

Wales Regional Festival
Sunday 15th November 2026

Royal Welsh College of Music and Drama
Cardiff

Adjudicators: Paul Hornsby & Kevin Price
Compere: Duncan Stubbs

It's with great excitement that we welcome you to the 2026 Wales Regional Festival of the National Concert Band Festival here in the Royal Welsh College of Music and Drama in Cardiff.

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 the RWCMD for hosting today's festival and for providing a Wind Quintet and Trombone Quartet to entertain us before the Presentation of Awards. Not forgetting grateful thanks 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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12.00 Bristol University Symphonic Winds (OWB)
Conductor: Charlie Parker

Carnaby Street (*Paul Hart*)

Blue Shades (*Frank Ticheli*)

12.40 Gwent Senior Wind Band (YWB-MC)
Conductor: Martin Davis

Lomond Hills Overture (*Bruce Fraser*)

Earth Wind and Fire In Concert (*arr Richard Saucedo*)

Tango de Buenos Aires (*Keiron Anderson*)

The Blues Brothers Revue (*arr Jay Bocook*)

13.20 Cardiff University Symphonic Winds (OWB)
Conductor: Joe O'Connell

Masque (*Kenneth Hesketh*)

Riften Wed (*Julie Giroux*)

Armada (*Martin Ellerby*)

14.00 Gwent Big Band (YBB-MC)
Conductors: Joe Bentley & Chris Fry

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

Blue Bossa (*Kenny Dorham arr Michael Sweeney*)

Orange Coloured Sky (*Milton DeLugg & Willie Stein arr Roger Holmes*)

The Chicken (*Alfred Ellis arr Kris Berg*)

14.40 RWCMD Performances and Presentation of Awards

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Today's Adjudicators



Paul Hornsby 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

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Kevin Price was born in Wellington, New Zealand and studied at Otago University and the University of Auckland whilst working as sub-principal trombone with the Auckland Philharmonia and as a freelance player with the New Zealand Symphony Orchestra. He moved to London in 1989 after winning an Associated Board of the Royal Schools of Music (ABRSM) scholarship for postgraduate study at the Royal College of Music and the Royal Academy of Music, leading to freelance work with several London orchestras. Kevin was subsequently appointed Principal Trombone of the Royal Liverpool Philharmonic Orchestra and taught trombone for Chetham's School of Music and the Royal Northern College of Music.

In 2005, Kevin was appointed RWCMD Head of Brass and Percussion Studies, enabling him to build on a rich tradition of high-level performance and to oversee the development of vocational activities in brass chamber music, historical performance, educational outreach, brass teaching methods and healthy practice.

Kevin examines at specialist music schools and UK conservatoires and works as a reviewer, competition judge and festival adjudicator. He is a Diploma examiner for the Associated Board of the Royal Schools of Music and was made an Associate of the Royal Academy of Music (ARAM) in 2012. He is a member of the Court of Assistants for the Royal Society of Musicians and supports the work of the Musicians 'Benevolent Fund and British Association for Performing Arts Medicine (BAPAM), aiding performing musicians to pursue active and healthy careers.

From 2016, Kevin served as RWCMD Interim Director of Music, leading to his appointment as Deputy Director of Music in 2019. The role requires him to balance and blend professional training of music students with the vibrant and diverse RWCMD arts programme, ensuring that each world-class artist visiting RWCMD brings with them a significant benefit to the student's training experience. Whilst developing and facilitating cross-disciplinary performance opportunities and ongoing enhancements for students, he also supports the development of the College's profile as the National Conservatoire of Wales, and its participation within music education in Wales and international music industry networks.

Kevin is an ABRSM Diploma examiner (Conducting, Teaching and Instrumental), and is also a Diploma Syllabus Advisor (2013-). He has served as external examiner at Chetham's School of Music and is the Brass Assessor for the Purcell School. He has been the external brass examiner at the Birmingham Conservatoire (2017) and the Royal Northern College of Music (2016). He is also on the Advisory Committees for the National Youth Brass Band of Wales (2012-), and the National Youth Orchestra of Wales (2009-). Kevin chairs audition panels for BBC Young Musician of the Year is a regular adjudicator and examiner throughout the UK.

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Today's Compere



Duncan Stubbs is one of the UK's most experienced wind band directors. After graduating from York University he served in the Royal Air Force for 34 years, retiring as Principal Director of Music (PDM) in 2017. Duncan was one of the youngest ever commissioned Directors of Music in all 3 Services. During his career he directed all the RAF bands including the prestigious Central Band and, on promotion to PDM in 2009, he became responsible for all aspects of professional music throughout the RAF.

During his nine years as PDM, Duncan worked tirelessly to maintain the RAF's reputation for musical excellence on a global scale. He worked collaboratively with some of the UK's finest musicians including; Nigel Hess, George Fenton, Phillip Spark, Martin Ellerby, Phil Cobb, Linda Merrick, Simone Rebello and Steven Mead. He has conducted and co-produced over 20 CDs of wind band repertoire, worked regularly with the BBC and directed county and conservatoire wind ensembles. Concurrent with his RAF career, Duncan maintained close links with the civilian band community, directing several established community bands who achieved National success at NCBF Festivals.

In 2017 Duncan was awarded the OBE for services to Military Music.

Since leaving the RAF, Duncan has continued a close association with the wind band and brass ensemble world. As well as directing two Community Bands he is also the musical director for the Kent Youth Wind Orchestra summer residency. He regularly leads band workshops and enjoys taking his expertise into schools. He relishes the challenge of working with musicians of all standards aiming to inspire and to get the best out of the musicians through strong musical leadership and by sharing his deep commitment and enjoyment of music performance.

Duncan is delighted to be the chairman of the NCBF and looks forward to using his skills and experience to further broaden the musical opportunities and aspirations of Wind Band musicians throughout the UK.

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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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