



NCBF Scotland Regional Festival

Sunday 21st January 2024

Garnock Community Campus

Glengarnock

It's with considerable excitement that we welcome you to the 2024 Scotland Regional Festival of the National Concert Band Festival here at the Garnock Community Campus, Glengarnock.

Today we have six 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.

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 16th and Sunday 17th March 2024.

Our thanks to Garnock Community Campus for hosting today's festival with special thanks to Ronan Watson 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 printed at the end of this programme.





Today's Programme

1420 Garnock Valley Community Band (CWB)

Conductor: Alan Friel

Prismatic Light

Alan Fernie

Heavens Light

Steven Reineke

Goddess of Fire

Steven Reineke

1455 Edinburgh Academy Senior Concert Band (SWB)

Conductor: Nicky Long

March - Songs from Somerset (from *English Folk Song Suite*)

Vaughan Williams

Song without words - I'll Love my love (from *Suite in F*)

Gustav Holst

Rhythms and Riffs

Brian Balmages

1530 North Ayrshire Schools Concert Band (YWB)

Conductor: Steven Cowling

The Great Locomotive Chase

Robert W Smith

The Eagle and the Serpent

Kit Turnbull

Never Gonna Give You Up

Rick Astley arr. Conaway

1605 Stewarton Winds (CWB)

Conductor: Hughina Naylor

Cry of the Last Unicorn

Rossano Galante

Sleep

Eric Whitacre

Festivo

Edward Gregson



1640 Edinburgh Academy Big Band (SBB)

Director: Nicky Long

Take the A Train

Strayhorn/Gassi

Amazing Grace

Dave Rivello

Out of the Dog House

Erik Morales

1715 Strathclyde University Concert Band (CWB)

Conductor: Chris Mitchell

New York (from *East Coast Pictures*)

Nigel Hess

Perthshire Majesty

Samuel R Hazo

Fiesta De Los Toros

Brian Balmages

1755 Presentation of Awards



Today's Adjudicators:-



HEATHER NICOLL is a graduate of the Royal Conservatoire of Scotland (RCS) and was appointed Head of Woodwind in 2007.

In a diverse performing career as a clarinettist, she has given concerts and recorded with many of Britain's leading orchestras and held a principal position with Scottish Ballet for several years. Heather has appeared as concerto soloist on many occasions, making her professional debut with the Royal Scottish National Orchestra (RSNO), and has featured regularly with a diverse range of professional contemporary and chamber music ensembles.

She has played on numerous soundtracks for films, working with composers including John Williams (Harry Potter: The Philosopher's Stone), James Horner (Enemy At The Gates), Craig Armstrong (Moulin Rouge), Elmer Bernstein and Jerry Goldsmith, and recorded with a diverse range of artists such as Bryn Terfel and Joni Mitchell.

In 2002, Heather gained an MA in Psychology for Musicians (University of Sheffield). More recently, she completed a PGDip in Performance Psychology at the University of Edinburgh, exploring the psychology of peak performance in a range of fields including music and sport. In addition, Heather is a qualified Mindfulness Now teacher, certified by the UK College of Mindfulness Meditation.

Heather has adjudicated extensively at regional, national and international festivals and competitions, such as the Yamaha Foundation Awards, BBC Young Musician, National Concert Band Festival & the Norwegian Wind Orchestras Championship in Trondheim. She has also examined and given masterclasses and workshops at leading Conservatoires in Britain and Europe.



BRYAN ALLEN enjoys a varied and multifaceted career as a trumpeter, conductor, teacher, adjudicator and festival director. From 1995-2011 Bryan was Head of Brass and Instrumental Performance at the Royal Conservatoire of Scotland, where he directed numerous orchestral, wind, brass and jazz ensembles. He is now much in demand as a regular performer with orchestras such as the RSNO, BBCSSO, SCO and Scottish Opera and directs his own ensemble, The BrassLab. His conducting activities range from orchestras and contemporary music ensembles to wind bands and brass bands at professional, youth and community levels, including such ensembles as the RSNO Brass and Red Note.

As an adjudicator, Bryan has worked in a wide variety of fields, from solo performance competitions such as the Yamaha Foundation Awards, BBC Young Musician, Scottish and European Solo Championships to many Regional and National Wind and Brass Band competitions. Bryan has also examined for many of Britain's leading music colleges such as the Royal Northern College of Music, Royal Conservatoire of Scotland, Birmingham Conservatoire, and Royal Welsh College of Music and Drama and has given masterclasses and workshops at leading conservatoires worldwide. He was given the British Bandsman Award for services to brass bands in 1995 for his Directorship of Brass Explosion Festivals in Symphony Hall, Birmingham, and was made an Honourary Fellow of the RCS in 2011.





NCBF Criteria

PLATINUM	GOLD	SILVER	BRONZE
TONE <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
TUNING <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
BALANCE & BLEND <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
DYNAMICS <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
RHYTHMIC ACCURACY & ENSEMBLE <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
ARTICULATION / PHRASING <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
STYLE & INTERPRETATION <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
IMPROVISATION <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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