

West of England  
Regional Championships

9

Championship

1st Section

2nd Section

3rd Section

4th Section

ADJUDICATOR'S REMARKS

Essay: 1) Together to open - work in it! Measured approach, master trombones at our fore, and an excellent bell fx section. Lovely lines (fx) and into (5) - fp, not fzp! It's full on playing, but good. Some issues at (7) - into (9). More low trio? Lovely > into bell fx section before (10). Quite an individual take in this, and a well is clean into an exciting and musical coda. Great stuff!

2) it's easy for me sitting here to say 'listen to tuning cups' - I know how hard it is - but! Check notes into (14)! Cornet solo is so hard as it gets! - bravo. (Some issues in chords below?) Clear, warm sounds at (16). Can we all play the drums the same? - lovely growth into our force - I like it. Can Brass play up to open, then grow - it helps! Again, if we could match style in final bars, and brass glisses need care!

3) Not without character although a band as good as this perhaps needs a more measured approach - it all seems a bit impatient! Good contrasts at (23), and I appreciate the lay phrase ends (where asked for!) - Big and exciting, to close - you sound as if quite happy. Then, why on why does soprano hang on to last note? - not for me - sorry!!

A good band, some issues for me today - consistency and approach - but great as!

PLACING  
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Thanks

Signature

Kan Liu

Date

13/3/16

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**ADJUDICATOR'S REMARKS**

Lively opening with big dynamic contrasts.

(2) Nice bass line. Nice flugel + acc.

(4) Slightly forced sound. Good flow at (6) in horns and cornets. *Meno mosso* works well

at (7) Could be more legato and balanced

(10) Nice melody line. Acc. groups not in balance

Effectful *Molto Vivace* towards the end.

II Some hesitation in intonation and balance

Nice cornet solo (small hiccup). Eb bass good sound.

(16) Chords can sustain more till →

(17) Fine dynamic build up. Keep the movement going in *con forza* (steady tempo) Some intonation problems in different sections. Atmospheric ending.

III It takes some time before you find the right drive

(23) Good sounding melody line

(26) Can be more delicate in technique

(27) + (28) sounds a bit 'restless'. Watch


the balance in *ff* + *fff*. The band has a

big sound but keep it compact. Good luck

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Signature



Date

13-03-16

# First Section

The Forum, Sunday 13th March

Adjudicators: Jappie Dijkstra & Alan Fernie

Draw: 13.00pm

Play commences (not before): 14.30pm

Controller: Trevor Bedding

There will be a comfort break if required after band drawn number 8 has played.

Red No.	Band	Conductor	Order of Play	Result
1	A W Parker (Drybrook)	Josh Ruck	9	11
2	Brunel Brass	John Winterflood	7	2
3	Chalford	Steve Tubb	13	3
4	Forest of Dean Brass	<del>Gareth Ritter</del> Roger Phelps	14	9
5	Helston Town	David Johnson	2	15
6	Hyde	Jonathan Lush-Camps	10	5
7	Michelmersh Silver	Major David Barringer	12	8
8	Otterbourne Brass	Melvin White	5	10
9	Pendennis Brass Falmouth	John Woodrow	6	13
10	Roche Brass	Garry Cutt	3	4
11	Sherborne Town	Steve Rogers	8	7
12	St Dennis	Darren Hawken	1	1
13	St Keverne	Gareth Churcher	11	6
14	St Pinnock	Jane Whitehead	15	14
15	Wotton-Under-Edge & District	Ian Dickinson	4	12

## Test Piece:

## Essay for Brass Band

Edward Gregson

'Essay' was composed by Edward Gregson for the 1971 W.D & H.O. Wills Championship Finals held in Leicester. The composer regards this work as his first major work for brass band and, as we now know, there were many works of substance to follow from his pen - *The Plantagenets*, *Connotations*, his 'middle period' works, including *Dances and Arias*, *Of Men and Mountains* and *The Trumpets of the Angels* (2000) - to his more recent *Rococo Variations 2008*, *Symphony in Two Movements* (2012) and the amazing 'Of Distant Memories' (2013).

'Essay' is in three movements, the title of each having literary connotations: Dialogue, Soliloquy and Oligram.

In the first movement, Dialogue takes the form of 'conversations' between the instruments, based on the opening melody announced in unison on cornets and euphoniums. A second theme is introduced on the tuba horn and developed alongside this, creating a sonata form shell.