



NCBF South Wales Regional Festival

Sunday 23rd November 2025

School of Music
Cardiff University
Corbett Road
Cardiff
CF10 3EB

It's with excitement that we welcome you to the 2025 South Wales Regional Festival of the National Concert Band Festival here in the School of Music, Cardiff University.

Today's bands are performing their programmes for our two 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 RNCM Manchester on Saturday 11th and Sunday 12th April 2026.

Our thanks to the School of Music for hosting today's festival.

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.



Adjudicators: Chris l'Anson and Paul Speed

Compere: Paul Hornsby

Today's Programmes

1200 Newport Music Centre Wind Band (YWB)

Conductor: Martin Davis

The King Across the Water

Sunlight Dancing

Angry Beavers

Ecstasy of Gold

Bruce Fraser

Robert Buckley

Brian Beck

Ennio Moriconne arr. Bocci

1235 University of Bristol Symphonic Winds (OWB)

Conductor: Jake Wingfield

Fire in the Sky

Winds of Change

Peter Meechan

Randall D Standridge

1310 Blackwell Concert Band (CWB)

Conductor: Jack Martin

Zenith

Propulsion

Supernova

Out of Space

Peter Meechan

Robert Buckley

Thierry Deleruyelle

Thomas Doss

1345 St Alban's Concert Band (CWB)

Conductor: Geraint Barnes

Concert Prelude

An American Elegy

National Asset

Philip Sparke

Frank Ticheli

Aaron Pitman



Sponsored by:-

Supported using public funding by

**ARTS COUNCIL
ENGLAND**





1420 Cardiff University Symphonic Winds (OWB)

Conductor: Joe O'Connell

Fantasia on Welsh Nursery Rhymes

Grace Willams trs. Jones

Water Reflections

Yukiko Nishimura

Sospan Fach

Gareth Wood

1455 Presentation of Awards



Today's Adjudicators:-



CHRIS I'ANSON - Chris is a Director of Music in the Royal Air Force and in that role has the good fortune to conduct the very finest of concert bands in some iconic venues. A former freelance musician and peripatetic teacher, Chris has over 25 years of experience conducting ensembles, bands and orchestras of all levels: from small ensembles of young musicians in the early stages of learning an instrument through to massed bands of professional players in concert halls throughout the world.

Chris has extensive experience of conducting community bands, school bands and orchestras. He is the conductor of a fabulous young symphony orchestra, *Sinfonia*, at Chiltern Music Academy in High Wycombe, a regular guest conductor of a number of bands and orchestras throughout the UK and is proud to be an NCBF (National Concert Band Festival) Mentor. He is passionate about conducting and keen to help others get the very best out of the musicians they have the privilege to conduct.



PAUL SPEED - Paul began playing the trumpet at the age of 10, starting his musical journey at the High Wycombe Music Centre. He later went on to study music at Goldsmiths, University of London, where he earned his degree.

As a trumpet player, Paul has performed with a range of prestigious ensembles, including the Hong Kong Philharmonic Orchestra, London Concert Orchestra, Britten Sinfonia, and the Philharmonie der Nationen in Germany.

In addition to performing, Paul is an accomplished conductor. He is the Musical Director of both South Berks Concert Band and Trinity Concert Band, based near Reading. Under his leadership, both ensembles have performed successfully at the National Concert Band Festival (NCBF) regional and national finals.

Paul is also a passionate music educator, teaching trumpet at several leading schools, including Wellington College, Royal Grammar School High Wycombe, and St Swithun's School in Winchester.

Beyond the UK, Paul is a dedicated supporter of the music charity *Brass for Africa*. He has spent time in Kampala, Uganda, witnessing firsthand the transformative impact of the charity's work. Paul also co-authored a teaching syllabus designed to support young adults in the BfA program as they begin their own journeys as music educators.

Today's Compere



PAUL HORNSBY - Paul began his 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 he developed a keen interest in electronic and experimental music making. Returning to Wales in 1978 he took up a position as an instrumental woodwind tutor and freelance musician.

Studying the saxophone led to more diverse playing work. He 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. His own recording facility was created during the mid 1980's and led to composition commissions for BBC 2, S4C and Sky Networks.

His work at Gwent Music Support Service gave him many opportunities to develop his 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 he's 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 (ELO), 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 he was invited to become an A Level examiner for EdExcel (Music Technology) prior to this his work at Gwent Music Support Service led him to become Head of Woodwind and later to become Senior Assistant Head of Service and eventually Deputy Head of Service. Recently his work here allowed him 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 him the opportunity to provide Workshops and INSET training both locally (Wales) and further afield. He chaired the steering panel for National Youth Jazz Wales at Ty Cerdd in Cardiff.

During COVID he wrote and co-produced a Prog Rock album with producer Danny Chang for the prog rock band 'The Kentish Spires'. More recently he has been engaged by U.W.E (University of West England) based in Bristol. Here he directs weekly rehearsals with their U.W.E student Big Band, he also runs regular music technology courses based around 'Ableton 12' music software (D.A.W) and also delivers woodwind tuition. During 2025 he very much enjoyed working and mentoring community Orchestral Wind Bands and Jazz Orchestra/Big bands as part of an exciting initiative organised by N.C.B.F.



	PLATINUM	GOLD	SILVER	BRONZE
TOPE	☐ Excellent tone quality ☐ Sound always focussed ☐ Excellent range of tone colours	☐ Good tone quality ☐ Sound generally focussed ☐ Good range of tone colours	☐ Competent tone quality ☐ Sound not always focussed ☐ Reasonable range of tone colours	☐ Tone quality is limited ☐ Sound occasionally focussed ☐ Tone colours need further exploration
TUNING	☐ A well tuned performance ☐ Intonation is generally excellent	☐ Majority of instruments well tuned ☐ Intonation is generally good	☐ Some lack of control with tuning is evident ☐ Intonation is generally competent	☐ Tuning needs attention ☐ Intonation is generally variable
BALANCE & BLEND	☐ An excellent sense of balance is demonstrated ☐ Soloists are accompanied most sympathetically ☐ Sections blend well together throughout	☐ A good sense of balance is achieved ☐ Soloists are accompanied well ☐ Sections blend well together for the majority of the performance	☐ A competent sense of balance is achieved ☐ Soloists are accompanied well in parts ☐ Sections blend well for a portion of the performance	☐ Balance is adequate some of the time ☐ Accompaniment requires a greater degree of sensitivity ☐ Sections and individuals tend to dominate
DYNAMICS	☐ Wide range of dynamic variation is evident ☐ Dynamic contrast handled most effectively	☐ Good range of dynamic variation is evident ☐ Good control of dynamic contrast	☐ Competent range of dynamic variation is shown ☐ Competent control of dynamic contrast	☐ Dynamic range tends to be limited ☐ Some control of dynamic contrast is evident
RHYTHMIC ACCURACY & ENSEMBLE	☐ Rhythmic accuracy is excellent ☐ Pulse and tempo changes very well managed ☐ Performance shows a high degree of cohesion	☐ Rhythmic accuracy is generally very good ☐ Most pulse and tempo changes are managed effectively ☐ Band and sections mostly well co-ordinated	☐ Rhythmic accuracy is mostly good ☐ Some pulse and tempo changes are managed well ☐ Band shows reasonable co-ordination	☐ Rhythmic accuracy is inconsistent ☐ Tempo and pulse changes disturb the musical flow ☐ Co-ordination is shown only in the more straightforward passages
ARTICULATION & PHRASING	☐ Articulation is excellent throughout ☐ Excellent attention to detail ☐ Phrasing shows a high degree of understanding and presentation	☐ Articulation is generally good ☐ A wide range of detail is portrayed ☐ Phrasing is good and generally precise	☐ Articulation is competent ☐ A reasonable range of detail is portrayed ☐ Phrasing is competent	☐ A reasonable level of articulation is shown ☐ Some detail is portrayed ☐ Phrasing is in need of development
STYLE & INTERPRETATION	☐ The band responds vigilantly to the conductor's directions ☐ A mastery of style is evident throughout ☐ Your interpretation produced a highly musical performance	☐ The band responds well to the conductor's directions ☐ A good range of styles is displayed ☐ Your musical interpretation enhanced a good performance	☐ The band respond to the conductor's directions most of the time ☐ Some awareness of the style of music is shown ☐ The musicality displayed some of the time lifts the performance	☐ The band only responds to the conductor's directions for some of the time ☐ The style of the music is limited in its characterisation ☐ A basic understanding of musical interpretation is shown
CHOICE / SUITABILITY OF PROGRAMME	☐ A challenging programme that really displayed the musicianship and technical skills of the performers	☐ A balanced programme that provided a good level of challenge, developing the musicianship and technical skills of the performers most of the time	☐ The programme provided a good level of challenge in parts. It could be better balanced, with the band appearing capable of tackling music of a higher technical level and/or musical challenge overall	☐ A programme that, perhaps, needs a little more thought in balance and/or technical and musical challenge for the perceived current ability of the performers
IMPROVISATION	☐ Excellent skills shown by the soloists	☐ Soloists display a good range of skills	☐ Soloists mainly use printed solos, but there is some attempt to free themselves from the copy; or display a basic range of skills	☐ Soloists only use printed solos