1 Waltzing Matilda   3'06"

Quintet No. 3   (12'53")
(David Stanhope)
2 Song without words 1   3'57"
3 Song without words 2   5'50"
4 Palindrome   2'58"

5 Maranoa Songs
(Paul Sarcich)   8'53"

6 Fanfare   *(Robert Sims)*   1'06"

Tone-stuffs for Brass Fivesome   (9'18")
(Percy Grainger)
7 Arrival platform humlet   2'35"
8 There was a pig went out to dig   1'46"
9 Peace   2'53"
10 Shepherd's hey   1'49"

Quintet for brass   (15'23")
(Barry McKimm)
11 first movement   6'57"
12 second movement   4'13"
13 third movement   4'10"

14 Five dances from the Danserye
(Tylman Susato)   7'55"

15 Three Renaissance Madrigals
(arr. I Rosenthal)   7'11"

16 Musicke for His Majesty's Sagbutts and Cornetts
(Mathew Locke)   6'17"

17 Golyardes Grounde
(Malcolm Forsythe)   3'07"

Waltzing Matilda
Arranged for Melbourne Brass Ensemble by Melbourne trombonist Peter de Visser

Quintet No. 3
David Stanhope (b. 1951)

This was commissioned by the Melbourne Brass Ensemble in 1983 through a grant by the Music Board of the Australia Council. There are three contrasting movements: 'Song without words 1' exploits the lyrical qualities of the instruments. There are five verses with a passionate climax in the fourth. 'Song without words 2' is deliberately reminiscent of renaissance brass writing. Each verse consists of a solo chant followed by a chorus. The final movement is a virtuosic showpiece on the form of a palindrome. David Stanhope is a Sydney musician. His horn octet has been published by the International Horn Society. His music has been performed and recorded by every ABC symphony orchestra as well as the Australian Chamber Orchestra.

Maranoa songs
setting by Paul Sarcich (b. 1951)

This is a set of aboriginal songs collected from the Maranoa district of Queensland by Dr HO Lethbridge and Mrs FJ Murphy, and published in 1937 as piano arrangements by AS Loam. This setting, by Paul Sarcich for brass quintet involves a complete re-working of the original songs.

Jabin jabin
A soft, melancholy song sung around the campfire, although it is in fact a call to wake up. It was usually sung with a simple beating accompaniment.

Warrego lament
Introduced by the Warrego tribe, it is the impassioned cry of a doomed race stricken by disease brought in by the white man.

Bingo bingo
This tune was used for a series of songs written by Boss Davey of the Maranoa district around 1900. Bingo bingo itself is a warning to a youth about bathing in a waterhole inhabited by a bunyip.

Maranoa lullaby
A cradle song sung to a baby by its mother.

Bangee rang an-an-ah. This is a vigorous hunting song. At the end, the three lower instruments play chords by singing and playing at the same time while playing a repetitive rhythm designed to simulate the sound of a didjeridu, and the two trumpets have to play their melody out of tune over the accompaniment. The collection of songs ends with an echo of the opening theme. Paul Sarcich is a freelance percussionist and he is gaining wide recognition as a composer.

Fanfare
Robert Sims (b. 1954)

This was written for a group of Sims' students in 1979, with each part having an important melodic line. Robert Sims is a trumpet player with the Melbourne Symphony Orchestra.

Tone-stuffs for brass five-some
Percy Aldridge Grainger (1882-1961)
Arr. David Stanhope for the Melbourne Brass Ensemble

Arrival platform humlet comes from the orchestral suite 'In a Nutshell'. Nearly all of this movement consists of a single unaccompanied line "the sort of thing one hums to oneself as one happily, excitedly, paces up and down the arrival platform" as Grainger described it.

There was a pig went out to dig is a folk setting of an English playing song, originally set for four-part women's chorus.

Peace was originally written for piano when the composer was just 16 years old. Its haunting harmonies (pianissimo throughout) make it significant amongst Grainger's earliest works.

Shepherd's hey. This is a folk setting of an English Morris dance tune, originally set for various different instrumental groups.

Grainger was an Australian-born composer and pianist who lived in London between 1900 and 1915 and thereafter in the USA. He was a pupil of Busoni and a friend of Grieg. He collected and edited English folk music and based some compositions on it. He has also written choral works and many short orchestral pieces e.g. 'Country Gardens' and 'Handel in the Strand'. Grainger was known to publish his work in several different (and often unconventional) instrumental versions.

Quintet for brass
Barry McKimm (b. 1941)

Written in 1974, this three movement work written in concerto form demands technical and musical virtuosity from each player. The first movement begins with a spacious chorale which leads into a brilliant scherzo section climaxing with a cadenza for the ensemble. Next comes a melody, first played by the second trumpet, which is then taken up and developed. The movement ends with a restatement of the scherzo section.

The second movement begins with a soft modal theme, played by each trumpet in turn, accompanied by the three lower instruments. A brief but intense chorale section then leads back into the opening melody, this scored for horn solo with a chordal accompaniment. After the music climaxes, the movement ends softly.

The third movement is a type of rondo, each instrument having its own theme in its own key. All of these themes combine in a exciting polyphonic buildup towards the end. The first part is scored for E flat, trumpet which gives the movement a most brilliant sound.

Barry McKimm is an Australian composer whose works have been performed by the Melbourne Symphony Orchestra, the Melbourne Philharmonic Orchestra and the Melbourne Brass Ensemble.

Five dances from the Danserye
Tylman Susato

La mourisque,
Bransle quatre bransle,
Ronde,
Ronde mon amy,
Basse danse bergeret

Susato died in Antwerp, and it is as a publisher that he is most well known. The many volumes of music he printed often included his own compositions as well as those of the masters Lassus and Willaert. Between 1529 and approximately 1549, Susato was also employed as a trumpeter by the city of Antwerp.

Three Renaissance Madrigals
arr. I. Rosenthal

Jubilate Deo
Gregor Aichinger (1564-1628)

Aichinger was a German organist and composer who took holy orders in 1584. His music betrays the influence of the Venetian school.

Dolorosi Martin, Fieritormenti
Luzzasco Luzzaghi (?-1607)

Luzzaghi was an Italian organist and composer whose compositions consist of seven books of 'madrigals a 5' published from 1575-1604. His most famous pupil was Frescobaldi.

Revery Venir du Pritans
Claude le Juene (1528-1600)

Juene was a French composer whose active life was spent mostly in Paris, but in unknown circumstances. He was very widely published during his life.

Musicke for His Majesty's Sagbutts and Cornetts
Matthew Locke (1630-1677)

Air
Courante
Allemande
Allemande
Sarabande

This ceremonial music 'for ye King's sagbutts and cornetts' was first performed during the progress of Charles II from the Tower of London through the city to Whitehall on 22 April 1666, the day before his coronation. In recognition of this, Locke received the appointment of Composer-in-Ordinary to the King.

Golyardes Grounde
Malcolm Forsythe

Composed in 1972, this piece is written over a two-bar repeating bass line, or *ground*. It is highly rhythmical and melodic, with a central development section, followed by a lyrical coda.

Formed In 1979, the Melbourne Brass Ensemble has established itself as one of Australia's leading chamber music exponents, regularly performing for such organisations as the Australian Broadcasting Corporation, Musica Viva, and Music in the Round. The Ensemble has made it a policy to commission Australian compositions to add new dimension to its repertoire.

Geoffrey Payne (trumpet) joined the Sydney Orchestra in 1976 and was appointed Associate Principal Trumpet of the Melbourne Symphony Orchestra in 1979. He was the winner of the ABC Instrumental and Vocal Competition in 1982, and in 1984 first prizewinner in the International Music Competition held in Budapest.

David Farrands (trumpet) holds a Diploma of Music from the Victorian College of the Arts and is much sought as a freelance musician, with such orchestras as the Melbourne Chamber Orchestra, Victoria State Opera Orchestra, Australian Pops Orchestra and Melbourne Symphony Orchestra.

Graeme Dennlss (horn) holds a B.A. (Music) and Graduate Diploma from the Queensland Conservatorium. After three years with the Queensland Symphony Orchestra he was appointed Principal

Third Horn In the Melbourne Symphony Orchestra in 1981. He has also achieved success as a composer with recent. performances of his works by the Philharmonia of Melbourne and the Solitaire Tuba-Euphonium Ensemble.

Kenneth McClimont (tenor trombone) holds a Bachelor of Commerce degree from the University of Melbourne. After teaching for the Education Department, he joined the Melbourne Symphony Orchestra in 1973, where he is now Associate Principal Trombone. He is on the staff of the Victorian College of the Arts.

Eric Klay (bass trombone) has a Bachelor of Music Education degree from the University of Melbourne. After performing with the Elizabethan Trust Melbourne Orchestra as Principal Bass Trombonist, he was appointed to that position in the Melbourne Symphony Orchestra in 1977. He is on the staff of the Victorian College of the Arts and the University of Melbourne's Faculty of Music.

The Melbourne Brass Ensemble plays Bach instruments, distributed by Boosey & Hawkes (Australia) Pty. Ltd.