

London Regional Festival
Sunday 22nd November 2026

Trinity School
Croydon

Adjudicators: Andy Rogers & Rob Wiffin
Compere: Hilary Smethurst-Evans

It's with great excitement that we welcome you to the 2026 London Regional Festival of the National Concert Band Festival here at Trinity School, Croydon.

Bands are performing their own-choice programmes lasting between 15 and 20 minutes. NCBF's two adjudicators will provide feedback to the bands as they perform. One will provide written notes and the other will provide a voiceover on a recording of each performance. At the end of each performance one of the adjudicators will give some immediate feedback.

They will then discuss the merits of the performance using the Criteria Sheet that you will find at the end of this programme. The Award will be the column containing the most ticks. (*Have a go yourself at seeing how the bands' performances meet the criteria!*)

Bands receiving a Platinum Award (and some Golds) will be invited to perform at the NCBF National Festival to be held at the Royal Northern College of Music, Manchester, on Saturday 3rd and Sunday 4th April 2027.

Our thanks to Trinity School and staff for hosting today's festival and to our sponsors - Associated Board of the Royal Schools of Music; Studio Music; Buffet Crampon; musica-europa.

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

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10.00 Trinity School Big Band (SBB)
Conductor: Joe Pettitt

Spain (*Chick Corea arr Paul Jennings*)

Forum Internum (*Ed Puddick)*

Sing Sing Sing (*Louis Prima arr Jeff Hest*)

10.30 Woking Wind Orchestra (OWB)
Conductor: Jeremy Morrish

Chansons de Normandie (*Nigel Hess*)

Time Remembered (*Philip Sparke*)

Where Eagles Sing (*Paul Lovatt-Cooper*)

11.00 Haberdashers Elstree Symphonic Winds (SWB)
Conductor: Alan Duguid

AYO (*Katahj Copley*)

The Sun Will Rise Again (*Philip Sparke*)

Impressions of Caucasus (*Amir Molookpour*)

11.30 Ealing Wind Orchestra (CWB)
Conductor: Felix McGonigal

Second Suite in F mvts 1 & 2 (*Gustav Holst)*

Twilight (*Umit Armagan*)

Intercept (*Matthew Potts*)

12.00 Trinity School Symphonic Wind Orchestra (SWB)
Conductor: Liz Regan

Overture to Candide (*Leonard Bernstein arr Clare Grundman*)

Winter Dances: December and January (*Fergal Carol*)

A Little Salsa Music (*Adam Gorb*)

12.35 PRESENTATION OF AWARDS

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13.30 University College London Concert Band (OWB)
Conductor: Harry Sakuragi

English Folk Song Suite (*Ralph Vaughan Williams*)

Pictures at an Exhibition (*Mussorgsky/Ravel arr Anthony Johnson*)

14.00 Woodley Concert Band (CWB)
Conductor: Claire Lawrence

Concert Prelude (*Philip Sparke*)

Pavanne (*Rob Wiffin)*

Vesuvius (*Frank Ticheli*)

14.30 London Youth Concert Band (YWB)
Conductor: Fred Slide

Second Suite in F (*Gustav Holst*)

The Flight of the Piasa (*Robert Sheldon*)

15.00 City Wind Orchestra (OWB)
Conductor: Laura Kjægaard-Grier

Ghosts (*Stephen McNeff*)

15.30 XBY (OWB)
Conductor: John Hargreaves

Mercury Rising (*Philip Sparke*)

Metropolis 1927 (*Peter Graham*)

16.05 PRESENTATION OF AWARDS

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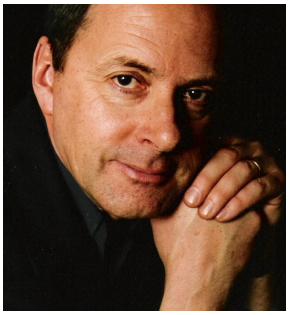
Today's Adjudicators



Andy Rogers is a music leader, conductor, teacher and composer based in Buckinghamshire. Since 2019, Andy has been a Director at Musica Europa – the specialist tour operator delivering performance opportunities for bands and choirs in Europe and around the world.

Andy grew up in High Wycombe, where he studied tuba and piano. His love of composition led to commissions for bands, orchestras and choirs with notable performances including the London Symphony Orchestra at the Barbican and by massed youth ensembles at the Royal Albert Hall on several occasions.

Andy conducted the High Wycombe Music Centre Concert Band for more than 20 years, before taking up a role as Principal of Chiltern Music Academy, where he led their Concert Band to successes at the National Concert Band Festival as well as international performances in Austria, Germany, Italy, Czechia and France.



After studying at the Royal College of Music **Rob Wiffin OBE** joined the Royal Air Force Music Services and became the principal trombone of the Central Band of the RAF. He served in the RAF for 28 years, 21 of which were as a Director of Music. This culminated in his appointment as Principal Director of Music, Royal Air Force. He was awarded the OBE for services to Royal Air Force Music. He then became Professor of Conducting at the Royal Military School of Music, Kneller Hall and remained in that post until the closure of Kneller Hall in 2021.

He has directed orchestras, wind bands, big bands, brass bands and string orchestras and now spends most of his time composing and arranging music for these ensembles as well as instrumental music.

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Today's Compere



Hilary Smethurst-Evans is Curriculum Manager at ABRSM, a Visiting Professor at the Royal College of Music and Chair of Trustees of the National Youth Wind Orchestra (NYWO). She has worked in music education for over 25 years, combining teaching, conducting and music centre leadership with her work supporting teachers and young musicians.

Hilary began playing the saxophone at the age of nine, developing her love of music through the wind bands and orchestras of West Berkshire Music Centre. She went on to play with the National Youth Wind Orchestra and European Union Youth Wind Orchestra before studying saxophone at the Guildhall School of Music and Drama. She subsequently completed postgraduate qualifications in music performance and education and, more recently, a Doctorate in Education at the University of Reading, researching the professional lives of instrumental and vocal teachers.

Before joining ABRSM, Hilary held senior positions with Hertfordshire Music Service and Berkshire Maestros, where she spent many years teaching and conducting concert bands, wind ensembles and saxophone groups. Her conducting experience includes performances at Birmingham Symphony Hall as part of Music for Youth and conducting for the opening of The Lexicon by HM Queen Elizabeth II. She has also organised and directed numerous music courses, festivals and concerts, working with young musicians of all ages and abilities.

From performing at NCBF as a young musician to organising visits to the festival for music centre ensembles, Hilary is delighted to return as a regional festival compere. Having experienced the benefits and enjoyment of ensemble music-making from so many different perspectives, she is looking forward to hearing the performances, meeting the musicians and celebrating the achievements of everyone involved

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NCBF CRITERIA SHEET

	PLATINUM	GOLD	SILVER	BRONZE
TONE	☐ 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

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