



NEW ZEALAND

# Mouthpiece

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## Black Dyke Principal in NZ

Richard Marshall, principal cornet of the world-renowned Black Dyke Brass Band, will visit Christchurch in April to perform with the Addington Brass Band.

Richard Marshall's brass band career spans over three decades, and he is widely regarded as one of the finest cornet players of his generation. Born in England, Marshall began playing the cornet at age nine. In 1996, aged 19, he was appointed principal cornet of the Grimethorpe Colliery Band, a position he held for 10 years, during which the band visited New Zealand with their sell-out *Brassed Off* concert tour. He ultimately became the principal cornet of the Black Dyke Brass Band, one of the most prestigious brass bands in the world. Under his leadership, Black Dyke has won numerous national and international titles, and Marshall himself has earned a reputation for his virtuosic playing and expressive performances. In addition to his work with Black Dyke, Marshall has performed as a soloist with various ensembles and has worked closely with emerging brass talent, sharing his expertise with the next generation of musicians. Marshall is a Professor of Cornet at the Royal Northern College of Music.

Marshall first visited Christchurch in 2004 and again in 2005 and has kept in contact with members of Addington Brass since.

Adrian Dalton, the Music Director of Addington Brass, expressed his excitement about the collaboration, saying, "We're all thrilled to be working with Richard. Having such a master musician gives us so many options. A real treat for the local audience too, one not to be missed." Dalton's enthusiasm highlights the significance of this performance, not just for the band but for the entire Christchurch community. Jack Banks, Addington's principal cornet, said, "To perform with one of the world's most renowned cornet players is such a privilege.

I look forward to hearing what he has in store for us, and I hope it's a good challenge for the band." Monika Duncan, who sits repiano for Addington, echoed Banks' sentiment, saying, "I've been listening to the Black Dyke band since high school, and it feels so special to have the opportunity to play with the principal of one of the best bands in the world."

Richard Marshall's visit to Christchurch presents a rare opportunity for local

audiences to witness a world-class cornet performer up close. His technical precision and emotional depth are well known, and his contribution to Addington Brass' concert will undoubtedly elevate the band's impressive repertoire. The programme promises a blend of classical brass band music, newer compositions, and solos that showcase Marshall's exceptional artistry.

Book your ticket [HERE](#)

### Inside this Issue:

- A full report on the 2025 National Youth Band
- Background on the band test pieces selected for the 2025 national contest
- a call for new works for the 2026 national contest
- and a full page of Gig Guide events.

Happy banding.

# Down To Business

I'm sure the anticipation for the 2025 National Contest is palpable in many bandrooms as we gear up to head to Christchurch for the return of our premier event to the 'Garden City' and its magnificent Town Hall complex. Our logistics guru/contest manager, Denis Spurdle, will visit Christchurch this month to ensure everything is in place for the 37 bands that have indicated they will be competing at the contest. But our year is not just about the national contest, as we're also planning for the 2025 National Secondary Schools training course in October.



Both of these events were naturally key topics at our most recent BBANZ National Management Committee meeting. Spending both days of your valuable weekend in a meeting might not be the

most exciting prospect. But that is exactly what we chose to do to ensure we had time to properly set short and long-term objectives, review financial matters, respond to operational challenges and address areas for improvement. Most bands probably look to keep their meetings short, racing through standard agenda items. I would, however, encourage bands to consider holding a longer planning meeting once a year, just as BBANZ does, to ensure there is genuine time to enable in-depth discussion around new ideas and challenge the status quo. Perhaps this can be combined with a social event to encourage newer band members, especially younger players, to engage.

Bringing together people from diverse backgrounds and ages, with their unique ideas and opinions, significantly contributes to the success of bands and their committees. Inclusivity and diversity at all levels are not just important, they are vital for the future of brass banding. Let's take pride in providing everyone in our society the opportunity to not only

experience the joy of performing in a brass band but also the chance to learn and develop the skills that will enable them to confidently manage and lead.

I am particularly excited to see our younger members' passion for brass banding and willingness to be more involved. All of this provides a broader range of opinions which in turn helps drive new ideas, change and growth. The calibre of the young members in our movement has never been stronger, as was evident with this year's National Youth Band. I have no doubt that many will move on to have very successful careers in a variety of fields, and I believe that their experiences in brass bands will help equip each with a broader skill base to tackle life's challenges.

John Sullivan – President  
Brass Band Association of New Zealand

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ADDINGTON BRASS PRESENTS

An evening with  
**RICHARD MARSHALL**

ADDINGTON BRASS (MD Adrian Dalton) present a special concert featuring cornet virtuoso and Principal Cornet of England's famous Black Dyke Band, **Richard Marshall**

**Saturday 12th April, at 7:30pm**  
Salvation Army,  
853 Colombo Street.

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\$30 for adults  
\$20 concession  
\$10 for students and children aged 13 and under.

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*"The most outstanding cornet player this country has ever produced."*  
- Elgar Howarth

# Gig Guide

## Sunday 16 March

**Riverside Brass:** a free community concert by the brass bands of Christchurch from 12.00pm.

## Sunday 23 March

The Salvation Army National Youth Band to perform at the morning service at the Upper Hutt Salvation Army Corps before heading on an overseas concert tour. Upper Hutt Brass will also perform. 10.30am at 695 Fergusson Drive, Upper Hutt.

## Wednesday 26 March

Marlborough District Brass AGM, 7.30pm at the Bandrooms, 15 Auckland St, Blenheim. All welcome.

## Thursday 27 March

Woolston Brass: **Seriously Brass: Harmony Music** featuring guest trumpet soloist Thomas Eves, 7.30pm-9.30pm, at The Piano, 156 Armagh Street Christchurch. Book [HERE](#)

## Sunday 30 March

**'On Parade'** Concert by Royal NZ Artillery Band 2.00pm at Centrestage Theatre, Orewa. Tickets [HERE](#) or 09 426 7282

**Young Stars of Brass** featuring soloists from across North Shore Brass, 2.30pm at Takapuna Normal Intermediate School. Door sales only.

**Brass in the Park** at Levin Adventure Park 12.00pm: Brasso - Kapiti Brass Ensemble  
1.00pm: Buzzing Brass Wellington  
2.00pm: Feilding Brass  
3.00pm: Levin & Districts Brass

Wet weather venue: Levin Salvation Army Worship Centre. A free community event thanks to financial assistance from Horowhenua District Council and the Pelorus Trust

## Saturday 5 April

Grand Concert Dinner to celebrate 100 years of Waitakere Auckland Brass, 6.00pm at Te Trrust Arena, 65-67 Central

Park Drive, Henderson, Auckland. Enquiries to [admin@waitakerebrass.com](mailto:admin@waitakerebrass.com)

## Saturday 5 and Sunday 6 April

The OSBBA band and solo contest in Invercargill.

## Monday 7 April

**New Zealand Army Band: Jazz in Concert**, 7.30pm at Southwell School, Hamilton  
Tickets [HERE](#)

## Tuesday 8 April

**New Zealand Army Band: Jazz in Concert**, 7.30pm at the Little Theatre, Whakatāne. Tickets [HERE](#)

## Wednesday 9 April

**NZ Army Band Jazz Showcase**, a Port of Tauranga 62nd National Jazz Festival event, 8.00pm, Baycourt Addison Theatre, 38 Durham Street, Tauranga. Tickets [HERE](#)

## Saturday 12 April

**ANZAC Concert** by Marlborough District Brass 7.30pm at ASB Theatre Marlborough. Tickets on sale [HERE](#)

**An Evening with Richard Marshall and Addington Brass Band**, 7.30pm at the Salvation Army Church of Christchurch City, 853 Colombo Street. Tickets [HERE](#)

**The Armed Man - A Mass for Peace** presented by the Christchurch City Choir with the Rangiora RSA Club Brass Band, and Martin Setchell on Organ. Sir Karl Jenkins' powerful and moving choral work, conducted by Dr John Linker. 7.30pm at the Douglas Lilburn Auditorium, Christchurch Town Hall. Tickets [HERE](#)

## Friday 25 April

Woolston Brass presents **ANZAC**, 2.00pm-4.00pm at The Piano, 156 Armagh Street, Christchurch. Book [HERE](#)

**All For Peace.** An ANZAC Tribute with all three bands from North Shore Brass Academy, 4.00pm at Takapuna Normal Intermediate School. Entry by donation.

## Monday 28 April

**Morning Melodies** by the NZ Veterans' Band, 11.00am at the Bruce Mason Centre, Takapuna.

## Saturday 3 May

Closing date for entries to the 2025 National Contest.

## Saturday 10 May

**Music For Our Mothers**, featuring North Shore Brass and North Shore Brass Academy Band, 7.30pm at North Harbour Lounge - North Harbour Stadium. Book at Eventfinda.

## Sunday 11 May

Central Districts solo contest in Whanganui.

## Saturday 17 and Sunday 18 May

The Nelson, Marlborough West Coast Association band and solo contest in Nelson.

## Monday 19 May

**Morning Melodies** by the North Shore Brass, 11.00am at the Bruce Mason Centre, Takapuna.

## Friday 23 to Sunday 25 May

Canterbury Association youth band camp at Living Springs, Banks Peninsula. Book a place [HERE](#)

## Sunday 25 May

Auckland Bands Association solo and ensemble contest, from 9.00am at Kings College, 41 Golf Avenue, Otahuhu. Adjudicators: Tyme Marsters and Natalie Paine.

To have your events listed in the Gig Guide and on the BBANZ Facebook page, email the editor at [bbanzeo@gmail.com](mailto:bbanzeo@gmail.com)

You can also list your events at <https://sounz.org.nz/events> and <https://www.rnz.co.nz/concert/programmes/rnz-concert-live-diary>

Full house at the Youth Band concert in Christchurch



Photo credit: Cameron Burnett



# 2025 National Youth Brass Band

## Player's Perspective

They always say to save the best for last, and the 2025 National Youth Brass Band did just that, bidding the most spectacular farewell to Tyme Marsters with one of the most unique and memorable NYBB courses to date.

Our incredible band of 35 players came together at Arcady Hall at the University of Canterbury on Saturday, 19 January, ready to get into a week of music and fun. After a short catch-up session with our friends from every corner of New Zealand, Tyme was eager to begin. This year's vast repertoire consisted of some classics, such as Bill Whelan's *Riverdance*, John Strauss II's *Czardas*, and *Amazing Grace*, contrasted with some brass band remakes of big band compositions *All Night Long* and *Do Dat Thing*. We were privileged to have a few works by Christchurch jazz artist and composer Cameron Pearce, including two trumpet solos: *Green Dolphin Street* and *It Don't Mean A Thing If It Ain't Got That Swing*. But what about the major work, you may ask? Well, believe it or not, Tyme and Emily had something different in mind. The NYBB had the fantastic opportunity to perform the New Zealand debut of *Wallace & Gromit: The Wrong Trousers* with live brass band accompaniment. To put it simply, we were expected to play the entire soundtrack of *Wallace & Gromit: The Wrong Trousers* while the film was playing behind us. This was a new and challenging experience for the whole band and was thoroughly enjoyed by everyone. But after many hours of travel time, five hours of rehearsal, and the following social time (definitely not till the early hours of the morning), most of the band had a good rest.

The second day was a bit too early for

some people, with breakfast at 8.00am in preparation for the almost 10 hours of rehearsal ahead. Thankfully, we did have a break to hear a valuable seminar from Kyle Lawson and Mike Ford, which left us all with a wealth of knowledge and a deeper understanding of these amazing players. The third day was much the same as the second, with a seminar from Aishah Leitner and Cameron James, which proved to be just as interesting and fruitful as the previous one. As if that wasn't enough, we also had a tutor Q&A session later that night, giving us the opportunity to delve into the minds of the tutors and learn from their experiences. Following this, Emily put on the highly anticipated pizza and quiz night. Unfortunately, the game was rigged, and my team ended up second to last. And, of course, we made sure to get an early night's sleep for the concert the next day (we did not).

Wednesday morning was a flurry of activity, preparing for our lunchtime concert in the Christchurch Arts Centre - a beautiful location to play in. Despite a few music mishaps caused by the wind, the audience greatly enjoyed the performance. The concert programme was made up mostly of 'lunchtime exclusives' with a few solo items that would feature in the main concerts. This was a great way to kick off the start of the NYBB performances. However, I think the most memorable part of the experience for some of us was the wonderful sunburn that lasted most of the week.

Thursday was another rehearsal day, preparing for our first main concert in Ashburton on Friday. Tension was building as we got closer and closer to performance time, but once we started, the audience was mesmerised by the spectacular performance (and hopefully missed the bloopers). This

was also the official debut of *Wallace & Gromit*, which required such a high level of concentration but was so much fun to play. The hardest part was trying to stop yourself from turning around and watching the film on the big screen. The concert prepared us well for the following day's performance at The Piano in Christchurch. This concert was so close to perfection in the full-house auditorium and created the most wonderful atmosphere for Tyme's final concert with the NYBB. To finish it all off, the band even received a standing ovation from the audience, a tribute to the hard work of the band and staff. This was such a memorable experience, and I'd also like to commend the band for all their efforts throughout the week.

Unfortunately, all good things come to an end, with the course prizegiving happening later that evening at the Addington bandroom. Addington Brass had graciously put on a barbecue for us to enjoy as the presentations went out to players, tutors, support people, Emily and Tyme. What a great way to finish the course, giving us all some final hours to socialise before our early departures the following day.

Obviously, the NYBB doesn't happen in a vacuum - many people work tirelessly to keep the course running smoothly. At the helm was Tyme Marsters, to whom we owe not only an insurmountable debt of gratitude but also a bittersweet farewell. Those who have been under your baton for the past three years and those who joined later have been a part of something we will never forget. The legacy you have left, pushing everybody to their limits and bringing the absolute best out of everyone, is inspirational and will forever be forged into the identity of the NYBB. Thank you so much for all your efforts, and I look forward



Joint winners of the NYBB Best Soloist award  
- Jonty Zydenbos...

Photo Credit: Cameron Burnett



... and Walter Hughes

Photo Credit: Cameron Burnett

to seeing you at nationals or wherever else our paths may cross.

Next, I'd like to thank our amazing section tutors: Kyle Lawson (Front Row Cornets), Anthony Smith (Back Row Cornets), Mike Ford (Horns), Cameron James (Euphos/Baris), Aishah Leitner (Trombones), Matt Toomata and Roanne Funcke (Percussion), there is so much that could be said about every one of you. But sadly, word counts exist, so I would like to thank you all collectively for the time you took out of your own lives to bestow your wisdom and support upon us all. To be able to work with such inspirational people is so rare and we were so lucky to be able to work with you all.

And finally, sticking with the theme of 'saving the best for last', to Emily Richards, who is probably one of the most hard-working people I have ever met. You continue to keep providing the most incredible NYBB course experiences and, despite the stress, somehow manage to keep a clear head while responding to everybody's silly emails. No amount of gratitude would ever be enough to make up for your years of dedication to the band. We look forward to working with you again next year!!

Again, on behalf of the band, I'd like to thank Emily, our incredible team of tutors, our friends, family, and bands who supported us along the way, BBANZ, and Tyme, for bringing the best out of us all. Thank you!

And with that, the Tyme Marsters trilogy comes to an end. We will miss you Tyme!!

Toby Clark – 1st Baritone NYBB

## From the Music Director

In January, I completed three years as the Musical Director of the National Youth Brass Band. (Six years if you include the three years prior to that as Assistant MD). Now is the time for reflection and to thank many people for their work over those years, which has continued to shape the NYBB into

a formidable musical ensemble.

The Band Manager, Emily Richards, was simply amazing. Emily is a fantastic administrator (and much more). The countless hours she spent ensuring every possible detail was completed was phenomenal. Thank you, Emily!

I was fortunate enough to be the Assistant MD under the wonderful Alan Spence who had no qualms about me conducting during his concerts, so it was great to continue this initiative and work alongside Phil Johnston (2023) and Nic Scott (2024). Both brought different ideas, styles, and experiences to the table, giving the band some variety during the tours. I'd like to thank them both for their time and energy and wish them all the very best for their future endeavours.

To our guest soloists, Nic Scott (2023) and Shannon Pittaway (2024): We are so lucky to have such an abundance of world-class soloists, but Nic and Shannon were also so willing to share their knowledge, experience, and wisdom with the band. Their outstanding professional attitudes made them excellent role models to the band members, and personally, it was an absolute pleasure to work with you both. Thank you.

A special shout-out to the talented Kiwi composers who provided us with their music to perform. Dale Vail for his composition *Te Wā Heke Mai - The Future* (which was also the concert title in 2023), and Jack Bewley for his composition *Fantasia et alia* (2024). Also to local arrangers Cameron Pearce, Riwai Hina, Nick Johnson, Paul Sarcich, Daniel Dagleish and Hamish Jellyman. It was wonderful to utilise your talents throughout the tours and perform your works to appreciative audiences. Thank you for supporting the NYBB.

To the amazing tutors who gave up their summer holidays or popped in from work to help mould these fine young musicians; I can't thank this outstanding group of musicians enough for the time and effort that they put in over the tours:

Anthony Smith, Kyle Lawson, Kay MacKenzie, Raynor Martin, Mark Carter, Phil Johnston, Mike Ford, Nic Scott, Ross Gerritsen, Paul Black, Cameron James, Aishah Leitner, Shannon Pittaway, Matthew Toomata, Cameron Lee, Grant Myhill and Roanna Funcke. Each year, these tutors would spend the first three days of the course with the band and were an integral part of the daily programme. Section practises, individual practises, workshop sessions, Q & A sessions, they did it all, and after every session, there was always a noticeable improvement within each section. The tutors' connections and excellent working relationships with the band created an authentic learning environment. They are the unsung heroes of these tours, so thank you all very much.

To all other supporters from the National Executive to the NZ Army and Air Force Bands, to the community bands and to the audiences, I appreciate all of your support and help along the way.

To the band members. You came in with energy and enthusiasm on every tour and were generally well-prepared. It didn't matter what was on the programme, *'Extreme Makeover'*, *Euroflash*, *Arabian Nights*, or one of the many *Malaguena* arrangements, or even *Wallace & Gromit*; you all took it in your stride and performed remarkably well. It has been a true honour and a privilege to have led you over this time, and to finish it off by performing something unique and receiving a standing ovation from a sell-out crowd was truly special.

And finally, to my family. Being involved in a group for this time takes commitment and sacrifice. Your support has been unwavering and endless. THANK YOU!!!

I wish the NYBB all the very best in the future, and I look forward to following its progress as it continues to be an outstanding music ensemble for New Zealand brass banding.

Tyme Marsters – Music Director, National Youth Band of New Zealand

## From the Manager

We were delighted to return to Christchurch for our 2025 course and concerts and to tackle a first for the National Youth Brass Band – a movie with a live soundtrack, which was also the New Zealand premiere of *Wallace & Gromit: The Wrong Trousers*. We welcomed a number of new players this year, and it was great to see old friends reuniting and new friendships being made.

Toby has given an excellent summary of the course, so I won't repeat that, but I just wanted to add a few thanks. Thanks to all the players who applied, particularly those who weren't selected for the band this year; it takes a lot of preparation and courage to submit an audition, and it can be disappointing when you're not selected, but please don't let this put you off applying for future bands. A big shout-out to all our amazing section principals, who all turned up very well-prepared and led their sections superbly, and to our soloists Walter Hughes, Liam Wright and Jonty Zydenbos. And a huge thanks to Tyme for his musical vision and leadership; *Wallace & Gromit* was a great experience for the band. On a personal note, I have really enjoyed working with Tyme for the last six years, first as Assistant MD and as Musical Director since early 2022 – it's been a great experience to see all the energy he brought to the courses, and the hours of behind-the-scenes work it takes to put a course together.

We wouldn't be able to put on NYBB courses and tours without the invaluable support of the banding community. This year, we had phenomenal support from Addington Brass, Woolston Brass, Ashburton Silver Band, and Timaru Brass – Addington Brass generously hosted our end-of-course function and put on a great barbecue at their bandroom.

A massive thanks to the New Zealand Army Band for their support with percussion and other gear, and particularly to Leigh Martin for driving the truck and spending so much time on-site during the course, and to Cameron Burnett for his fantastic work on social media and photography. We were also very grateful to be supported by tutors from the NZ Army Band. Thank you to Cameron James, Kyle Lawson and Aishah Leitner as well as our fabulous 'civvy' tutors – Anthony Smith, Mike Ford, Roanna Funcke and Matt Toomata. Thanks also to Bethany Mitchell, the harp player from the Christchurch Youth Orchestra, who joined us for *Wallace & Gromit* and did a fantastic job.

I've been lucky enough to be involved with the NSSBB and NYBB for a number of years now, and it's been a privilege to see these talented young players develop not only as musicians but also as individuals as they move on to further education or into the workforce. Thank you to everyone across the country who spends their time supporting youth development, and please encourage your young players to audition to be part of future National Youth Bands.

A special mention for Jonty Zydenbos, who, as well as smashing it with his solos, was participating in his tenth youth band – only the third player to reach this milestone, which is a fantastic achievement.

And last but by no means least, the most enormous thanks go to the 2025 NYBB musicians: as always, you guys were amazing.

Emily Richards – Band Manager

And the awards went to:

### **Best audition**

Jeshua Oram, Eastern Bay of Plenty Brass

### **Most improved player**

Jack Banks, Addington Brass

### **Best soloist**

Walter Hughes, Hamilton City Brass & Jonty Zydenbos, Hutt City Brass

### **Bandsperson of the Year**

Liam Wright, North Shore Brass

### **Musical Director's award for the most outstanding musical contribution**

Sho Woodhouse, Rangiora RSA Club Band

### **Outstanding player**

Jeshua Oram, Eastern Bay of Plenty Brass

BBANZ thanks the following organisations and individuals for their financial and logistical support for the 2025 National Youth Brass Band:

Friends of the National Youth Brass Band  
Pub Charity  
Creative Communities Scheme,  
Ashburton District Council  
Kiwi Gaming Foundation  
Four Winds Foundation  
Youthtown Trust  
New Zealand Army Band  
Addington Brass  
Ashburton Silver Band  
Timaru Brass  
Woolston Brass  
Michelle Starns (programme and poster design)  
Aardman Animations Ltd  
James Parkinson, Jam Packed Productions

### **Best section**

Percussion: Sho Woodhouse (Rangiora RSA Club Band), Nicolae Didenco (Woolston Brass), and Keina Rollinson (Woolston Brass)





**NEW ZEALAND  
ARMY BAND**

**NZ ARMY BAND**

# JAZZ IN CONCERT

**7 April, 7:30pm**  
Southwell  
School Centre of  
Performing Arts,  
Hamilton

**Adults \$25**  
**Senior \$20**  
**Students \$15**  
**Under 18 \$10**

Tickets available from Eventfinda.  
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# Listen Out

Our chief adjudicators have selected some wonderful works as the test pieces for the 2025 National Championships, which bands and the audience should thoroughly enjoy listening to. Here is an introduction to each piece compiled by Brendan Agnew.

## **A Grade: *A Tale as Yet Untold***

The Cory Band specially commissioned Philip Sparke to write *A Tale as Yet Untold* for the European Brass Band Championships in Linz, Austria, in 2010, and their winning performance gave them a hat-trick of victories at the competition.

The commission brought the composer full circle and completed his long relationship with this remarkable band from Wales, which commissioned one of the composer's first major works for the band, *The Year of the Dragon*, to celebrate their centenary in 1984.

The theme of the work, which is set in three movements, is one that recurs again and again throughout the music of Philip Sparke – specifically a series of works for concert band, which take as their subject the power of the human spirit to overcome adversity and how the beauty of music can help in this respect.

The 'tale' in the piece's title is deeply personal to the composer. It is an autobiographical narrative that he feels does not need to be disclosed to understand the music's programme. The first movement, for instance, opens with a nervous, repetitive figure in the cornets, under which an impassioned theme develops. This is cut short by a closely related faster section, which comprises two alternating moods: an aggressive 'toccata' interspersed by a yearning 6/8 melody. The second movement, the heart of the work, symbolises the ability of the human

soul to overcome the 'Sturm und Drang' of the first movement with an indomitable sense of optimism. The third movement tries to negate this feeling of peace but ends triumphantly in a salute to the power of the human spirit.

## **B Grade: *Sounds***

*Sounds* was composed in 1973 by John Golland. The National Band of Holland, conducted by Meindert Boekel, gave the first performance of the piece in October 1974.

In writing *Sounds*, the idea was to fashion a series of symphonic variations out of the opening musical fragments, particularly a little three-note motif, which governs the development of the melodic and harmonic interest. The ending, with its special sound effects, refers to the 'home' key of each variation.

*Sounds* was selected as the Test Piece for the 1993 European Brass Band Championship.

## **C Grade: *The Lost Village of Imber***

*The Lost Village of Imber*, written by Christopher Bond, was commissioned by Bratton Silver Band in 2019 to celebrate 160 years of the band, 1859-2019. Cory Band premiered the work at Wiltshire Music Centre in February 2020.

The village of Imber on Salisbury Plain was inhabited for over one thousand years before it was evacuated in 1943 to make way for military training in WWII. At the time, with preparations for the Allied invasion of Europe underway, most villagers put up no resistance, despite being upset, with the belief that they'd return once the war had concluded. To this day, Imber and its surrounding land remain a military training ground. The villagers never returned, and just the shell of what was once a community remains.

It is on this very real story that the work is based, setting out the series of events of 1943 in chronological order.

The first movement, *On Imber Downe*, portrays a sense of jollity and cohesiveness – a community of individuals living and working together before news of the evacuation had broken. Sounds of the village are heard throughout, not least in a series of percussive effects – the anvil of the blacksmith, the cowbell of the cattle and the bells of the church. The second movement, *The Church of St. Giles*, begins mysteriously. This sonorous, atmospheric opening depicts Imber in its desolate state and the residents' apprehension as they learn they have to leave their homes. Amidst this is the Church, a symbol of hope for villagers who wish one day to return, portrayed with a sweeping melodic passage before the music returns to the apprehension of villagers facing eviction around their sadness at losing their rural way of life. In complete contrast, the third movement, *Imemerie Aeternum*, portrays the arrival of the military, complete with the sounds of the ammunition, firing and tanks – sounds which were all too familiar to those living in the surrounding areas. To close, the Church of St. Giles theme returns in a triumphant style, representing the idea that the church has always been, even to this day, a beacon of hope for the villagers and local community – both the centrepiece and pinnacle of a very real story.

## **D Grade: *Be Still***

Written by David J Evans, this piece was arranged by Stephen Tighe and dedicated to those who lost their lives to terrorist bombers in London on July 7, 2005. Marked "Molto Cantabile" and "With great feeling" throughout, this gorgeous hymn tune offers a prayer to those who died - may they *Be Still, in the presence of the Lord*.

*The Church of St Giles in the lost Village of Imber.*





# Next-Gen

*In this issue, Lachlan Spence interviews the youngest member of the 2025 National Youth Brass Band, 16-year-old Lachie McGregor from Invercargill, who plays for Ascot Park Hotel Brass Band and Southland Youth Jazz Band.*

*What was your first musical experience?*

My first musical experience was learning the recorder and clarinet through Out of School Music Classes in Invercargill at age seven before moving to the tenor horn. From there, I joined the Ascot Park Hotel Auxiliary Brass, following in the footsteps of my siblings and at the invitation and encouragement of my tutors.

*Describe how musical ability runs through your family.*

All of my siblings are musical and involved in a variety of ways. My eldest sister, Kate, studies the baritone at NZSM in Wellington, and my older brother, Sam, plays the trombone and excels in musical theatre. I have three younger siblings who are also learning instruments.

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

Some of my musical highlights definitely include being part of the National Youth Brass Band 2025 and the National Jazz Band-It Competition 2024, where my band came fourth. Another highlight was receiving Runner Up for my composition in the 2024 Chamber Music Composition Competition. I also recently received distinction in my Grade 6 Tenor Horn and Drum Kit and Grade 5 Saxophone exams.

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

I learnt a lot from all the knowledgeable and talented musicians in each band and made connections with some fantastic people. Working with Mike Ford as a horn tutor with both bands has been a highlight. I particularly enjoyed the new experience of playing along with the movie *Wallace & Gromit: The Wrong Trousers* earlier this year. It was great to try something new.

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

I think young players benefit from good tutors and musical directors, and I would love to see the National Secondary Schools' and Youth Band continue. It would also be awesome to see the National Youth Brass Band tour overseas.

*Who or what has been your greatest inspiration?*

My greatest inspiration is listening to and playing in an A Grade band. I especially enjoy a good test piece. I am also inspired



*Photo Credit: Cameron Burnett*

by composers such as Philip Sparke and Derek Bourgeois.

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

The best thing about being in a brass band is playing great music by great composers.

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

I have been lucky to work with many amazing tutors and musical directors in my time. I'd like to acknowledge Kath Herman for my tutoring so far and Emma Jarman for her musical expertise.

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

I would like to carry on playing and continue to develop my musical skills.

*Quickfire questions*

*What type of music do you listen to most?*  
I mostly listen to classical and brass band music or jazz fusion.

*Other interests?* I love cricket and reading.

*Favourite place?* Hagley Oval and The Piano in Christchurch

*Favourite instrument?* Tenor Horn

*Favourite piece of music?* I have three favourite pieces of music currently: *Dear Cassandra* by Ludovic Neurohr, *Ravelling, Unravelling* by Philip Sparke and *Concerto No.1* by Derek Bourgeois.

*For the more technical amongst us, what make of instrument do you play?* York Preference 3050 Tenor Horn.

# SOUNZ Brass Composition Prize | Submissions Open

Submissions are now open for the SOUNZ Brass Composition Prize | Te Whakataetae Pūtētere a Toi te Arapūoru, closing on Monday, 7 April 2025.

The Brass Composition Prize is a collaboration between the SOUNZ Centre for New Zealand Music, the Brass Band Association of New Zealand and CANZ (Composers' Association of

New Zealand). Together, they present a biennial composition prize for works for solo brass instrument, with optional accompaniment, to be performed at the National Championships of the Brass Band Association of New Zealand in July 2025.

The winner receives a \$400 cash prize, performance and recording at the BBANZ National Championships and a one-

year optional membership of CANZ. Highly commended composers receive a performance and recording at the BBANZ National Championships.

Click [here](#) for more information on this opportunity and how to submit a composition.

## SOUNZ

Centre for New Zealand Music



Toi te Arapūoru



Composers Association of New Zealand

Te Rōpū Kaitito Puoro o Aotearoa



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Tickets Online at [www.iticket.co.nz](http://www.iticket.co.nz)  
email: [admin@waitakerebrass.com](mailto:admin@waitakerebrass.com)



## Quick Notes

Waitakere Auckland Brass MD Update. Having just completed our first gig of the year a couple of weeks after returning to rehearsal from summer break, it's time for a little announcement.

The All Blacks talk a lot about 'legacy and leaving the jersey in a better place', it's no different for us at Waitakere Auckland Brass, we all in our little way want to do that for



WAITAKERE AUCKLAND BRASS

ourselves and the band we belong too.

Grant Langdon, as our Musical Director for the last eight years, is stepping away. Grant has undoubtedly left the 'jersey in a better place' and we thank him for his dedication over the term....of course, we hope it's not

the last we see of Grant as a good friend to many of us but also an accomplished player.

At the same time, we are thrilled to welcome back newly appointed musical director Steven Booth, who, as a longstanding player and previous band conductor, is back for 'Round 2'. We're super excited to have Steven back in the middle with a newfound energy and enthusiasm, not to mention he's quite handy with a stick. This, of course, leaves a playing hole... but we don't think that's quite a straight swap!



### Would you like to broaden your conducting experience by working with the best young brass and percussion players in New Zealand?

Expressions of interest are sought for the position of Assistant Musical Director of the National Youth Band for 2026. This is an excellent opportunity to work alongside Mark Carter (Sub-Principal Trumpet in the New Zealand Symphony Orchestra and Musical Director of the National Youth Brass Band) and contribute to the future development of brass banding in New Zealand. We are particularly interested in hearing from people who see this as the next step in their development as a conductor.

Please email Helen Lee at [bbanzeo@gmail.com](mailto:bbanzeo@gmail.com) by 31 March 2025 to tell us why you would like the role, including what you would gain from it and how you can contribute, along with outlining your conducting experience.

This appointment will be for one year only.

# What is Payroll Giving?

If your employer offers payroll giving, you can donate to charities and similar organisations directly from your pay. You choose the organisation you want to donate to, how much you want to donate and how often. You can choose more than one organisation. The organisation you choose needs to be on the IRD's list of approved organisations. For a list of donee organisations go to [ird.govt.nz/donee](http://ird.govt.nz/donee)

Your employer deducts the money on your behalf and passes it on to the organisation. For every dollar you donate you get 33.33 cents back as a tax credit. The credit reduces the amount of PAYE you pay. You do not need to do anything at the end of the tax year as you've already received the tax credits.

More information [HERE](#).

## Call For Scores

The Brass Band Association of New Zealand (**BBANZ**) invites submissions of **brass band works** by New Zealand composers to be considered as the test selections for the 2026 National Brass Band Championships, to be held in Wellington in April 2026.

Submissions will be assessed by a panel of prominent figures in the international brass band movement, and their shortlist of works will be presented to the adjudicator(s) for the 2026 contest to make the final selection.

The composer will retain all rights to the sale of their work(s), and all competing bands will be required to purchase the work from the composer or their representative. There is no cash prize associated with the selection of a work.

Submission of a recording (either live or computer-generated) is **optional** but highly encouraged.

BBANZ Recommends that works not exceed the following duration and percussion requirements for the given grades:

A Grade: 18 minutes, 4 percussionists (including timpani)

B Grade: 15 minutes, 4 percussionists (including timpani)

C Grade: 12 minutes, 3 percussionists (including timpani)

D Grade: 6 minutes\*, 3 percussionists (including timpani)

*\*The D Grade test selection is to be a sacred/reflective item.*

### Test Solos

The Brass Band Association of New Zealand (**BBANZ**) also invites submissions of **solo brass works with piano accompaniment** by New Zealand composers to be considered as the open solo test selections for the 2026 National Brass Band Championships, to be held in Wellington in April 2026.

The composer will retain all rights to the sale of their work(s), and all competitors will be required to purchase the work from the composer.

Submission of a recording (either live or computer-generated) is **optional** but highly encouraged

**BBANZ recommends that works not exceed 8 minutes in duration**

Solos are sought for the following

categories: Championship Bb Cornet, Amateur Bb Cornet, Eb Soprano Cornet, Bb Flugelhorn, Eb Tenor Horn, Bb Baritone, Tenor Trombone, Bass Trombone, Bb Euphonium, Eb Bass, BBB Bass

### Key Dates

Submissions close: Thursday 31 July 2025

Test selections announced:  
Thursday 23 October 2025

Open Solo performances:  
Thursday 9 April 2026  
A, B and C Grade Test Selection performances: Friday 10 April 2026

D Grade Test Selection performances:  
Saturday 11 April 2026

For further information on the band pieces, please contact Brendan Agnew [brendan.agnew.nz@gmail.com](mailto:brendan.agnew.nz@gmail.com)

For further information on the solo pieces, please contact Grant Langdon [gkllangdon@gmail.com](mailto:gkllangdon@gmail.com)

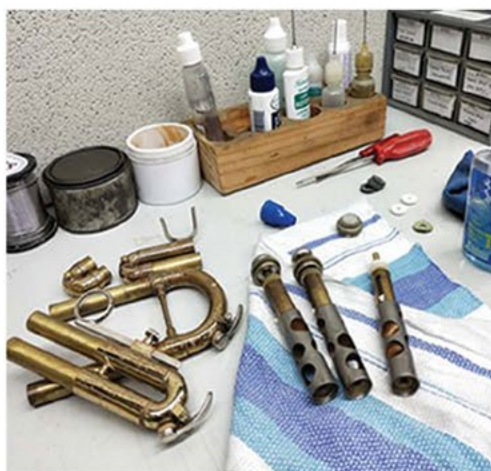
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### National Management Committee

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### National Youth Brass Band

Musical Director: Tyme Marsters, Christchurch  
Manager: Emily Richards  
[nybb2024@gmail.com](mailto:nybb2024@gmail.com)  
M: 021 607 483

### National Secondary Schools' Brass Band

Musical Director: Linda Filimoehala, Auckland.  
Course Manager: Malcolm Barr  
[malcolm@kbarr.co.nz](mailto:malcolm@kbarr.co.nz)  
M: 021 606 428

**2025 National Contest** in Christchurch 2 to 6 July.

Contact person Graham Hickman  
[festivalofbrassnz@gmail.com](mailto:festivalofbrassnz@gmail.com)

**2026 National Contest** in Wellington 8 to 12 April

Contact person Mike Sander  
[mike.sander@tpl.co.nz](mailto:mike.sander@tpl.co.nz)

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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, Betty Bremner, Trevor Bremner MNZM, Tony Cowan BEM, JP, Kevin Dell ONZM, Ian Levien QSM, Stephen Leader, Leigh Martin JP, Bill Platt, Evan Sayer, Dianne Smeehuyzen MNZM JP, Denis Spurdle and Murray Warrington MNZM.

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, Trevor Cudby, W Currie, Graham Dick, J Drew, RJ Estall, HCA Fox, WL Francis, NG Goffin QSO, EJ Gohns, T Goodall, HL 'Drummer' Hall, ER Holden, RB Hean, A Homer, KL Jarrett MBE, Beverley Kench, Mrs C Kendall, JC King, WS King, GB Knowles, Tony Lewis MNZM, WP MacLachlan, Riki McDonnell QSM, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, Rodney Sutton MBE JP, T Taylor OSM, LE Thorne QSM, FJ Turner, RS Waterston.



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