



**NCBF East Midlands Regional Festival**

**Sunday 19 November 2023**

**Cripps Hall Theatre**

**Northampton**

It's with considerable excitement that we welcome you to the 2023 East Midlands Regional Festival of the National Concert Band Festival at the venue here at the Cripps Hall, Northampton.

Today we have eleven bands performing their programmes for our adjudicators who will measure what is seen and heard with a particular level of musical achievement as per the NCBF Criteria. For some of these bands it is their first time at NCBF and we hope they enjoy themselves.

Those bands receiving a Platinum award (and maybe some Golds) will be invited to perform at the NCBF National Festival to be held at the Warwick Hall, Warwick on Saturday 16<sup>th</sup> and Sunday 17<sup>th</sup> March 2023.

Our thanks to Northampton School for Boys for hosting today's festival with special thanks to Oliver Druker and the staff involved for the support we have received.

We hope you enjoy the day – you have a vital role to play in creating the atmosphere.

Have a go yourself at seeing how the bands performance meets the criteria at the end of this programme.





## Today's Programme

### 1000 Northampton School for Boys Big Band (SBB)

**Director: Oliver Druker**

Moondance	Van Morrison arr. Sheppard
Estate	arr. Wasson
The Way We Were	arr. Taylor
Hit the Bricks	Goodwin

### 1030 Northampton Concert Band (CWB)

**Conductor: Graham Tear**

Pulham Parade (from <i>Four Norfolk Dances</i> )	Philip Sparke
Lux Aurumque	Eric Whitacre
Illyrian Dances	Guy Woolfenden

### 1100 Amersham Music Centre Concert Band (YWB)

**Conductor: David Batsman (YWB)**

Concert Prelude	Philip Sparke
Sinfonietta (movts. 3,2,1)	Stuart Johnson

### 1130 Nottingham Trent University Concert Band (CWB)

**Conductor: Matthew Hopkins**

John Williams in Concert	arr. Lavender
Sheltering Sky	John Mackey
English Folk Song Suite (movt.3)	Ralph Vaughan Williams

### 1200 East Riding Senior Wind Band (YWB)

**Conductor: Sharon Walker**

Concert Prelude	Philip Sparke
Oregon	Jacob de Haan
A Tribute to Marvin Hamlisch	Hamlisch arr. Brown

### 1230 Presentation of Awards





**1315 Northamptonshire County Youth Big Band (YBB)**

**Director: Oliver Druker**

Two Seconds to Midnight	Baylock
Afternoon	Methany
March Majestic	Mintzer
Ruth	Curnow

**1345 XBY Concert Band (OWB)**

**Conductor: John Hargreaves**

Festivo	Edward Gregson
Four Norfolk Dances	Philip Sparke

**1415 Reading Senior Wind Band (YWB)**

**Conductors: Catherine Laney & John Watts**

New World Dances	Martin Ellerby
Flight of the Piasa	Robert Sheldon

**1445 Derbyshire City & County Youth Concert Band (YWB)**

**Conductor: Mark Heron**

Scokna	Adam Gorb
Five Manx Romances	Martin Ellerby

**1515 Northamptonshire County Youth Concert Band (YWB)**

**Conductor: Peter Smalley**

Jubilee Overture	Philip Sparke
Four Norfolk Dances	Philip Sparke

**1545 Barry Graham Big Band (SBB)**

**Director: Harry Brown**

How High the Moon	arr. Sweeney
Swamp Rock Stomp	William Isom
The Best of Sly & the Family Stone	arr. Wasson
Zebrano	Andrew Neu

**1615 Presentation of Awards**



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## Todays Adjudicators:-

### Paul Hornsby



I began my musical life studying flute with Stanley Gleave (BBC Welsh Symphony Orchestra) in 1972 before gaining a place at Dartington Hall to study flute and composition. Whilst here I developed a keen interest in electronic and experimental music making. Returning to Wales in 1978 I took up a position as an instrumental woodwind tutor and freelance musician. Studying the saxophone led to more diverse playing work. I joined the Welsh Jazz Orchestra during the mid 1980's performing with many international and UK based jazz musicians including Lew Tabakin (Flute/Saxophone), Bobby Shew (Trumpet/Flugel), Pete King (Alto Saxophone) and many others. Freelance work led to tours abroad (United Arab Emirates, Europe and the UK). Other work included television and recording contracts for the BBC, S4C and independent film producers. My own recording facility was created during the late 1980's and led to composition commissions for BBC 2, S4C and Sky Networks.

My work at Gwent Music Support Service gave me many opportunities to develop my directing skills. In recent years this has produced more than 35 National Awards (National Concert Band Festival and National Festival of Music for Youth) for a diverse range of ensembles as well as significant successes in the field of Orchestral Wind Orchestras and Contemporary Jazz Ensembles. In both of these areas I've been responsible for commissioning and premiering major works by leading composers (including Tim Garland, Stan Sulzmann, Nikki Illes) as well as working alongside leading exponents in their fields (Gerard McChrystal, Hugh McDowell, Dave O'Higgins, Alan Barnes, Jim Mullen, Percy Pursglove and others).

International tours have included New Zealand, Australia, California, Germany, France and Italy.

During the early 2000's I was invited to become an A Level examiner for EdExcel (Music Technology) prior to this my work at Gwent Music Support Service led me to become the Head of Woodwind Team and later to become Senior Assistant Head of Service and eventually Deputy Head of Service. Recently my work here allowed me to establish an elite team of Senior Instrumental Tutors to form the S.O.T.A.L team (Standards of Teaching and Learning). This team was responsible for quality assurance across all disciplines as well as providing support and mentoring to all instrumental and vocal tutors. Additional work has given me the opportunity to provide Workshops and INSET training both locally (Wales) and further afield. I chaired the steering panel for National Youth Jazz Wales at Ty Cerdd.

During COVID I wrote and co produced a Prog Rock album with producer Danny Chang for the prog band 'The Kentish Spires' I currently run my own band 'Octopia' playing a mixture of Jazz, Latin and fusion music.



## Ian Johnson



Ian Johnson was born in Bushbury, Wolverhampton. His musical journey began as a chorister in his local parish church choir and learning the piano. He attended St. Peters Collegiate School where he took up the Baritone before progressing onto the Euphonium. He performed in both the schools and towns Wind Band and also with Wolverhampton Brass Band. The highlight of his fledgling career culminated in a joint venture, organising, arranging and conducting in the school's annual concert. It was during this experience that Ian caught the conducting bug, which served as the perfect grounding for his future career as a military musician.

Ian joined the Army in 1986 and enlisted into The Band of The Royal Hampshire Regiment. He was able to develop his musical skills further, performing in the wind band on Euphonium, piano in the Jazz Quartet and vocals in the 'Dance Band'. Service with the Royal Army Ordnance Corps and The Royal Logistic Corps bands followed as did a 'graduation' from brass to woodwind as he took up the Bassoon vacancy on upon joining the RAOC in 1990.

In 1998 Ian volunteered to attend selection for the coveted Student Bandmaster Course at Kneller Hall, The Royal Military School of Music. His successful application resulted in his attendance on the 3yr Bandmaster Course, culminating in the attainment of his honours degree and accelerated promotion. His first Bandmaster appointment followed with an assignment to The Waterloo Band of the Kings Division and, shortly thereafter a commission and promotion to Captain followed. He was duly appointed Director of Music (DoM) to The Clive Band of the Prince of Wales's Division, in Shropshire. Subsequent assignments, as DoM with various bands ensued, culminating with promotion to Major in 2013, and appointment as Director of Music to the iconic Band of The Scots Guards in 2017, thirty years after his initial enlistment.

Ian's musical military career has taken him all over the world and afforded him the opportunity to perform in some of the most iconic venues, from Buckingham Palace to Spruce Meadows in Canada, Westminster Abbey and Winchester and Salisbury Cathedrals. It has also afforded him the opportunity to perform at prestigious sporting events including the League Cup Final at the Millennium Stadium in 2003, England vs Wales during the 2018 6 Nations internationals at Twickenham and the 2018 Virgin London Marathon.

Having recently retired from regular service, Ian is now serving as DoM of the Band of the Mercian Regiment, in the Army Reserve. He is also MD for Wellington (Telford) Brass Band and regularly performs in the Shropshire area with his variety small Jazz ensembles.



Ian is passionate about the power of music and how we, as musicians engage with each other and our audiences. He believes that music is about connectivity, and that the conductors' engagement with their musicians is key to the effectiveness of each performance, which in turn, transmits to the audience.

Previously a guest performer with the Royal Armoured Corps and Scots Guards bands, Ian is now very excited to have the opportunity to support other musicians and build on his relationship with the NCBF as an Adjudicator.



## Today's Compere

### Barrie Johnson



Barrie Johnson was born in Newcastle-upon-Tyne, gaining early musical experiences through Salvation Army brass bands and choirs, his playing career included being principal euphonium with bands in Newcastle & Kettering. He has also featured on tenor horn, tuba and trombone with bands in London, Kettering and Birmingham, including City of London Brass. During this time he also took part in performance tours to Norway and Canada, featured on radio and LP recordings and performed in many major concert venues throughout the UK.

Barrie has been conducting school, youth and community groups in all musical genres for many years. As a school music teacher, he has taught in primary, middle and secondary schools, heading up very successful music and expressive arts departments for over 35 years, retiring as Director of Music at Northampton School for Boys in 2015 after 14 years in post. Directing groups, including Wind Bands and Big Bands, from 3 different schools to regular top award-winning performances at the National Concert Band Festival and the National Festival of Music for Youth, programming challenging music, was key to raising standards and student aspiration. It also allowed him to direct performances in some of the country's top performance venues including Symphony Hall, Birmingham, Royal Albert Hall and Royal Festival Hall, London, and The Sage, Gateshead. At NSB, he formed two community bands - Cripps Hall Jazz Orchestra and East Midlands Wind Orchestra - as exemplars to further raise aspirations in the school's top groups. Regular successful performance jazz tours for his Big Band and Jazz Vocal Group, to New York, Los Angeles and Florida were also organised to further raise standards by partnering with high performance American school groups and receiving coaching from such international stars as Gordon Goodwin, Eric Marienthal, Wayne Bergeron, Jeff Jarvis, Chuck Owen and Tom Brantley.

As well as school groups he has also conducted many area and county youth bands (both brass and wind), community bands and choirs, and has conducted groups, and acted as Musical Director, on a variety of residential holiday music courses.

He has also been involved with IAJE (International Association for Jazz Education), adjudicated regularly at various music festivals and, together with Keith Allen, is responsible for keeping NCBF Repertoire lists and the Criteria Sheet up-to-date and relevant.

Since retiring from full-time teaching he has continued to teach A-level, act as a freelance Music Education consultant, adjudicate, guest conduct, lead workshops/holiday courses and compose and arrange for Wind Band and Big Band.



### NCBF Criteria

PLATINUM	GOLD	SILVER	BRONZE
<b>TONE</b> <input type="checkbox"/> Excellent tone quality <input type="checkbox"/> Sound always focussed <input type="checkbox"/> Wide range of tone colours	<input type="checkbox"/> Good tone quality <input type="checkbox"/> Sound generally focussed <input type="checkbox"/> Good range of tone colours	<input type="checkbox"/> Competent tone quality <input type="checkbox"/> Sound not always focussed <input type="checkbox"/> Reasonable range of tone colours	<input type="checkbox"/> Tone quality is limited <input type="checkbox"/> Sound occasionally focussed <input type="checkbox"/> Tone colours need further exploration
<b>TUNING</b> <input type="checkbox"/> A well tuned performance <input type="checkbox"/> Intonation is generally excellent	<input type="checkbox"/> Majority of instruments well tuned <input type="checkbox"/> Intonation is generally good	<input type="checkbox"/> Some lack of control with tuning is evident <input type="checkbox"/> Intonation is generally competent	<input type="checkbox"/> Tuning is good in parts <input type="checkbox"/> Intonation is generally variable
<b>BALANCE &amp; BLEND</b> <input type="checkbox"/> An excellent sense of balance is demonstrated <input type="checkbox"/> Soloists are accompanied sympathetically <input type="checkbox"/> Sections blend well together	<input type="checkbox"/> A good sense of balance is achieved <input type="checkbox"/> Soloist are accompanied well <input type="checkbox"/> Sections blend well together for the majority of the performance	<input type="checkbox"/> A competent sense of balance is achieved <input type="checkbox"/> Soloists are generally accompanied well <input type="checkbox"/> Sections blend well for a good portion of the performance	<input type="checkbox"/> Balance is adequate some of the time <input type="checkbox"/> Accompaniment requires a greater degree of sensitivity <input type="checkbox"/> Sections and individuals tend to dominate
<b>DYNAMICS</b> <input type="checkbox"/> Wide range of dynamic variation is evident <input type="checkbox"/> Dynamic contrast handled effectively	<input type="checkbox"/> Good range of dynamic variation is evident <input type="checkbox"/> Good control of dynamic contrast	<input type="checkbox"/> Competent range of dynamic variation is shown <input type="checkbox"/> Competent control of dynamic contrast	<input type="checkbox"/> Dynamic range tends to be limited <input type="checkbox"/> Some control of dynamic contrast is evident
<b>RHYTHMIC ACCURACY &amp; ENSEMBLE</b> <input type="checkbox"/> Rhythmic accuracy is excellent <input type="checkbox"/> Pulse and tempo changes very well managed <input type="checkbox"/> Performance shows a high degree of cohesion	<input type="checkbox"/> Rhythmic accuracy is generally very good <input type="checkbox"/> Most pulse and tempo changes are managed effectively <input type="checkbox"/> Band and sections mostly well co-ordinated	<input type="checkbox"/> Rhythmic accuracy is generally good <input type="checkbox"/> Some pulse and tempo changes are managed well <input type="checkbox"/> Band shows reasonable co-ordination	<input type="checkbox"/> Rhythmic accuracy is inconsistent <input type="checkbox"/> Tempo and pulse changes disturb the musical flow <input type="checkbox"/> Co-ordination is shown only in the more straightforward passages
<b>ARTICULATION / PHRASING</b> <input type="checkbox"/> Articulation is excellent throughout <input type="checkbox"/> Excellent attention to detail <input type="checkbox"/> Phrasing shows a high degree of understanding and presentation	<input type="checkbox"/> Articulation is generally good <input type="checkbox"/> A wide range of detail is portrayed <input type="checkbox"/> Phrasing is good and generally precise	<input type="checkbox"/> Articulation is competent <input type="checkbox"/> A reasonable range of detail is portrayed <input type="checkbox"/> Phrasing is competent	<input type="checkbox"/> A reasonable level of articulation is shown <input type="checkbox"/> Some detail is portrayed <input type="checkbox"/> Phrasing is in need of development
<b>STYLE &amp; INTERPRETATION</b> <input type="checkbox"/> The band responds vigilantly to the conductor's directions <input type="checkbox"/> A mastery of style is evident throughout <input type="checkbox"/> Interpretation produces a highly musical performance	<input type="checkbox"/> The band responds well to the conductor's directions <input type="checkbox"/> A good range of styles is displayed <input type="checkbox"/> A musical interpretation enhanced a good performance	<input type="checkbox"/> The band respond well to the conductor's directions most of the time <input type="checkbox"/> Some awareness of the style of music is shown <input type="checkbox"/> The musicality displayed some of the time lifts the performance	<input type="checkbox"/> The band only responds to the conductor's directions for some of the time <input type="checkbox"/> The style of the music is not always well characterised <input type="checkbox"/> A basic understanding of musical interpretation is shown
<b>IMPROVISATION</b> <input type="checkbox"/> Excellent skills shown by the soloists	<input type="checkbox"/> Soloists display a good range of skills	<input type="checkbox"/> Soloists mainly use printed solos, but there is some attempt to free themselves from the copy; or display a basic range of skills	<input type="checkbox"/> Soloists only use printed copies; or no soloists used



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