Private Raynor Martin and the "Bandmaster's Bugle" for the outstanding musician went to Private Jack Harré. A presentation was also made to Mrs Beverley Kench, who has provided 50 years of service to the Unit as an accompanist.

The Unit would like to thank all of the catering staff who served us an amazing meal and looked after us very well.

Private Georgia Hoy - NZ Army Band

## Merry Christmas, Happy New Year...and Happy Tooting !



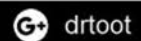
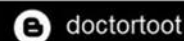
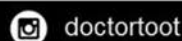
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## Musical Director Howick Brass Inc.

Howick Brass Inc. is seeking an innovative Musical Director who is keen to direct the band through the next exciting development phase, continuing on from a period of substantial growth. With new commissions from respected New Zealand composers lined up for 2017, the committee is looking for someone who is prepared to champion this exciting role with Howick Brass.

Appointment commencement is flexible, but would ideally occur in the first half of 2017. Expressions of interest should be directed to current Musical Director  
Luke Christiansen (027 305 2230)  
or Howick Brass President Norman Hill (021 035 1047).



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# A Lifetime of Banding

At the recent Annual General Meeting two long-serving and dedicated members of the banding fraternity were unanimously elected as Life Members of the Brass Band Association of New Zealand.

Leopard Coachlines Canterbury Brass and Woolston Brass nominated **Mrs Beverley Kench** stating: *“Bev has given a lifetime of service to the band movement as an accompanist ‘par excellence’. From information we have obtained, Bev began accompanying soloists at the 1964 National Championships. Over the years Bev has given literally thousands of hours of her time to help soloists of all levels. Unfortunately some health issues recently have forced Bev to retire as an accompanist.*

*What better time to acknowledge the contribution of a person who has contributed so much. Bev is a person who is universally respected throughout New Zealand banding and would be a worthy and deserving life member of our association.”*

In reply to being informed of her election by president Evan Sayer, Beverley wrote: *“It made me think how privileged I had been to be in the position of having accompanied so many ‘greats’ in the band world both from New Zealand and those soloists who popped into my life from overseas without a pianist and required my services for contests.*

*“Band music was born in me. As a girl I sat in the horn section at church with my father who played solo horn in the Salvation Army band in Ashburton. My brother played in the New Zealand Army Band. Both sides of my parents’ families the ‘Frews’ and the ‘Simpsons’ were in banding. My mother used to encourage me when accompanying to have sympathy.*

*“Now to be where my mother’s brother, Ralph Simpson, once stood as a Life Member of this*

*association is certainly an absolute privilege and honour. Many thanks to those who have nominated me.”*

Deco Bay Brass nominated **Mr Stephen Leader**.

In support of this resolution, we consider that Stephen Leader is worthy of this award because as one of our most successful Drum Majors, having led Woolston Brass to numerous championship wins, he has gone on to share his expertise with others by leading a number of seminars to assist Drum Majors throughout the country.

Stephen was the Drum Major of the very successful 1985 National Band of New Zealand and of the National Youth Band from 1981 to 1984. He was on the National Executive committee in the 1990s and manager of the 1992 National Band.

Stephen has been a military judge at numerous provincial and national contests and is currently the Chief Military judge of the Brass Band Association. Has been a supervisor at the national championship for many years in the 1980s and 90s and returned to the role in 2010. We have no doubt that Stephen has been involved in a number of other areas that we are not currently aware of.

Stephen always gives 100 percent to each of the roles he is involved with. His friendly, naturally positive, cheerful personality is an asset as he diplomatically handles any problem or issue that comes his way. He has enthusiastically given his time to support the Brass Band Association of New Zealand in numerous ways over many years. He has earned the respect of brass bands throughout New Zealand. It is our pleasure to put forward this nomination.



## Band Camp - NSSBB

The 2016 National Secondary Schools’ Brass Band yet again blew away the expectations of the New Zealand public at the recent camp held in Burnham Military Camp, Christchurch. Under the baton of newly-appointed musical director Mark Davey, the band met for five days of intensive rehearsals and sectionals, using the facilities of the NZ Army Band.

The band gave two performances. The first was part of NZ IceFest on the tarmac at Christchurch Airport, outside Antarctica New Zealand and the International Antarctic Centre and in front of two huge aeroplanes - a brand new Air New Zealand ATR72-600 and a specialist C17. The second concert was in Christchurch’s new performance facility, The Piano Performing Arts Centre. The music was extremely demanding, but with the help of Mark and his team of world-class tutors, the band pulled off a polished and varied programme which took the strong Canterbury crowd by surprise, exceeding expectations by performing at such a high level.

The band performed to a strong B-Grade level and put on a rousing performance of their major work, *Cap Hoorn* by Mario Burki; a very demanding and descriptive piece that the band mastered beautifully.

The guest soloist with the band was Luke Spence (Euphonium). Luke was crowned the winner of the New Zealand Brass Foundation’s Brass Player of the Year for 2015 and invited to feature with the band. As a former member of the NSSBB, it was great to see Luke back amongst the band and inspiring our future national bands people. Performing some very virtuosic works, including Philip Sparkes’ *Harlequin*, Luke was the “icing on the cake” for this hugely successful training camp.

Our thanks go to the section tutors:

SSgt Philip Johnston (NZ Army Band, National Band of NZ, Woolston Brass)  
LCpl Cameron Lee (NZ Army Band, National Band of NZ, Woolston Brass)  
Pte Kyle Lawson (NZ Army Band, National Band of NZ, Woolston Brass)

Cpl Byron Newton (RNZAF Band, Wellington Brass)

Mr David Bremner (NZSO, Wellington Brass)

Mr Robbie Cargill (Deco Bay Brass)

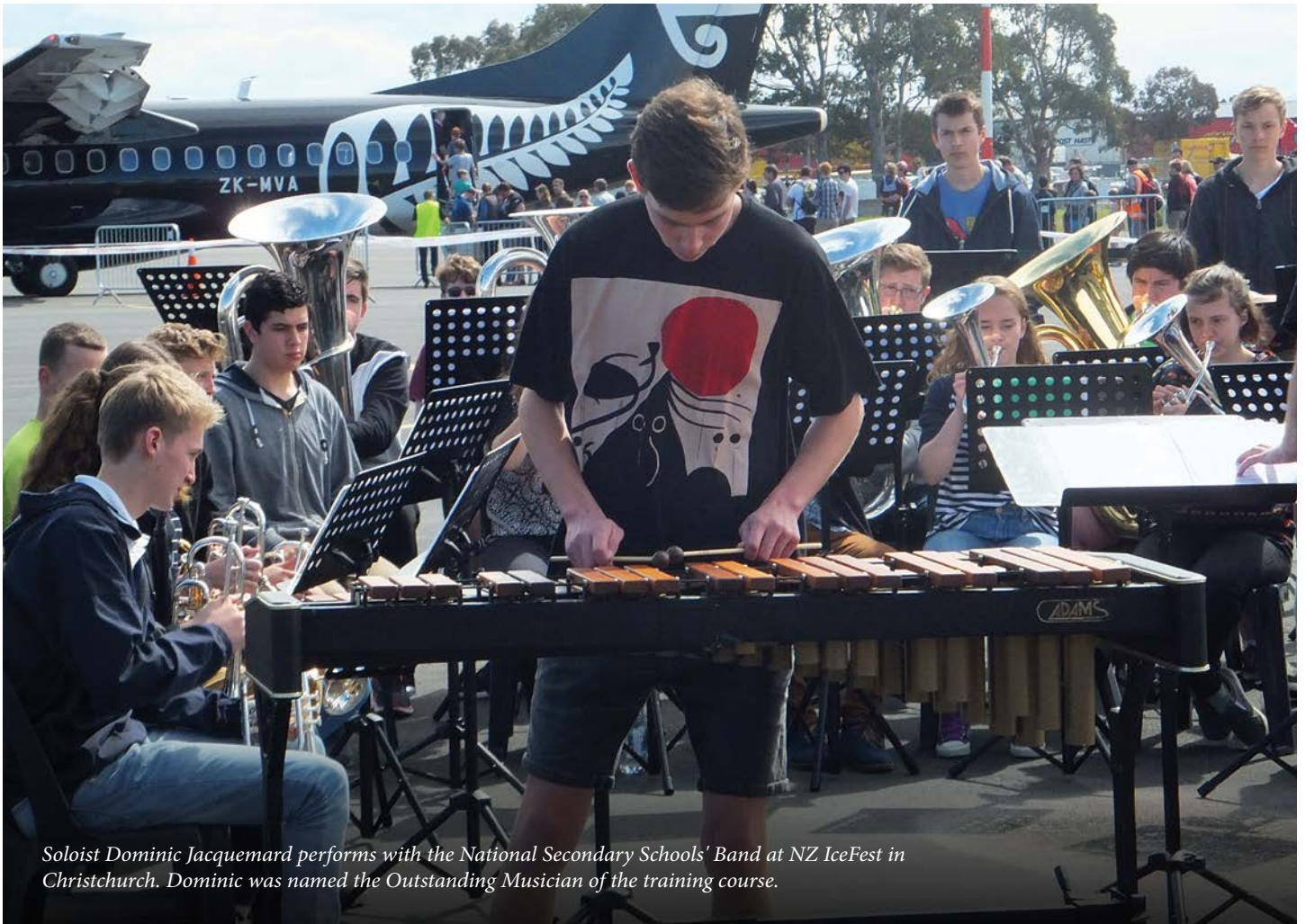
Mr Tyme Marsters (Brass Factory Canterbury, National Band of NZ, Woolston Brass)

Grants and Sponsorship: Ministry of Education Vacation Music Grant, Sargood Bequest, Pelorus Trust, the RNZ Air Force Band and the New Zealand Army Band.

Logistical Support: Burnham Military Camp, the New Zealand Army Band, Woolston Brass, Christchurch City Council and Brass Factory Canterbury.

Many thanks go to Major Graham Hickman for allowing the use of the NZ Army Band facilities, and to Private Georgia Hoy for her role as “Camp Mum” and for filling in on second baritone.

LCpl Joe Thomas  
Manager, National Secondary Schools Band



*Soloist Dominic Jacquemard performs with the National Secondary Schools' Band at NZ IceFest in Christchurch. Dominic was named the Outstanding Musician of the training course.*

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# Wellington Welcomes You

It may only be December but with the National Championships on in April comes the early announcement of the test music and other contest details.

Wellington city will host National Brass Band Championships for the first time since 2005 and planning is well under way for the contest. Venues are confirmed as the Michael Fowler Centre for the A and B Grade events and the Opera House for the C, D and Youth grade events. The solo and ensemble events (including the Invitation Slow Melody, Junior Champion of Champions and Champion of Champions) will be held at Te Whaea the NZ National Dance and Drama Centre, in Newtown. All venues are unaffected by the recent earthquakes.

Champion Brass: In Concert (formerly known as Band of the Year) will be held on Sunday 23 April at The Opera House, with the National Band of New Zealand and Wellington Brass confirmed at this stage.

Tickets are now on sale through Ticketek, and you are encouraged to visit the contest

website at [2017contest.brass.nz](http://2017contest.brass.nz) to find out more information about the contest and all Wellington has to offer. The contest committee is working on a number of exciting initiatives to make this a memorable contest,



The chief adjudicator for the contest is **Nigel Seaman**. Nigel is a busy freelance conductor, teacher, brass band trainer and adjudicator currently working with a number of bands in Wales and beyond. In 2015 he joined the creative team of the Cory Band, the world's top-ranked band, as their Musical Consultant, working closely with the band's Musical Director, Philip Harper. Nigel is also the chief adjudicator for the 2017 Yamaha Australian National Band Championships being held in Launceston, Tasmania from 14 to 17 April.

The assistant chief adjudicator is **Peter Maunder** of Wellington. Peter emigrated from Britain to New Zealand in 1990. The following year he joined the New Zealand Symphony Orchestra. He has also been busy as a tutor, soloist, conductor and arranger in the brass band scene. More recently, he has been devoting his time to writing original works for brass; these have been performed by Joe Alessi, Riki McDonnell and also the Talisker Trio.

so please check back regularly for announcements. For questions, please contact the contest committee at [2017contest@gmail.com](mailto:2017contest@gmail.com)

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## Test Music

A Grade: *Journey of the Lone Wolf* by Simon Dobson, published by Faber Music.

B Grade: *Dances and Arias* by Edward Gregson, published by Studio Music.

C Grade: *Purcell Variations* by Kenneth Downie, published by Studio Music.

D Grade: *Mid all the Traffic* by Leonard Ballantine, published by SP&S.

The Brass Band Association of New Zealand launched its new music publishing company "BBANZ Music" in November. BBANZ Music has been set up to commission and sell new New Zealand works for solo brass and brass band. The first major release is a catalogue of ten solo pieces for use as the set pieces for the 2017 National Championships. All eleven set piece solo sections at the contest have had specially written test pieces commissioned by BBANZ including one piece published by Experianza Music. All pieces are available to purchase at the BBANZ Shop [www.brassbanz.org/sheet-music](http://www.brassbanz.org/sheet-music)

Instrument class	Composer	Title	Publisher
Open Eb Soprano Cornet	Colin Clark	<i>Isabella</i>	BBANZ Music
Championship Cornet	Anthony Ritchie	<i>Cornet Rhapsody</i>	BBANZ Music
Amateur Cornet	Dwayne Bloomfield	<i>Mischief</i>	BBANZ Music
Open Flugelhorn	Chris Cree-Brown	<i>Dry Rain</i>	BBANZ Music
Open Tenor Horn	John Rimmer	<i>Smooth Surfaces</i>	BBANZ Music
Open Baritone	Peter Adams	<i>Nostalgic Arias</i>	BBANZ Music
Open Euphonium	Todd Smith	<i>Tilt</i>	BBANZ Music
Open Tenor Trombone	David Chaulk	<i>Tanz, Song und Jagd</i>	Experianza Music
Open Bass Trombone	Jack Bewley	<i>Crack</i>	BBANZ Music
Open Eb Bass	David Woodcock	<i>Dark Matters</i>	BBANZ Music
Open BBb Bass	Sam van Betuw	<i>Misplaced</i>	BBANZ Music

NOTE for competitors: In accordance with the Code of Fair Practice, entrants must own original copies of all pieces to be performed at the contest.

## Upbeat in E-Bop

It has been all go in Whakatane since we returned from the Napier contest. We are of course absolutely delighted to have been promoted to the A Grade for the very first time in the band's 100 year existence. To celebrate our re-grading news we held "A Celebration" concert on the 30<sup>th</sup> November. The concert featured many solos, major works and the Whakatane premiere of *Te Tangi a Wairaka*, composed by our local composer and former member of the band Jack Bewley.

We are delighted to report that in December we will be sending our Musical Director Alan Spence to Chicago to attend the Midwest Clinic International Band and Orchestra Conference. Alan attended the conference a few years ago and gained fantastic insights and ideas, which we have benefited from.

We have welcomed into our Senior Band the next batch of young stars who are all already making amazing progress (four players since the start of October). Our Junior Band (Development Squad) has some pretty clear goals and is being kept busy practising for a performance later this month. Lou Davey is doing a fantastic job with the DS band which currently has 16 players. We must also acknowledge Sandy Herewini who produces wonderful results getting our learners through and into the Development Squad.

Finally a huge Whakatane welcome to Gary Bilton who has joined EBOP. His many years of playing experience are of huge value to the band.

Bring on the future.  
Stephen Clayton – Eastern Bay of Plenty Brass



Introducing the EBOP Development Squad

## From Dr Bob...

Over the next few months we will be printing articles on conducting skills prepared by Dr Bob Childs.

### How to plan a good rehearsal

How many times have you been travelling to band wondering what you are going to play when you get there? How many times have you arrived to find the conductor looking in the library for something to have a go at that evening?

There are occasions when a sight-reading session is a good idea and there are times when circumstances dictate spontaneity, but generally speaking rehearsals should be planned. Some of our top bands are given rehearsal plans which outline what they will be practising and when, up to two or three months in advance. This idea is a great help to the percussionists and it also allows conscientious players to prepare the music they will be rehearsing next band practice.

Managing a rehearsal requires thought and leadership. The word "conduct" derives from two Latin words con and ducere, meaning to lead with you. A good way to make a rehearsal both productive and enjoyable is to ask yourself the question, what am I hoping to achieve during a rehearsal?

When you know what you want then set about preparing a plan to achieve it. However, consideration should also be given to what the players want too. Nothing switches players off more than a conductor spending all night on one part of a test piece which only involves one section of the band. Equally boring is listening to the conductor talking too much, especially if it's idle gossip or reminiscences of when he/she was a great player. Players like to be kept informed, they don't like running a piece from the beginning to the end to be told without any explanation, "Right then, let's go back to the beginning again".

Conductors should consider their vocabulary; using the same words continually can prove so predictable that it becomes a talking point amongst the players after band. I remember one conductor when I played with Brighthouse who had a repertoire of about twenty catch-phrases which consisted of "I'd like more drama in that phrase", "That's thrown it out of the window", "I'd like it tighter", "Come on – big pieces make big bands" . . . I could go on and on!

Discipline is a particular trait of mine; I like my rehearsals to start and finish on time and to be free of any swear words, including the habitual s\*\*t most immature players insist on shouting after making an elementary mistake.

To summarise:

- Know what you want from a rehearsal
  - Keep the players informed
  - Make sure everyone has a good blow
  - Try and finish practice on a positive comment
  - Keep idle chat to a minimum
  - Try to create and maintain good discipline, the majority will appreciate it
  - Keep your vocabulary fresh
- Dr Robert Childs MMus PGCE FLCM ARCM

## Musings from Brownie: "Contesting"

Oh well, this year's AGM has been and gone, regarded by some as being somewhat "ho hum". But there were a couple of things which stood out. First, the price of *The Mouthpiece* has been substantially reduced. When was the last time there was a reduction of anything which affected all bands? It obviously proves that the electronic age has some advantages after all and justifies the next question - why have we taken so long to become part of it? One also can't help but wonder how much wider the distribution of *The Mouthpiece* is now, and what it may become. Surely this must benefit our movement.

The other point I picked up is the reminder that next year's contest is approaching rapidly. Being held in April for a change it upsets the comfortable "band year" that we have become accustomed to. By the time this edition is printed (if that's the right word for an "e" - magazine), all will have their music for test and solo events. I can't help but wonder how this will affect families through the festive season.

I see Hamilton's bid has been accepted for the 2019 contest, yet another regional centre. It seems that our traditional four main centres appear somewhat reluctant to "chuck their hats into the ring". Yes I know that Wellington is hosting the next one, but when was their last one? Dunedin appears to be heading the same way with their last one being held in 2010 - why? They have, over the years, held some of the best contests in the country, well the most social. Then there's Christchurch and Auckland. Christchurch, I am certain, will be back there after things have been finally sorted, but are the days of holding a Street March event on Queen Street over? I think they might be - alright, prove me wrong then.

Actually, it's one of Dunedin's contests that I wish to feature this month - their 1958 National Contest. I notice it was called the 1958 Dominion Championship Contest back then. Once again *The Mouthpiece* gave in-depth coverage of the event, including printing the judges' reports for the Tests. Here's an example of one -

*"Discrepancies right at opening - tuning quite bad. Balance, too, suffers. At 5, Cornet is quite good. Figure 10 is taken too fast. Basses at 12 lack quality. Tuning, again, suffers at 14. Eupho not particularly happy. Could not hear mutes at 3 and 4 of 17. Forgive me, if I do not comment on playing throughout. May I offer this advice: good band playing can only come about by very close attention to fundamentals and first and foremost of these is tuning. It is not possible to get balance and blend and all efforts to make music fail when intonation does suffer. Remember that music is something that is listened to, and must be*



*K.G.L. Smith conducts Dunedin's St Kilda Band circa 1958*

*pleasant on the ear. Best of luck and work hard! - 88 Points."*

The band shall remain nameless as too will the judge. But the event was the D Grade Test and the report was for the band placed last of nine. One wonders if the conductor ever fronted to pick it up. As well, the judge is still a well-respected top international musician.

By contrast, here are his comments on the winning D Grade band. For reference the Test was - *Sailors' Songs Fantasia* by Frank Wright. I've personally never encountered it - perhaps it sank.

*"A good start and band plays well right on to 3. Indeed quality and sound are quite excellent. Notation by Cornet at 6 not accurate and Trombone "missing" (not balanced) bars 2 and 3. Soprano plays well at 8 and band right through to 10 and including bass passage 12 well-handled indeed. The Eupho plays exceedingly well through his solo from 14. Playing at all times by the band is very fine. Tuning is not to be questioned. 21 provides plenty of excitement. Trumpet sections at 31 are missing but 32 is very well done. A very fine performance for a D Grade band. Hearty congratulations. - 125 Points".*

Yes both bands played the same piece of music, but there would appear to be some differences between the two performances. Of note is that "125 Points" was also the winning score for the C Grade Test.

One could say that contests back then were a lot different to those we have nowadays. Personally I'm too young to comment on that statement but was rather surprised to find that only 30 bands attended this contest. After all, back then there were twice the number of affiliated bands in our movement. But yes, things have changed -

do you remember "Band Fathers"? I suppose one would have to call them "Band Parents" now.

But I do have a copy of the Programme of Events from this contest which reveals a number of surprises -

*"Friday in the Concert Chamber: 9am - Party events. 7.30pm D Grade Hymn and Test*

*Saturday at Carisbrook: D.C.B.A Grade Quicksteps*

*Town Hall: C & B Grade Tests*

*Sunday at Carisbrook: C, B & A Grade Hymn Tests*

*Town Hall: 8.15pm A Grade Test*

*Monday in the Concert Chamber: 9am Open Solos*

*Tuesday in the Concert Chamber: 9am Open Solos: 8pm Champion of Champions."*

Yes some things have changed. Imagine playing a Hymn Test (or whatever it's called) in the middle of a rugby paddock? I'm not sorry for the change of venue. Also each band played only the one test, with no own choice. So no "second bite of the apple". And, how many would have hung around for the Champion of Champions? Obviously youth didn't appear to feature back then as the solos were only open solos.

So it's Christmas Carol time again - where's my enthusiasm? I wonder how many times I've played *Silent Night* over the years. At least this year I should avoid the sounds of *Jingle Bells* played on bagpipes. So - have a good one and don't forget your test pieces etc that you'll need to get off pat. See you next year.

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com



## Notes of Thanks

The Management Committee of the Brass Band Association would sincerely like to thank the individuals, businesses, trusts and organisations that have supported the activities of the Brass Band Association of New Zealand in 2016.

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Treasurer: Murray Warrington

Website: Byron Newton

Database: Martyn Smith

Rata Foundation - grant

### 2016 National Champions Napier

Contest Committee: Murray Warrington (chairman) Raewyn Myhill, Wayne Myhill, Keith Jennings, Gary Mitchelmore, Mark Oldershaw and Todd Donaldson

Chief Adjudicators: Dr Bob Childs, Peter Adams and Stephen Leader

The solo judges, supervisors, compères, drill judges, the Brassbanned live streaming team and the many volunteers from Deco Bay Brass.

Sponsors: Principal sponsor - The Infinity Foundation.

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### 2016 National Youth Band

Musical Director: David Bremner

Tutors and Staff: Dr Garry Brown (Band Manager), Mike Ford (Assistant Manager), Alan Spence (Assistant Musical Director), Kristy Rowe (Besson Artist), Byron Newton (Besson Artist), Mark Carter, Leigh Martin, Mark Davey, Grant Myhill and Dennis Dawson.

Grants and Sponsorship: Pub Charity, Winton and Margaret Bear Charitable Trust, Infinity Foundation, Four Winds

Foundation, Besson, ABI Music Ltd, the New Zealand Army Band and the Friends of the National Youth Brass Band.

Logistical Support: Deco Bay Brass, Eastern BOP Brass, Gisborne Civic & Concert Bands, Taupo Concert Band, Wellington Brass (percussion), Manutuke Marae, Thea & Andrew Botting, Doug Cooper, Stephen Clayton, Brenton Parry, Keith Jennings, Brad Mancer (poster design), Marie Rockell (audition recording) and Hereworth School and staff.

### 2016 National Secondary Schools Band

Musical Director: Mark Davey

Tutors and Staff: LCPL Joe Thomas (Band Manager), PTE Georgia Hoy (Assistant Band Manager). Section tutors: SSGT Phillip Johnston, CPL Byron Newton, LCPL Cameron Lee, PTE Kyle Lawson, David Bremner, Robbie Cargill, and Tyme Marsters

Grants and Sponsorship: The Ministry of Education Vacation Music Grant, Sargood Bequest, Pelorus Trust, The RNZ Air Force Band and The New Zealand Army Band.

Logistical Support: Marie Rockell (audition recording), Burnham Military Camp, the New Zealand Army Band, Woolston Brass (percussion), Christchurch City Council and Brass Factory Canterbury.

### 2017 National Band

Musical Director: Nigel Weeks

Management team: Kevin Dell and Graham Dick

Seat Sponsorship: Dame Adrienne Stewart, The Acupuncturist Limited and New World Eastridge, Auckland.

Grants: Mainland Foundation, Southern Trust and First Sovereign Trust

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Logistical Support: Marie Rockell (audition recording), W/O Denis Spurdle, Woodbourne Air Force Base, Kevin Moseley and the members of Marlborough District Brass, ASB Theatre Marlborough, Burnham Military Camp, the New Zealand Army Band, Woolston Brass (percussion), Ross Gerritsen (poster and programme design) and Dave Johnstone – Johnstone Jones Design (recipe book design)





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### National Secondary Schools Band

Musical Director: Mark Davey, Wellington  
Manager: Joe Thomas, Christchurch  
[joebbies@gmail.com](mailto:joebbies@gmail.com)

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
[mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)

### 2018 National Contest in Blenheim 11 to 15 July.

Contact person Brian Nicholas  
[barn16@xtra.co.nz](mailto:barn16@xtra.co.nz)

## 2017 National Youth Brass Band

The National Youth Brass Band (NYBB) are a talented group of young brass musicians from all around Aotearoa New Zealand, who will be performing in New Plymouth, Whanganui, Palmerston North and Wellington in January.

The concert programme will feature a mix of classical and modern brass band music. The first half features classical works, including Phillip Wilby's *Paganini Variations* and Denis Wright's arrangement of Brahms *Academic Festival Overture*. The second half is lively and upbeat, featuring modern brass band and Jazz music - an exciting range of music that will appeal to all ages.

The band is under the musical direction of **David Bremner**, Music Director of Australasian Champion band Wellington Brass, and principal trombonist with the NZSO.

The Youth Band is an eclectic mix of talented young musicians up to age 22, who perform to an amazingly high standard. They are chosen by audition from applicants all over New Zealand. Their enthusiasm is infectious, making the performance an inspiring and musically satisfying experience. Come along and enjoy, plus follow the band at [www.facebook.com/nznybb](http://www.facebook.com/nznybb)



## What are the youth of today thinking?

What do they want from the Band Association?

Here's an opportunity to tell it like it is. The Executive Committee is seeking a person to represent the views of our younger members.

If you are passionate about brass bands, can spare 40 minutes a month for a Skype meeting, four days a year to attend face-to-face meetings and are willing to research what young players want (probably via Facebook) then we want to hear from you.

Email the Band Office or contact us on Facebook by 31 January 2017.

### Friends of the National Youth Brass Band:

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

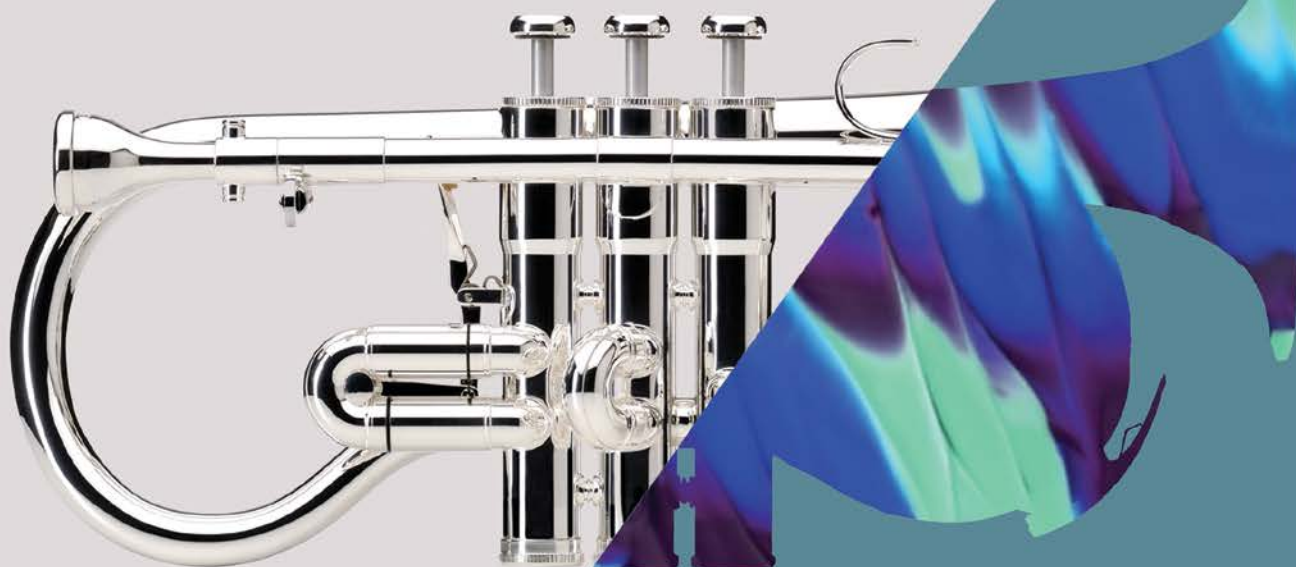
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# NATIONAL YOUTH BRASS BAND OF NEW ZEALAND



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