

Goodbye Dampier Street We're on the Move

News has just come to hand that the insurance claim for our earthquake-damaged rehearsal rooms in Dampier Street has been settled, – **with a very satisfactory outcome for the band.**

A sub-committee comprising Band President **Tony Lewis**, Treasurer **Graeme Coomer** and **Chris Reside**, along with consultants **Tony Sewell** (property Manager Ngai Tahu properties) and **Bob Blyth** (BECA), have been busy for months negotiating with the band's insurers. They have been considering these four options:

1. Repairing the existing building
2. Replacing the existing building like-for-like
3. Demolishing and re-building on Dampier Street site
4. Finding an alternative site and constructing a new building.

The sub-committee recommended that we settle by taking a lump sum, and that a new facility be built on land yet to be acquired in the Woolston area. This proposal has been accepted and approved by the Management Committee. (This process has been completed in the last few days)

Trevor Wilson (architect and one-time Woolston cornet player) has joined the sub-committee and is currently preparing draft plans for a slightly bigger building, with generous on-site car parking. Trevor's drawings will be presented to the whole band for consideration within the next few weeks.

Tony Lewis says he is very excited about this opportunity.

"I see this as a wonderful opportunity for the band and its academy to have a new, purpose-built home. After being dealt to by the earthquake, it feels good to be regaining some certainty for the future. We have real estate people on the job right now and we are already looking at some light industrial sites in the Woolston area. We will meet more than half the cost with the insurance pay out, the sale of 37 Dampier Street and the funds we already have in reserve. We estimate the cost of relocating will be in the range of 1.2 – 1.3 million. We should be moving into the new building by May 2015. There will, of course, need to be a major fundraising effort to bridge the shortfall..."

Bequest to Woolston Brass Foundation

The late Mrs Rose has recently left a legacy to the Woolston Brass Band with a \$10,000 bequest in memory of her late father **Richard Barber**, who played in the band in 1947.

The Management Committee has agreed to put this bequest towards the [Woolston Brass Foundation](http://www.woolstonbrass.org) which was established in order that such donations could be invested, and the interest earned used for the benefit of the band – both its advanced instrumentalists and its learners.

Only the income earned on accumulated capital is distributed. A Deed has been formalised to ensure the capital fund remains intact. Donations stay untouched and support the Woolston Band in perpetuity. For more information about the Woolston Brass Foundation see our website: www.woolstonbrass.org



Happy Tuba Guy –
Nigel Seaton

New Instruments

Our Principal E♭ bass player **Nigel Seaton** is now the proud owner of a JP377 Sterling E♭ tuba. (by arrangement with **JP Musical Instruments** and **Musicways Ltd.**) Nigel, who also plays professionally in the Christchurch Symphony Orchestra says,

"The quality finish and setup of the new JP377 Sterling E♭ 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. When playing with the Woolston team, the Sterling E♭ Tuba blends smoothly and easily produces the solid platform required by the band".

We have also received generous grants recently, and we have purchased the following instruments accordingly:

A Set of five **Adams Professional Timpani** – sponsored by **First Sovereign**, a **Yamaha Neo Cornet** (for Principal Cornet Kyle Lawson) – sponsored by **Air Rescue Services Ltd**, a **Besson Sovereign BB♭ Bass** (for Principal Sam Pinder) – sponsored by **Southern Trust** and **Pub Charity**, A **Besson Sovereign E♭ Bass** (for Jordan Seaton) – also sponsored by **First Sovereign**

We would like to sincerely thank these organisations for their support, we are very grateful for all sponsorship received as it assists us greatly in our various projects and endeavours.

Around the Bandstand

Meri Gibson resigned from of her role as Marketing Consultant at the end of March. We would like to acknowledge Meri's efforts and and thank her for her contribution. We wish her well in her future endeavours. In response to Meri's resignation, our Management Committee has nominated and appointed **Caroline Blackmore** to the role of Marketing and Sponsorship Manager for Woolston Brass Inc. For those who don't know Caroline, she currently plays cornet and sings in the band. She was also elected on to the Management Committee at last year's AGM. Caroline's full profile appears on page four.

Graeme Bremner has also decided to step down as our Drum Major after the contest. A proud Life Member, Graeme hails from a family that have been associated with the band for over half a century. His father and two of his brothers were playing members at one time or another. Graeme will continue playing euphonium as a valued member of Woolston Concert Brass. He will continue to support the band in every way and he is looking forward his final contest in Invercargill.

Cornet players **Miles Bennett** and **Louise Moroney** left Christchurch earlier this year. Miles has moved to Auckland to study at university and Louise has moved to Sydney to begin her engineering career. Stopping the gap in the back row is 18 year old **Hettie Adams** from Hobart, Tasmania. Hettie crossed the ditch to join the New Zealand Army Band on cornet. She is also an accomplished singer, in fact at age 14 she he won Tasmania's version of *NZ Idol*! More recently Hettie performed an impressive rendition of the latest James Bond theme song *Skyfall* at the New Zealand Army Band's 50th jubilee reunion concert held over Easter. When Hettie left her family for an adventure in New Zealand, her seven year old brother's innocent words to her were "I hope you find everything you're looking for." We hope so too Hettie. Welcome to the Woolston family!

We also welcome **Julia Horsnell** into our percussion section. Originally from Dunedin, Julia is also an accomplished piano player whom has accompanied band members in recent Provincial and National solo competitions. Julia is currently studying Fashion at The Design and Arts College of New Zealand. She also works as a music teacher and Administrator at the International School of Music here in Christchurch. Welcome Julia, we look forward to hearing your fashion advice on our new uniform design!

Davey Boyes (Principal Euphonium) and **Cathy Biddington** (Tenor Horn) are currently on leave of absence, however, we hope they will be back with us soon once their workloads settle down. **Ben Cuff** (Euphonium) who took leave at the beginning of the year to focus on his new role in the workplace (after graduating), has recently returned to the band.

With Davey Boyes on leave, Australian-based **Matthew Van Emmerik** will be performing with us as Principal Euphonium at the 2014 National Contest. Matthew plays with Australia's premiere brass band National Australia Brass. He has adjudicated contests in Australia, New Zealand, the USA and Europe. Matthew is currently the conductor of the Box Hill City Band, a community brass band based in the eastern suburbs of Melbourne. We are looking forward to getting to know Matthew better over the coming weeks as he flies back and forth across the Tasman for weekend rehearsals. For more information about Matthew visit his website:

www.matthewvanemmerik.com

Stephen Leader has returned to the Woolston fold as part of our administrative team. He will play a major role in managing the coordination of concert logistics. Welcome back Stephen!

Graham Hickman's resignation will take effect after the national contest. His long and distinguished contribution will be publicly acknowledged at our Seriously Brass concert on Sunday 29th June. Though Graham's actual departure is a while away yet, we have started to advertise widely for his replacement.

While playing in our horn section, tutoring our learners' group and setting crosswords for this newsletter, **Emma Caunter** still found time to graduate recently with a double degree: Bachelor of Science majoring in Mathematics and Bachelor of Arts majoring in Classics and minoring in German. Emma is currently working for Tait Communications, but she hopes to go back to do a PhD in mathematics sometime in the future. Emma's partner, trombonist **Anthony Bracegirdle** graduated with a Bachelor of Science with a double major in Mathematics and Computer Science. He is currently doing an honours year in Computer Science.



But is it art? Dave Johnstone posted these examples of his lino-cut block-printing handiwork on FaceBook recently. While only loosely based on Woolston characters, the baritone player's resemblance to Vince Pheloung is unmistakable – a print was duly presented to Vince at his recent 60th birthday celebrations! Dave tells us he intends representing all of the brass band instruments and offering prints for sale through an Etsy (on line) store once he has completed a full set.

*More than one "Brains" in the band...
Emma Caunter and Anthony Bracegirdle*





Raynor Martin conducting the CPBBA "beautiful cacophony"

Band Camp by Luke Longworth and Cathy Reimer

The thrill of being part of a beautiful cacophony is one of the highlights of playing in a brass band. The CPBBA decided to bless many youth, from kids who were having their first experience in a band to young adults who've been playing their whole life, to this honour over the 4th-6th of April.

Upon arrival we were sorted into our parts and met our conductors; **Tyme Marsters** and **Raynor Martin**. The first practice was a hit, quite literally as one song, *Caribbean Holiday* entailed each member of the band to play a percussion instrument, and *The Big Top* was quite a bang too. *Eight Easy Pieces For Brass* proved not so easy as expected as Raynor took us through that too.

With several practices a day with the full band we were kept quite busy, but we were also split into seven small ensembles to perform a variety of styles from blues to Bach. *Star Wars* made an appearance, as well as several short suites. One of the young musicians, Matt Harris stepped up and conducted an ensemble himself with little or no help from our esteemed conductors.

But be not mistaken, band camp was equal parts band AND camp! In

between our frequent practices we made good use of Living Springs' extensive resources. From the pool table to the pool, the table tennis to the monorail, and most intensively, the free hot chocolate machine! Courtesy of Kate, Tim and Janet (our wonderful camp parents), there was also a talent show-like competition dubbed "Brass Factor", where each group was required to put together a 10 minute skit containing a brass item. We saw everything there, from dances to music items to theatresports to scary stories. There were definitely some unforeseen talents in the mix there.

Finally, the big moment arrived on Sunday: The concert. Tyme and Raynor had prepared us well, and the songs went fantastically, with many a solo role being embraced by the musicians. The music was a hit, and before we finished with *Caribbean Holiday*, there were prizes! The first was the best section, which went to the minimalistic, but loud bass section, with the second being for the camp nice guy: **Alistair McHaffie**. The leadership award went to **Luke Longworth**, while the overall best player was awarded to the previously mentioned **Matt Harris**. The concert finished with a bang (courtesy of our percussionist, **Bailey Johnston**), and overall, the camp finished on a high note.



Tyme Marsters takes a rehearsal

Player Profile ~ Caroline Blackmore

Caroline Blackmore was born and raised in Christchurch, her passion for music began at age five when she started learning the piano. At age seven she also started learning the trumpet. She joined the Woolston learners' group and soon after, Woolston Concert Brass. At age 15 Caroline was promoted to the Woolston Senior Band,

"I felt very proud of this achievement. I remember performing in a concert with Woolston Brass in the Christchurch Town Hall as a member of the Junior Band. I was so impressed! From then on I aspired to be part of the famous Woolston band."

At the age of ten Caroline, with the encouragement of her parents, learned yet another instrument, the cello. She also took singing lessons, so Caroline's school years were very busy with music lessons and rehearsals with either group-playing or individual lessons on piano, cornet, trumpet, cello and voice!

While playing at a high standard in Woolston Brass, Caroline also played with the Christchurch Youth Orchestra where she was appointed an apprenticeship with the Christchurch Symphony Orchestra in her last year at Rangi Ruru Girls' School.

"I am very grateful that I had this opportunity, as I have been performing with the CSO for the last ten years. My musical interest stemmed from my Father's (Dr Robert Blackmore) passion for music and I have followed in his footsteps. He formerly played trombone in Woolston Brass and in the Christchurch Symphony Orchestra."

Caroline's passion for music lead her to completing a double degree at the University of Canterbury; a Bachelor of Music (majoring in Performance Cello) and a Bachelor of Arts (majoring in Psychology). During her study, she decided to keep music as a serious and passionate hobby, and pursue a career in psychology by completing a Master of Science in Applied Psychology degree. Caroline graduated in 2011.

Caroline currently works as an HR/Organisational Development Support Consultant for Richmond Services Ltd. Richmond Services Ltd, a non-government organisation that provides community-based mental health and disability support services nationwide.

"I thoroughly enjoy the variety of my role within Richmond which includes organisational development projects, learning and development and health, safety and wellbeing. With the support of Richmond, I completed a Postgraduate Diploma in Industrial Organisational



Psychology at Massey University earlier this year. This qualification allows me to register as an Industrial/Organisational Psychologist within New Zealand, and I will receive my practicing certificate shortly."

While balancing her career and family life, music continues to play a major role for Caroline. Today she plays cornet and sings in Woolston Brass. She also plays the cello in the Christchurch Symphony Orchestra. When her schedule permits, Caroline also plays at weddings and other events. She recently performed with Jennine Bailey as part of the International Jazz and Blues Festival.

Caroline's partner **Todd Turner** also plays in Woolston Brass (in the percussion section). When they are not sharing their hobby together, "Caro" and Todd enjoy spending time with their family and friends, and when the weather permits, riding their Jet Ski or paddling their kayaks.

How will Caroline manage the role of Marketing and Sponsorship Manager for Woolston Brass on top of all this?

"I see Woolston Brass as my extended family, so I feel very privileged to have been appointed to this role. I have brass bands in my blood, having grown up in brass banding circles as my father and my uncles did before me. I am passionate about the band's welfare, and its potential. With the support of the Management Committee, the new Music Director, members of Woolston Brass and the Woolston Academy, I believe we have a great future ahead of us. My aim is to maintain Woolston Brass' standing in the music scene in Christchurch and beyond, and to further our learning facility for developing players."

To contact Caroline email: caroline@woolstonbrass.org or phone/text 021 533 466

Editorial

We've left our run up to the contest a little late this year. While last month's NZ Music month concert was undoubtedly a worthy exercise, it did stall our contest preparations until the very last minute, with the result that we have leapt into the race to Invercargill like greyhounds out of a starting box. There is a sense that, after a busy concert schedule, the band is itching to get its teeth into some contest works.

Most people know what we're playing for our Hymn and for our 'Own Choice', but we got into trouble for publishing our selections last year, so we're not going to do it again! (It has to be kept secret from the judge).

The 2014 A grade test is *On Alderley Edge* by Peter Graham. Some of us have played this piece before. The early indications is that it is still a challenging yet enjoyable piece to play. Most of the weekends in June are being devoted to band rehearsals in some shape or form for most of the band. As usual, our MD has drawn up a schedule whereby every playing member is playing in an ensemble event (or two), so that is keeping us busy also.

We were all saddened to hear of the passing of legendary Christchurch jazz man Stu Buchanan on Wednesday 4th June. Stu had many connections within the brass band movement, especially those individuals who moonlighted in jazz/big band scene.

It seems the message is finally getting through regarding responsible parking in Dampier Street outside the band hall. The flow of abusive emails has halted and our disgruntled neighbour silenced, for the time being at least. In the interest of neighbourhood harmony though, it is important that we must remain vigilant and respectful. If you park less than one metre from a vehicle entrance, you are breaking the law. If you know of outsiders visiting the bandroom, please make sure they understand this.

I'd no sooner written that last paragraph than the phone rang and Tony Lewis delivered the news about our leaving Dampier Street. Regular attenders at our beleaguered premises will undoubtedly rejoice at this news, – and I join with them in that, our band room is one desperately depressing dump post-earthquake, but there is a little pang of regret in a corner of my heart. Immediately, I feel shoulder-tapped by a great many old mates who would never, ever have seen this day coming, – but, like all of us, they never saw a lot of things coming. The earthquake did not pay heed to hallowed ground or history, and nor can we.

Don't forget, tracks from our *Millennium*, *ANZAC*, *Sacred*, and *Rhythm 'n' Brass* CD's are available from leading music distributors, [CD Baby](#), [Amazon.com](#) and [iTunes](#). You can download single tracks for about 90 cents, or albums for \$10! The money comes straight back to the band, so this is a great way to show your support. Efficient, fun, and you get to collect lots of great music!

Dave Johnstone



Ross's Italian Sojourn

On the 11th of May I made my way to Auckland for pre-deployment training at the Whenuapai RNZAF base where the first two days consisted of mainly parade rehearsals, briefs and some team building time at the bar later.

We had a special dinner on the second night where we met up with all the veterans who had served in Monte Cassino in WW2. It was incredible. There were 39 fit and agile 88 – 98 year olds, all looking forward to the trip as much as we were. I got selected to help look after a pair of brothers on the trip, Ron and Harry Taylor. They were constantly on the go all the time I could barely keep up, especially once we got over there. They were having a blast, with plenty of sight-seeing and cheeky beers before tea.

Two hours before departure on the morning that we were to leave, one of my capped teeth shattered leaving me unable to eat, drink and (more importantly) play the cornet – my main role for the trip. So that morning the air force boeing left for Italy without me while I sifted through rush hour traffic to Auckland airport to catch the first flight home to see my dentist. Luckily, I managed to get that all taken care of within the day, and HQ in Wellington had booked me on a flight to Dubai to meet up with the rest of the contingent. It's fair to say I copped a bit of flack for being the most expensive bugler ever to play the last post!

When I finally caught up with the contingent in Dubai there was more bad news. A bad stomach bug had struck and half the veterans ended up staying another night bed-ridden in Dubai. They managed to fly out the next day.

Once in Cassino parade rehearsals started, firstly at the train Station where the Kiwis had made a major contribution in the capturing of it from the enemy. That service was quite important as on that same day 70 years earlier some of the veterans were part of the fighting that had occurred.

The next day there was the big ceremony at the war cemetery where some high profile people were attending including the Governor General of New Zealand, the Defence Minister of New Zealand and Prince Harry, on behalf of the Queen. It's fair to say that was a pretty high profile gig with a bit of pressure to perform 100%. The service was truly amazing. With the NZDF Māori Cultural Group performing, it was a great tribute to the veterans.

Overall it was an incredible trip that I really enjoyed – definitely a career highlight for me. I saw some brilliant sights, heard some stories I will never forget and met some amazing people.

Pvt Ross Yorkstone

Congratulations "Lady A"

Congratulations to our valued Patron, Lady Adrienne Stewart who was featured in the [Christchurch Press on Wednesday 14th May](#) highlighting her achievement as one of eight new laureates to be inducted into the New Zealand Business Hall of Fame in August.

The article entitled "Stewart's work is far from done" spoke of her lifetime involvement in business management, mentoring and arts patronage. We are very fortunate to have Lady Adrienne's support as our Patron and also Seat Sponsor of our Principal cornet seat currently occupied by Kyle Lawson. As well as supporting Kyle, she has also supported young Woolston players Georgia Hoy, Jordon Seaton and Miles Bennett with their musical development.

Stewart's work is far from done

Lady Adrienne Stewart is one of eight new laureates to be inducted into the New Zealand Business Hall of Fame in August. Fairfax Media will publish profiles on each over the next six weeks.

Lady Adrienne Stewart looks over the bio her assistant has printed. "These things always sound like obituaries," she says. "It's amazing. But I read it and think, how on earth did she fit all that in?"

The page of credentials she holds is indeed formidable, covering a lifetime of involvement in business management, mentoring and arts patronage. But while her listed achievements read as a retrospective, Stewart, 78, says her work is far from over.

Beginning from a holiday job 40 years ago, she is now one of Christchurch's most prominent philanthropists, arts patrons and business spokeswoman.

She made her entry into the business world at just 19, on a holiday from Australia, and started at the then small manufacturing company Plastics Diecasting (PDL).

She was personal assistant to Sir Robertson Stewart – who later became her husband. Stewart began on 50 cents a day, and each day would cycle the 6 kilometres to the central post office to collect the mail. "In nor'west winds and wearing a peasant skirt – what a sight!"

Her role quickly evolved to overseeing staff, mentoring young women and day to day running of the factories.

"It was a small factory, and he believed in delegating, so anyone who worked for him in those days had the chance to pursue their own excellence I suppose."

Under Lady Adrienne and Sir Robertson Stewart, PDL Industries became one of the country's largest and best known manufacturers and exporters, with a strong presence in Malaysia and across the Pacific.

The Stewarts sold PDL Industries in 2001 for \$87 million to French firm Schneider Electric.

Her time with PDL gave Stewart experience and prestige in the business world, at a time when few women had yet climbed the corporate ladder into manufacturing and industry.

"I just happened to be in the right place at the right time, when I was young," Stewart says. But her involvement in the Christchurch business world stretched much further than PDL. She was New Zealand's



FITTING IT IN

- » Governing patron of the Arts and Industry Trust
- » Chair of the CSO foundation
- » First New Zealand woman to be a public company director
- » Governing patron of the SCAPE Public Art Trust
- » Arts Foundation Patron of the Year
- » Honorary Doctorate of Letters, in recognition of "outstanding contribution to the university as an arts adviser, philanthropist and patron of the arts"
- » Distinguished fellow of the NZ Institute of Directors
- » Fellow of the NZ Institute of Management
- » Patron of the Court Theatre Supporters
- » Queen's Service Medal for the NZ Order of Merit, 2006

first female public company director, and the first woman on the board of the Institute of Management.

As chairwoman of the New Zealand Institute of Directors, she took the organisation from "dormant" with a membership of 10, to a thriving 400-strong membership within a few years. Today, the Institute has a membership of more than 800. She considers this one of her proudest achievements. "Because I took it from nothing, to a thriving organisation."

Stewart has continued to use her business experience long into her retirement, turning her skills to arts patronage and philanthropy.

"I've always been interested in the arts but not as a practising artist. You just use your skills that you learn through business and transfer those to the arts," she says.

Stewart draws on her extensive networks and resources, taking a fairly pragmatic approach to supporting and funding the arts. "You know what the goal is, you've got your network, you've done the hard yards yourself, and you just go for it."



Photo: DEAN KOZANIC / FAIRFAX NZ

I still carry that can-do attitude (from the business), but mostly I take it into the arts now," she says.

She takes her patronage seriously, preferring to be an active participant rather than figurehead. "I don't believe in being a patron for a name. I like to be involved, and give the benefit of common sense to drive them forward."

The Arts Foundation described her approach as "intensely personal, and focused on ensuring that an individual is able to benefit from an opportunity or career development at the time it is happening."

As in business, much of her work is in mentoring and seeking potential among young people, then supporting those she thinks have the ability to succeed.

"You can smell it," she says – potential for excellence. Stewart has personally helped a number of young artists, choreographers, conductors and composers with grants or support for further study.

Most recently, she provided four \$10,000 scholarships to young people in the arts.

Her more recent

recognitions, including Patron of the Year and an Honorary Doctorate from the University of Canterbury, she says were "out of the blue and amazing".

"I quietly go about my business, and you don't know who's looking at you."

Today, while retired, Stewart remains active in New Zealand's business and arts worlds. "I don't sit around drinking cups of tea and having ladies' lunches. There's always someone or something I need to be addressing."

The "can do" attitude that helped her to business success is still evident, including in her new hobby, motorcycle riding, which she took up 2 years ago. "I think my family think I'm mad," she says. "But I just think it's the best thing. If I could go back in years, that's what I'd be doing. Riding motorbikes."

» The 2014 laureates will be inducted into The NZ Business Hall of Fame on August 7 at The Langham, Auckland. Order tickets online at businesshalloffame.co.nz or call Young Enterprise Trust on 04 570 0452.



Subtitled “*Unsung Heroes*” Woolston Brass’ 2014 Anzac concert was a welcome departure from the norm, and in many eyes, something of a triumph. Part concert, part military ceremony, part documentary, this was certainly the most informative, memorable and poignant version of this annual event in this reviewer’s (long!) memory.

The success of this concert was due in no small part to the painstaking efforts of the band’s MD Graham Hickman, who’s vision for the concert was that it shed light on a forgotten (and in some cases ‘covered up’) military past. Through musical items, a carefully researched narrative and a dazzling slide-show presentation, this purpose was certainly achieved, and the formula went down a treat with the audience.

Of particular note was Graham Hickman’s historical account of Passchendaele, introducing the performance of Dwayne Bloomfield’s descriptive work of the same name. Numerous requests have been made for copies of this introduction, so we are grateful to Graham for allowing us to use the verbatim copy that appears later in this review.

The concert opened with *Reveille and God Save the Queen*, then on to *O Fortuna* by Carl Orff, the first piece in the programme to honour the titular unsung heroes, these being the **German conscripts of WW1**, – generally young men from lower and middle class families who were forced as cannon fodder into the trenches of Europe to fight people they had no grudge against.

Next up, vocalists Caroline Blackmore and Sgt David Fiu singing *It’s a Long Way to Dear New Zealand* and *We Are The Boys* in tribute to the unsung heroes that were the **ANZAC entertainers** who performed to lift the morale of those serving overseas.

Then Anthony Ritchie’s *Down in the Brunner Mine* was played in tribute to **The New Zealand Tunnelling Company**. In 1915 the Germans introduced mining warfare. They tunnelled under the allied trench system, carved out a cave, packed it with explosives and detonated it. Thus the 446-strong New Zealand Tunnelling Company (quarrymen, gold miners and coal miners) was formed and sent to the front where they immediately began counter-mining operations.

Geoffrey Kennedy was an Anglican Priest, poet and army chaplain. Nicknamed ‘Woodbine Willie’ for giving spiritual guidance *and* cigarettes to injured and dying soldiers, this man of god would regularly head into no-man’s-land under heavy fire. He was awarded the Military Cross in 1917. Nicholas Brodsky’s *I’ll Walk With God* was played to honour this unsung hero.

British industry, including engineers from His Majesty’s Post Office, built a complex decryption device known as “**The Enigma Machine**”. This device allowed the enemy’s secret messages to be intercepted. Last year British composer Paul Lovatt-Cooper dedicated a work to the unsung heroes behind this invention, and Woolston Brass’ performance on Anzac day fully realised the composer’s intent.

A story only recently declassified by MI5 is that of “**Jack King**” who, for the entire duration of the war, posed as Hitler’s agent and collected huge amounts of information from Nazi sympathizers in Britain. Woolston Brass paid tribute to him with John Phillip Sousa’s *Liberty Bell*. In introducing this item Graham Hickman commented that, “It’s rather fitting that this is Monty Python’s theme tune as this whole story, – a fake Gestapo spymaster leading an army of completely ineffective fascist spies, could easily be a Monty Python plot.”

The next item, or more so the dedication that preceded it, brought many a lump to many a throat! In tribute to **Pte Joe Hickman**, vocalists David Fiu and Caroline Blackmore lead a WW2 sing-a-long that included: *Keep Smiling Through, The Army, the Navy and the Air Force, Lili Marlene, The White Cliffs of Dover* and *We’ll Meet Again*. It was explained that Joe was a “ordinary” bandsman who fought in Greece before being evacuated to Crete. When it became evident Crete was lost, he, along with the rest of the band, put down his weapon and buried his instrument. He then route marched over the White Mountains carrying his wounded Bandmaster, and was evacuated to Egypt where, several months later in the bazaars of Cairo, he discovered his buried Baritone for sale! Joe was also the Great Uncle of Woolston’s own Graham and Kevin Hickman.

Dave Fiu remained on stage to sing *New Zealand Soldier Song* in tribute to the hundreds of **New Zealand Defence Force personnel** serving their country today.

At this point in the concert Graham Hickman began his introduction to Dwayne Bloomfield’s *Passchendaele*...

“I would ask your indulgence over the next few minutes while I reflect on what I believe is a gap in our nation’s collective consciousness.

The 12th October 1917, the First Battle of Passchendaele, is the blackest day in New Zealand’s military history. One of the survivors, Sgt W.K. Wilson, wrote home believing New Zealand would never forget this day. Unfortunately, the story was so horrific it was simply not told by the survivors – they stoically took the memory to the grave and today very few know of it. I wish to rectify that so that we as a nation can all say “we will remember them”.

In 1917 Haig and the British High Command decided on a major offensive in Flanders to try and break the German defences. Unfortunately the Germans correctly assessed the next major offensive



would come from Flanders and redeployed several divisions from the Eastern Front. The allied line in the Ypres Salient was terrible. Germany had the high ground of the Passchendaele ridge and surrounded the allies on three sides - north, east and south.

In June the Battle of Messines took that ridge from the Germans. Although this action cleared the southern face of the salient it also gave away any element of surprise and confirmed to the Germans that Passchendaele was the next major target. The Germans subsequently built thousands of concrete pillbox's overlooking the Ypres salient – fortified Machine Gun emplacements – walls and ceiling six feet thick - small targets – hard to see – which could only be destroyed with a direct hit from heavy artillery. The Germans had one other major advantage – the Ypres Salient itself. An ancient bog with a high water table it had been tamed with centuries of irrigation. However it had also been continuously bombed for months from three sides – destroying all the irrigation channels and drainage systems. July had seen the heaviest rainfall in 75 years and the whole area was turning into a sea of mud.

The Allies however had been slowly evolving their tactics since the slaughter at the Somme. High Command realised they should never launch infantry “over the top” at uncut barbed wire. And artillery developed a new technique called the “Creeping Barrage” – a wall of exploding shells that moved just ahead of advancing infantry – smashing barbed wire, obscuring enemy vision and keeping the defenders heads down. Its weakness was range – infantry objectives couldn't be more than 6,000 yards from their artillery. It also required time for detailed planning and good weather so artillery could observe the infantry as they advanced. A method of attack called “Bite and Hold” had also evolved using the Creeping Barrage. Rather than major offences aimed at breaking through the enemy lines - which only resulted in slaughter in trench warfare anyway – “Bite and Hold” used a series of small well planned attacks targeting objectives within allied artillery range, achieving small but consecutive gains.

By the end of September Haig was optimistic after two back-to-back victories at Menin Road and Polygon Wood - after three years of total disaster, Haig had finally taken 2,750 yards using “Bite and Hold” – a tactic the German's couldn't counter. Haig convinced himself and everyone around him that the high ground of Passchendaele was the key to victory - and that the German army was close to collapse. In reality, this was far from the truth.

The Battle of Broodseinde on October the 4th thwas the first and only time in history four ANZAC divisions would attack side by side – providing the main thrust in the centre. By 2nd October the New Zealand troops were well prepared, all their guns were forward in new positions - calibrated, and with plenty of ammunition. All five Machine Gun companies - over 60 guns with 600,000 rounds – were ready, with firing programmes complete and orders issued. The ground had been reconnoitred and studied, with the infantry rested and well-rehearsed

The aim was to take the first low ridge in front of Passchendaele Village in a strictly limited “Bite and Hold” advance of 1,200 yards, using 1548 field guns and howitzers, and 796 medium and heavy guns in support. At the same time however, unaware of Haig's plans, the Germans also planned to attack on October the 4th with three divisions fresh from reserves. The opening German artillery barrage began at 5.20am but landed mostly to the rear of our lines. Haig had decided to retain the element of surprise with no preliminary bombardment so at 6am began the attack with a massive Creeping Barrage.

By complete coincidence the German troops were massing out in the open prior to their attack and were cut to shreds by the Creeping Barrage – just in the wrong place at the wrong time. The attack was a great success for the ANZACs with just on 1,900 yards and 5,000 POWs taken. This was the third blow against Germany in a fortnight – one of the greatest victories of the war to date, and Haig believed the Germans were on the verge of defeat.

The reasons the attack worked so well were thorough preparation and reconnaissance, the element of surprise, the Creeping Barrage which worked perfectly, and although it had begun to rain the day before the ground was still pretty much firm. There was also an element of luck with the devastating opening barrage.

Unfortunately all these elements were about to change. On October the 4th the weather had turned. Thousands of shell holes filled with muddy water and Flanders became a sea of thick mud. Rain obliterated landmarks and washed away what little roading and tracks there were. Although huge efforts went into creating temporary tracks by the troops they were overwhelmed by the task.

On the 7th October Haig's Generals requested the campaign be suspended for the winter. Haig however, without any real evidence, believed the Germans were close to collapse, so ordered the next two phases in the campaign to capture Passchendaele village. On the 9th October the first phase of Haig's plan to capture Passchendaele began – the objective – to secure two spurs leading up to Passchendaele ridge.

Unfortunately, because the weather was closing in, he set an unrealistic time frame. The first successful attack in September had three weeks to plan, the third had eight days – this attack had five days to prepare. The ground conditions meant many artillery units weren't able to get into place, impacting on the artillery barrages, which left a lot of barbed wire intact. And the weather was turning the ground into a quagmire. The attack was a dismal failure with only 500 yards gained in the north. Unfortunately Haig and his Generals convinced themselves enough ground had been gained for the ANZAC's to capture Passchendaele in the second phase - planned for the 12th October - *despite* the worsening weather.

While the failed attack on the 9th October had five days to prepare, the next attack was only given two days preparation. This was catastrophic. It took the New Zealand Division 20 hours to walk the 5kms from the rear to the front line through knee deep mud. They took over their sector at 10am on 11th October which only left 19 hours to recon the ground, determine the attack tape line, calculate artillery barrages and machine gun arcs, disseminated these to the infantry, draft and issue orders, brief troops – and maybe get some sleep.

This was compounded with serious problems moving the artillery in the worsening conditions. Because of the gains made on October the 4th the New Zealand artillery units had to shift forward at least 2,000 yards. Although exact figures are difficult to ascertain it's estimated less than half the guns supporting the October the 4th assault made it into position on time. Those that did faced another problem. Gun platforms need to be stable – usually a double deck of hardwood supported by a solid foundation of road metal. These took two days to construct - so almost all artillery went without. Every round they fired the recoil pushed the gun into the mud – requiring realignment before they could fire again accurately. Finally - it took 17 hours to move shells from the rear to the gun lines by pack animal. Each time an animal got stuck its load of 8 shells were removed, the animal dragged clear, shells reloaded and the process repeated. The total shells available on 12th October numbered only in the hundreds rather than the thousands usually required.

Meanwhile the Germans had been busy. Captured Scottish troops had given away the impending attack so two elite Jaeger Regiments had been redeployed - with twice the usual Machine Guns; 72 heavy and 72 light machine guns per regiment. The German Machine Gunners had the whole of no-mans-land within their field of fire. The plan required II ANZAC Corps to conduct the main attack on a 3,000 yard front. Objectives were deeper than anything previously attempted with “Bite and Hold” – instead of the originally planned advance of 1,500 yards the objective was now 2,500 yards in front. The New Zealand troops were exhausted from a week of repairing roads in the wet and unrehearsed.

The attack began at 5.25am in driving rain and high winds. With virtually nil visibility the Creeping Barrage was completely ineffective – some rounds landed short in the New Zealand trenches - and the barbed wire and German pillboxes were left untouched and intact. The New Zealand troops surged from the trenches, were caught on the barbed wire and cut to shreds by German Machine Guns. The allies sustained 13,000 casualties. In a few short hours New Zealand sustained 2,735 casualties. 845 dead - or mortally wounded on the barbed wire.

These are hard statistics to really comprehend. 2,735 is one and a half times our current Navy, its the entire population of Lyttelton (men women and children), it's fifteen times the number we lost in the Christchurch Earthquake.

Just for a moment try and envisage the last 845 people you talked to – not addressed in a meeting or an audience like this - but actually talked to in conversation. For most of us we'd have to go back several years. All dead within three hours.

When the New Zealand troops arrived at the front line the day before, despite having never experienced a military failure, they were in little doubt of the outcome of the impending battle. They knew the problems artillery were experiencing. They could see the uncut barbed wire 27 meters in front of them. They knew that without an effective Creeping Barrage the enemy Machine Guns would cut them to shreds.

The flush of previous victory had blinded Haig and his Generals to the reality of the weather and the terrain. They forsook the very methods that had provided them previous victories, an effective Creeping Barrage to clear barbed wire and the "Bite and Hold" technique, and sent 845 New Zealanders, without any hope of success, to their death in a hail of machine gun fire.

Sergeant Major Dwayne Bloomfield has composed a work describing the battle that day. The opening depicts the failed allied artillery barrage, with shells falling on New Zealand soldiers instead of the barbed wire, and the carnage this created in the trenches. A sad reflective moment occurs just before the New Zealand troops go over the top as they realise the hopelessness of their situation. Whistles sound up and down the trench line ordering the charge over the top followed by the murderous machine gun barrages. Then follows a mournful section where you can hear the moans of the mortally wounded on the barbed wire before the work closes with a haunting requiem to the dead. The last sound is the sound that every family in New Zealand dreaded – the knock at the door from the telegram delivery boy – heard on 845 doors throughout the country after 12th October 1917 - the blackest day in New Zealand's military history."

The band's performance of *Passchendaele*, complete with light-show, whistles and pyrotechnics was nothing short of spectacular, and many concert-goers were obviously deeply moved, not only by Graham Hickman's highly descriptive introduction, but also by the sincerity of the performance as a whole. The *Passchendaele* segment was brought to a close with a very fitting *Last Post and Rouse*.

Dave Fiu returned to the stage to perform an impressive rendition of *Bring Him Home* by Claude-Michel Schonberg before the concert was brought to a close with a retreat ceremony that included John Ritchie's *Flourish For An Occasion*, the hymn tune *St Clements*, some fabulous *Drum Beatings* (performed by Cameron Lee and Vaea Peterson), *God Defend New Zealand* and *Retreat*.

With the audience on their feet, Captain Graham Hickman returned to the microphone and announced that, "98 years ago today, on 25th April 1916, this date was officially named 'ANZAC Day'. That year ceremonies and services were held in New Zealand and Australia, and in the United Kingdom over 2,000 ANZAC troops, dubbed *The Knights of Gallipoli* by a British newspaper, marched through London to the march *Invercargill*." And with that, the band launched into Alex Lithgow's famous tune as a rousing encore to a brilliant – and important concert.

Arthur Stones



Pte Cameron Lee is all concentration as he performs the Drum Beatings as part of the closing ceremony

(Anzac photos: courtesy Denis Broadbent)

Anzac Concert Feedback

"I attended your concert on Anzac Day and it was a wonderful afternoon... so much better than anything I could have hoped for... Thank you... "*Passchendaele*" was such a moving piece - played to perfection..." – **Robyn Anderson**

"I attended the amazing ANZAC remembered concert today and really enjoyed both the music and the excellent commentary that Graham Hickman provided. Thanks again for an amazing concert today and congratulations to all the performers" – **Hugh Collett**

"...Congratulations on a superb ANZAC concert last week. The concert theme was very interesting and the information about *Passchendaele* was worthwhile and humbling... The music was spectacular and as always, the execution stunning..." – **Janine Heeringa**

"I have attended every ANZAC Concert the band has staged, including the original one held in the Town Hall Auditorium, and I can honestly say that I have not heard a better all-round performance... It was evident from Graham's commentary that he had spent a great deal of time researching the history of the occasion and the performance of the band was splendid... those that missed this performance have missed a magnificent insight into an important piece of our history..." – **Graeme Bremner**

Thank you to everyone involved in the staging and coordination of the Anzac Remembered Concert including Graham Hickman, Todd Turner, Dave Johnstone, members of the Woolston Brass Committee and staff of the Air Force Museum. Also, thank you to our guests from the New Zealand Army Band, George Buchanan and Sarah Hickman's "Batterie 100" student drummers from Heathcote Valley Primary School.



Provincial Solos

The Canterbury Provincial Solo and Party contest of 2014 was held at Selwyn House in Merivale. The adjudicators were **Riki McDonnell**, who judged the events in the main hall, including the Championship and Open events, and **Keenth Love**, who judged the Party and Junior events in the second venue in the library. In total there were 22 people who entered in the junior solos and 31 people entered in the open solos, including nine entries in the new C/D grade open section.

Phil Johnston won the *Championship Slow Melody*, while **Tyme Marsters** won the *Championship Other*, and they ended up on equal points to share the *Champion of Champions*. **Georgia Hoy** gained 2nd place in both the *Under 19 Slow Melody* and the *Own Choice* while her Dad, **Brent Hoy** was third in the *Championship Own Choice*. The *Open Other* was won by **Carolyn Ramsbottom**, and **Graeme Bremner** cleaned up winning the *Open Slow Melody*, the *Veteran Slow* and the *Veteran Other*.

Overall it was great to see a large cohort of people turn out to either perform solos or to support soloists, and especially to see so many junior players performing. We had no less than 12 entries from the Academy this year including four adults in the new C/D grade category. And we had some excellent results:

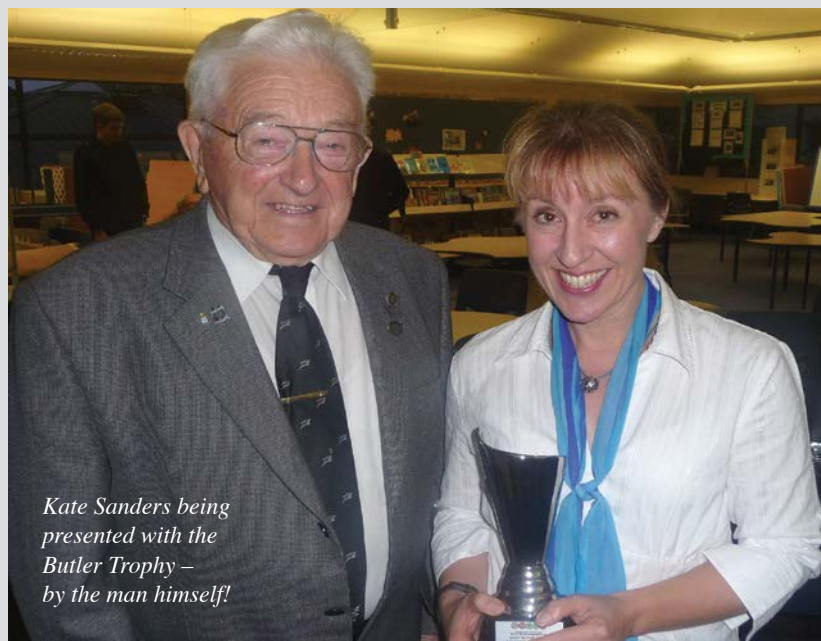
Adult learner **Kate Sanders** was the first winner of the new C/D Grade Open event. Meanwhile in the Juniors, **Matthew Harris** won the *Under 19* event, **Emma McMorran** won both *Under 17* events, **Abby Wilson** won the *Under 13 Slow* and 2nd in the *Open* and **John-Luke Langford** won the *Under 13 Other*. **Tyler Seaton** was 2nd in the *Slow Melody*, and 3rd in the *Open*, and **Zac Powell** was 4th in the *Open* and 3rd in the *Slow Melody*. **Toby Buckner** managed 3rd place in the *Open* while **Lauren** and **Hazel** came 2nd in the *Junior Ensemble* with a great rendition of 'Pirates of the Caribbean'. **Zoe Johnston**, **Hazel Wilson** and **Lauren Smith** also played well.

It was great to note credit-worthy performances from **Stephanie Dixon**, **Martin Bennett**, **Janet Powell** and **Tony Wilson** (Woolston Concert and Woolston Junior members) in the new C/D grade section. A nod of acknowledgement, surely, to these individuals, and to the tutors of our adult learners.

There was a much smaller turnout for the duets and ensembles, with just six entries in total. **Bill Vail** and **Carolyn Ramsbottom** won the *Open Duet*, while both Nor'west Brass ensembles won their respective sections in the junior and open.

Most bands in the area were represented, with an especially strong performance from Timaru Brass. The whole event was well organised and smoothly run by CPBBA members. The accompanists all performed exceptionally and many thanks are due to them.

Thanks to all the tutors at Woolston who have encouraged our youngsters, especially **Emma Caunter**, **Joe Thomas**, **Bill Vail**, **Phil Johnston** and the tremendous **Jill Pears** who was rushed off her feet all day dashing between rooms to accompany young and old alike. Thanks Jill, you are amazing.



Kate Sanders being presented with the Butler Trophy – by the man himself!

'Scores of Canvases' ~ Review

Wow! *Scores of Canvases*, the first concert of the year by Christchurch City Choir offered as many shades of music as its programme did of colours.

It was **Andrew Withington's** first concert as musical director, a role that he has swept into with enthusiasm and high-level competence. All this is helped by a personality that attracts the best musicians, draws them together and brings out their best.

Not only was the music good but it was also arranged into a concert that never dipped in its appeal. Martin Shaw's *Grand Processional on Lobe Den Herren*, with which they opened, brought together the Handbell Ringers, Woolston Brass and organist **Nicholas Sutcliffe**. The opening piece consisted of a septet: **Kevin Hickman**, **Caroline Blackmore** and **Brent Hoy** playing cornet, **Andrew Yorkstone**, **Anthony Bracegirdle** and **Richard Hogarth** playing trombone and **Todd Turner** playing timpani/cymbal. The organist and triumphant brass provided a grand musical entrance while the choir entered onto the stage in perfect timing for their verse to sing together *O Praise the Lord*.

After the Handbell Ringers departed the stage, Jordan Seaton playing Eflat bass joined the septet on stage to become an octet to perform Vaughan Williams' *O Clap Your Hands* again with the Choir and organist. Jared Holt then joined the choir in a moving performance of the same composer's *Five Mystical Songs*. It was a real pleasure to hear Holt again after the years in which he has established himself internationally as one of our finest baritones.

Much of the colour came after the interval, first with a group of three songs by Anthony Ritchie, Then I Understood. Before each of the songs, which are settings of poems by small children, the poem was beautifully recited by preparatory school pupil Lucy Cammock-Elliott.

After that the mood swung over to jazz with Bob Chilcott's *A Little Jazz Mass*. Again, quality prevailed as the choir was joined by a jazz trio led by Tom Rainey and featured our Principal Trombonist **Andrew Yorkstone**. Then, to ensure that we all danced home with the same bounce with which Withington conducted the final item, he had chosen an arrangement by John Rutter of *When the Saints Go Marching In* for the choir to march out to.

It wasn't only the bright acoustic of the Charles Luney Auditorium that gave the City Choir its strong, clear quality. A group of young choral scholars and invited singers added a youthful buoyancy to the established choir.

And judging from this concert, there is only one thing better than hearing the City Choir, and that is to sing in it.

Woolston members involved in the concert were impressed by Andrew's musical direction and the choir's performances and stage professionalism, in collaboration with other musical groups. We thank the Christchurch City Choir for the opportunity to perform together and we look forward to working with them more in the near future.

Emma Caunter's Pre-Contest Crossword

Clues Across

- 1 At the going down of the sun,
and in the morning, _____ (2,4,8,4)
- 9 Stop salt for final stick in the ground (4,4)
- 12 Provided four in gentle first half (5)
- 13 A red panda takes warhead to morning
display (4,6)
- 16 Uncertain with two tails to make a mistake (3)
- 17 I lop a gill on fateful peninsula (9)
- 19 The times are backwards (3)
- 20 Headless dog cry at night bird (3)
- 22 Not in a cheap memorial (8)
- 26 Computer department likes S.K.
horror movie (2)
- 28 May not come, but indicates march past (5)
- 30 Instrument that provides hair product for
colds (6)
- 31 Cheap beer for black bird (3)
- 33 Collections of sour grapes mixed without
ears (6)
- 34 Read act mistakenly, tracked down (7)
- 35 Sounds like a star with its little boy (3)
- 36 The seaside on alien weapon (7)
- 38 Article about that place (5)
- 39 Angry queen presents top medal (8,5)
- 40 Store money where it isn't dangerous (4)

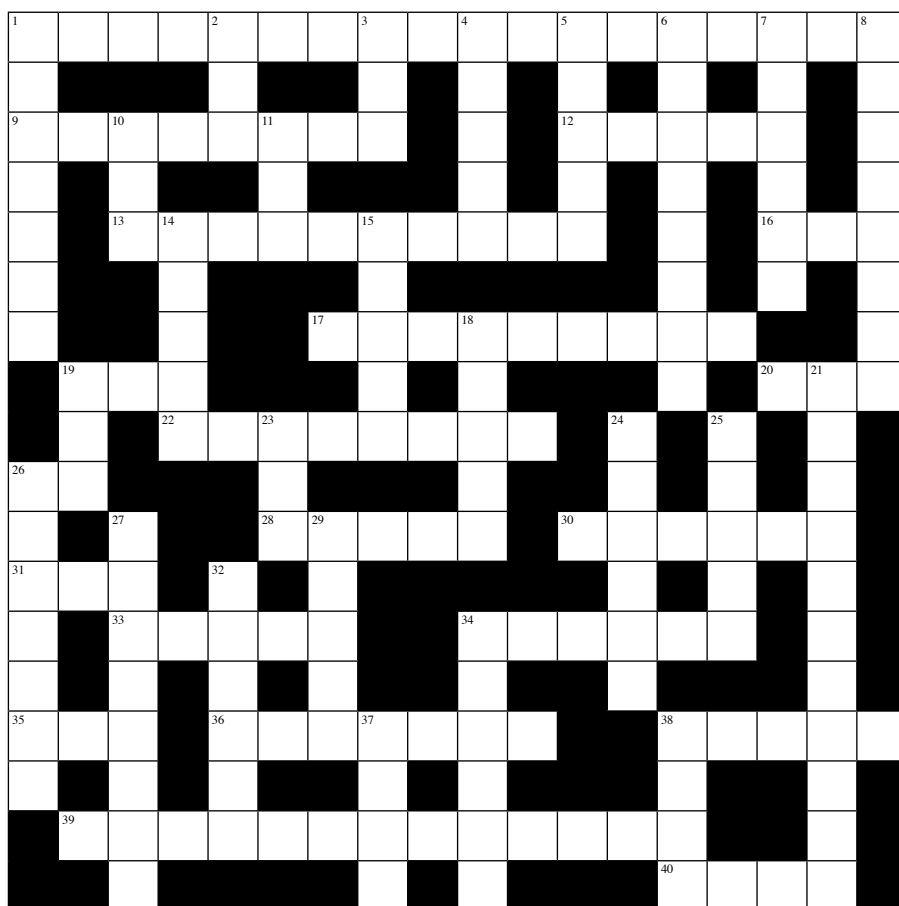
Clues Down

- 1 Greeting signifying skilled entrance (7)
- 2 I sit in record face part (3)
- 3 Devour a nice atom (3)
- 4 Former art returning addition (5)
- 5 Annoy the French small trumpet (5)
- 6 The night before I will be in about the bugle
call (8)
- 7 Tarred nihilist up to impede (6)
- 8 Mix natural base with immoral place of
remembrance (8)
- 10 Several angry dogs' heads are miserable (3)
- 11 Now Nan won something belonging to her (3)
- 14 Zebra with a can for memorial day (5)
- 15 Returning heads tell people apples don't always
change (5)
- 18 Circuit on the Spanish coat front (5)
- 19 Walking olden tree (3)
- 21 Weld arrow on first global conflict (5,3,3)
- 23 Never say anything at first about this agency (3)
- 24 Lop up frozen water for public agency (6)
- 25 Locked up to grow older in a cd (5)
- 26 Sounds like an extreme form of camping (7)
- 27 Huge mistake caging it (8)
- 29 Provider of opium worn on 14 down (5)
- 32 Kids' book lives in a hole in the ground (6)
- 34 Coat has long hole (6)
- 37 Leave out from item (4)
- 38 Sostenuto mixes first four into throw (4)

Answers to last issue's crossword:

Across: 2 Art; 4 Cruor; 6 Chomped; 8 ; 10 Roma;
11 Sane; 13 Asp; 15 Liv; 17 Up; 18 Is; 19 Via; 21
Me; 22 Or; 24 Ash; 25 Lemma; 27 PhD; 29 True;
30 Respect; 31 Riot; 32 Err; 34 Etant; 36 Ant; 37
PE; 38 AC; 40 And; 41 So; 42 No; 43 Yaw; 45 Eel;
46 Epic; 48 Edge; 49 Euphonium; 51 Ternate; 52
Discs; 53 Set.

Down: 1 Crumb; 2 Aroma; 3 Topos; 4 Chomp;
5 Renal; 6 Cross; 7 Denim; 8 Train; 9 Seven; 12
Spheres; 14 Timpani; 16 Soprano; 17 Usurp; 19
Vesta; 20 Amend; 23 Rhino; 24 Are; 25 Lee; 26
Act; 28 Dot; 33 Payee; 35 Golem; 39 Caput; 41
Segue; 44 Wiped; 45 Edit; 47 Chris; 48 Enact; 50
Onset.



NZ Music Month Concert

We celebrated NZ Music Month with a concert featuring the work of New Zealand composers. John Ritchie's *Flourish for an Occasion* opened the show. This was followed by *Clouds*, a work written by John's son Anthony. Trombone soloist Andrew Yorkstone performed this challenging work with a level of virtuosity belying his age!

The concert featured major works such as John Psathas' *Saxon* (the A grade test in 2000) and Dean Goffin's *My Strength, My Tower* (this year's C grade test).

Among many highlights were Kenneth Young's *Pastoral* and *The Enchanted Dance Hall*, Dwayne Bloomfield's *Epiphany* and Julian Hay's *Caught in the Act*. All three of these composers were present at the concert. Lending added poignancy to the bands performance of Ken's *Pastoral* was the presence of his father, to whom the piece was originally dedicated.

Christchurch-based Julian Hay's *Caught in the Act* was written especially for us and was premiered at a concert that will be remembered as a celebration of New Zealand music and home-grown talent.

We are very grateful to the guest players who stepped up to cover for some of our

regulars who couldn't make the concert. Accomplished euphonium player Steve Miles covered for Davey Boyes who is on leave of absence. Our percussion section was in the safe hands of Murray Hickman (Strike Percussion) and Vaea Peterson (NZ Army Band) while percussionist Todd Turner was attending to an overload of work commitments. Thank you very much Murray and Vaea for your help for your dynamic performances. (Vaea did particularly well as he was nursing a rugby injury received playing that day!)

Finally, thank you to Kevin McMorran who stood in for Ross Yorkstone in our front row cornets. Ross, who serves in the NZ Army Band, was travelling to Italy to attend the 70th Anniversary commemorations of the Battle of Cassino with a group of 39 veterans. He played the *Last Post* at the Cassino Railway Station Service and at the National Commemorative Service held at the Commonwealth War Graves Cemetery in Cassino. We are especially grateful to Kevin for his assistance at our concert as he had to make a special effort, having performed earlier that day with his own band, Leopard Coachlines Canterbury Brass, who also hosted a NZ Music Month Concert.

Seriously BRASS

A concert of contemporary works by
Woolston Brass and **Woolston Concert Brass**



Sunday 29 June, 2pm

Jack Mann Auditorium
(College of Education, University of Canterbury),
Solway Ave, Ilam

Tickets available at the door (cash only);
Adult \$15, Senior Citizen/Student \$10, Child \$5
or email: promotions@woolstonbrass.org
for early bookings

www.woolstonbrass.org


WOOLSTON·BRASS
TOHEA KIA KAHĀ



Kenneth Young conductor. **John Foster** trumpet.

The combined forces of the **Christchurch Symphony Orchestra** and **Woolston Brass**
Saturday 20th September, 7.30pm. Air Force Museum of New Zealand, Wigram

[Click HERE to book on line.](#)

Celebrating the might and majestic power of the world of brass, this concert features two of the most popular brass-inspired pieces of music ever written.

The concert will open with Sibelius' expression of Finnish national pride, *Finlandia*. This scenic work has featured in block buster movies such as *The Hunt for Red October* and *Die Hard 2!*

Our guest soloist **John Foster** is widely regarded as one of the world's leading exponents of performance on historical trumpets and is the Artistic Director of the renowned ensemble **Australian Baroque Brass**. He will be performing the instantly recognisable and virtuosic *Trumpet Concerto* by Haydn. Concluding the concert is the world premiere of a work by New Zealand composer and conductor, **Kenneth Young**. Composed especially for the CSO and Woolston Brass, this piece combines the forces of two of Christchurch's most iconic musical organisations.

Ken Young is a son of Dampier Street and we are delighted that we will performing the world premiere of his new work with the CSO in September! Another Woolston Old Boy, CSO Associate Principal Trumpet **Thomas Eves** is also looking forward to the *Bold as Brass* Concert as can be seen in this promotional [video clip](#).

Here's what Ken Young has to say about his new work...

"This work is something I've dreamt about for many years and I am just so grateful for the opportunity to finally sit down and write it.

I grew up in the brass band movement. My father put a cornet in my hand when I was seven and my brother also played. It wasn't until when I was fifteen that I was fully introduced to, and consequently immersed in, the world of orchestral music; however I have never lost my love of, and association with, the brass band movement. I have written many works for brass band and I frequently have the opportunity to conduct them.

The wide range of colour combinations to be found when blending the instruments of the band with the orchestral palate has excited my imagination long before beginning work on the Symphony last September. I am treating the band as simply part of the orchestra rather than a separate entity, so the work really is simply for an augmented orchestra. It is in four movements and I can't wait to conduct it."

A commission of this nature takes a lot of time and energy on behalf of the composer, and this needs to be rewarded. An online "Boosted" campaign has been set up to help cover the cost of the commission. Contributions will benefit the whole music community. You can make a donation by [clicking this link](#) to the Boosted site.



Acknowledgements:

We are grateful to these individuals and organizations for their continued support:

Seat Patrons

Principal Cornet	Adrienne, Lady Stewart
Solo Cornet 1	John and Helen Thomson
Solo Cornet 2	Ernest and Catherine Henshaw
Solo Cornet 3	Asko Design/ Peter and Jean Hyam
Solo Cornet 4	Gilbert and Patricia Glausius
Soprano Cornet	Derek and Lynn Anderson
Repiano Cornet	Carolyn Schuitman
Second Cornet 1	The Ron Ball Charitable Trust
Second Cornet 2	Judith and Graeme Coomer
Third Cornet 1	Jenny and Lindsay Moir
Third Cornet 2	J Ballantyne & Co
Solo Trombone	J Ballantyne & Co
Second Trombone	Eliza's Manor Boutique Hotel
Bass Trombone	Michael and Lesley Pettersen
Principal Euphonium	Struthers Funeral Consultants Ltd
Second Euphonium	Available
First Baritone	Available
Second Baritone	Sara Daly
Flugel Horn	Derek and Lynn Anderson
Solo Tenor Horn	Quality Property Management
First Tenor Horn	David and Hilary Stock
Tenor Horn 2	The Keith Laugeson Charitable Trust
Tenor Horn 3	Christchurch Casino
Principal E flat Bass	Mahar Charitable Trust
Second E flat Bass	Archibald Motors
Principal B flat Bass	Available
Second B flat Bass	Ron and Audrey Harris
Percussion 1	The Ron Ball Charitable Trust
Percussion 2	Robin and Ralph Redpath
Percussion 3	Coral Mazlin-Hill

Project Supporters:

The Flaxwood Festival, First Sovereign Trust, Christchurch City Council, The Trusts Charitable Foundation, The Canterbury Community Trust, New Zealand Community Trust, Air Rescue Trust, The Southern Trust, Mainland Foundation

Thank you to the **Lone Star Café and Bar** for generously donating the prize vouchers that were raffled at our last two concerts. Congratulations to the following winners who each received a \$100 voucher: Anzac Remembered – **Christine Parr**, NZ Music Month – **Tania McKay**.

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