

Dr. Matthew van Emmerik
Principal Conductor



GUEST SOLOISTS:

David Elton
Trumpet

Calvin Bowman
Organ

Matthew Little
Vocals and Narration

move

Victoria Brass
LIVE

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1. **Toccata Finale from Organ Symphony No. 5** – Charles-Marie Widor (4:38)
(Recorded at St Andrew's Church, Brighton, Melbourne – 28 November 2021)
2. **Trumpet Concerto*** – Andrew Batterham
(Recorded at Box Hill Salvation Army Hall, 14 May and Ian Roach Hall, Scotch College – 21 May 2022)
3. Movement 1 (7:32)
4. Movement 2 (5:29)
5. **Third Mode Melody** – Thomas Tallis arr. Ken Smith (4:46)
(Recorded Ian Roach Hall, Scotch College – 21 May 2022)
6. **Finale from Checkmate Ballet Suite** – Sir Arthur Bliss arr. Eric Ball (3:56)
(Recorded Ian Roach Hall, Scotch College – 21 May 2022)
7. **Benedictus, from The Armed Man** – Karl Jenkins arr. Tony Small (4:43)
(Recorded at St Andrew's Church, Brighton, Melbourne – 28 November 2021)
8. **Symphony No. 3 "Organ" Finale** – Camille Saint-Saëns arr. Philip Wilby (5:32)
(Recorded at St Andrew's Church, Brighton, Melbourne – 28 November 2021)
9. **Only In Sleep**** – Eriks Ešenvalds arr. Phillip Littlemore (5:52)
(Recorded Ian Roach Hall, Scotch College – 21 May 2022)
10. **The Pilgrim's Progress (Story of John Bunyan)**** – Dr. Philip Wilby (15:49)
(Recorded at St Andrew's Church, Brighton, Melbourne – 28 November 2021)
11. **Elegy*** – Jared McCunnie (4:10)
(Recorded at Box Hill Salvation Army Hall, 14 May and Ian Roach Hall, Scotch College 21 May 2022)
12. **The Lost Chord** – Arthur Sullivan arr. Gordon Langford (3:43)
(Recorded at The Sacred Heart Cathedral, Bendigo – 27 November 2021)
13. **Boris Godunov, Coronation Scene**** – Modest Mussorgsky arr. Phillip Littlemore (5:54)
(Recorded Ian Roach Hall, Scotch College – 21 May 2022)
14. **Deep Harmony** – Handel Parker arr. Lee Harrelson (2:06)
(Recorded at St Andrew's Church, Brighton, Melbourne – 28 November 2021)

* World Premiere

** Australasian Premiere

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*Leading brass and percussion musicians with
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collegiality, and performance.*





Dr. Matthew van Emmerik

Principal Conductor, Victoria Brass

Born in Bendigo, Victoria, Australia in 1978, Matthew started playing at age 7. He is the former principal euphonium player with the Central Band of the Royal Air Force based in London, United Kingdom and all Royal Australian Navy Bands.

He has held high profile recording and principal/section positions on euphonium, tuba and bass trumpet with the world's leading bands and orchestras including: Black Dyke, Fodens, Leyland, Desford Colliery, Brighthouse and Rastrick, Cory, Dalewool (NZ), Woolston (NZ), Victoria Brass, National Band of Australia and the Fountain City Band (USA), Australian Pops Orchestra, Melbourne Opera, Tasmanian Symphony Orchestra, Auckland Philharmonia, Melbourne Symphony, Sydney Symphony, Opera Australia Orchestra, West Australian Symphony Orchestra, the Malaysian Philharmonic, the Oporto National Orchestra (Portugal), the Iceland Symphony Orchestra, the Singapore Symphony and the Louisville Orchestra (USA).

Matthew has adjudicated contests and festivals across Australia, New Zealand, the U.S.A and Europe. He has conducted many high-level wind and brass bands in Australia and overseas including steering the Melbourne-based Box Hill City Band's resurgence back to the A Grade (Championship Section) status, including recording a highly successful CD release with them titled *125 Years* on the Potenza Music label (USA).

Matthew completed his PhD studies and graduated as a Doctor of Music from the Sydney Conservatorium of Music and University of Sydney in 2011. He has recorded four commercially available CDs: *'Neath Austral Skies*, *Utaki – The Sacred Grove*, *Homeland* - Featuring repertoire commissioned and composed specifically for him. *Preserving Code*, included recording and compiling all 11 solos by famed Australian composer, conductor and instrumentalist Percy Code for the first time in history, and was released on the Potenza Music label (USA). *Utaki* and *Preserving Code* received the coveted CD of the Month Award in the *Brass Band World Magazine* (UK) and was also a finalist for the Solo CD of the Year Award in the same Magazine. He is the most recorded euphonium soloist in Australasia.

Matthew has held full-time positions as Director of Bands, Director of Music and Head of Music both in the USA and Australia. In December 2016 Matthew performed as part of the brass section of the world-renowned Chicago Symphony Orchestra at the opening concert of the Midwest Conference at Symphony Center, Chicago.

Matthew is married to his beautiful wife Monique, and they have two sons William 10 and Patrick 7.



David Elton

Trumpet

Currently Principal Trumpet of the Sydney Symphony Orchestra, David Elton's performance career has seen him hold positions with many of Australia's and the world's leading orchestras, most recently as Principal Trumpet with the London Symphony Orchestra. He has also performed as

guest Principal Trumpet with orchestras including the New York Philharmonic, Chamber Orchestra of Europe, Mahler Chamber Orchestra, the Australian World Orchestra, Malmö Symphony Orchestra, and the Hong Kong Philharmonic.

As an educator, David has served on the faculties of many of Australia's tertiary institutions and the Royal College of Music in London. He is currently on the faculties of both the Australian National Academy of Music in Melbourne, and the Sydney Conservatorium of Music.

An enthusiastic mentor of young musicians, David regularly appears as a guest at workshops for community groups and youth orchestras. As an active soloist, David is in demand having performed concerti with a variety of ensembles including the London Symphony Orchestra, the Australian Chamber Orchestra, the West Australian Symphony Orchestra and Canberra Symphony Orchestra. Active as a chamber musician, he has joined other musicians performing at festivals including the Bendigo Chamber Music Festival and the Australian Festival of Chamber Music in Townsville.

David Elton appears courtesy of Yamaha Music Australia.



Dr. Calvin Bowman

Organ

Calvin Bowman was born in 1972. He is a graduate of the University of Melbourne and was the first Australian to graduate as a Doctor of Musical Arts from Yale University, with the assistance of a Fulbright scholarship. He is a former Senior Lecturer in Composition

and University Organist at The Australian National University.

Dr. Bowman is much in demand as a soloist, accompanist and chamber musician. A special love of the music of J.S. Bach led to his performances of the complete Bach organ works twice in public, once in 1995 and then again in 2009 for the Melbourne International Festival where he performed them in a single seventeen-hour sitting. For the latter feat he was nominated for a Helpmann Award.

In 2001, he was granted the privilege of re-opening the Melbourne Town Hall organ, following its multi-million-dollar restoration, by presenting the world première performance of *Voices* by Philip Glass in the composer's presence.

As keyboardist he has also premiered works by Peter Sculthorpe, Ross Edwards, Richard Mills, Graeme Koehne, Andrew Schultz and others, and appeared as soloist with many of the major Australian orchestras, including regular appearances with the Melbourne Symphony Orchestra on the Melbourne Town Hall organ as part of their Melbourne Town Hall series.

Dr. Bowman is also a prolific composer who specialises in artsong. To date he has written nearly a hundred songs with more constantly on the way. He is a laureate of the Ned Rorem Award for Song Composition, the Diana Barnhart American Song Competition, and the English Poetry

and Song Society Artsong Award. His song *Now Touch the Air Softly*, recorded by Emma Matthews with the Monte Carlo Philharmonic Orchestra for Deutsche Grammophon/ABC Classics, has become one of the most popular Australian artsongs. The author of the text, William Jay Smith, described the setting as “magnificent and flawless”.

Dr. Bowman’s interest in vocal music naturally led to the composition of two operas; *Lost to the Music*, to a libretto by John Marsden, written for the National Boys’ Choir, and *The Magic Pudding – The Opera* was commissioned and premièred by Victorian Opera in 2013. It had a return season with the same company in 2018.

Dr. Bowman’s major awards include an Australia Council Fellowship, and he has also been commissioned by organisations such as Ars Musica Australis and Symphony Australia, as well as by many individuals and ensembles. Commissions for 2017–18 included works for the Flinders Quartet, Tinalley String Quartet, Greta Bradman, Steve Davislim, Stefanie Farrands, and a major song cycle for the 2017 Adelaide Festival. Recent performances of his songs have taken place at the Musikverein and the Elbphilharmonie.

Dr. Bowman is an exclusive Decca/UMA artist. His début discs of artsong entitled *Real and Right and True* were released in 2018.



Matthew Little

Vocals and Narration

Matthew Little began his musical career as a boy chorister and bass trombonist. Studying at Trinity College of Music London, he graduated with an Honours Degree in Music, before joining Royal Air Force Music Services in 1992, retiring

as a Director of Music in 2019. He was awarded two Commendations in the Queen’s Birthday Honours List for the Anthem in the Park events,

performing with Hayley Westenra, Brian May and Kerry Ellis.

Matthew has appeared as a soloist at many high-profile public, international and ceremonial events, including the Festival of Remembrance, Royal Edinburgh Military Tattoo, Basel Military Tattoo, Basel Christmas Festival, Songs of Praise and Royal Military Tattoo. In 2015, he performed for the third time at West End Heroes (Dominion Theatre) and in 2016; he was the vocal soloist for the Royal Edinburgh Military Tattoo on tour in Australia and New Zealand – performing at the Marvel and Westpac stadiums respectively.

More recently, Matthew provided backing vocals for Dame Shirley Bassey, Andrea Bocelli, Katherine Jenkins and Kylie Minogue at the BAFTA award winning Queen’s 90th Birthday Celebrations. In 2017, he was the Director of Music for the Dame Vera Lynn 100th Birthday Celebration Concert (London Palladium) in the presence of Her Majesty the Queen.

Matthew has performed as a session singer for over 20 years with Capital Voices and the Maida Vale Singers, appearing on the *Royal Variety Performance*, *X Factor*, *Graham Norton Show*, *Britain’s Got Talent* and the *National Lottery*. In the West End he has provided vocals for *Cats*, *Saturday Night Fever*, *Grease* and *Starlight Express*. He has provided vocals for film and television including *Cats*, *Phantom of the Opera*, *Around the World in 80 Days* and *Galavant*. He has performed at the BBC Proms (Royal Albert Hall) with the John Wilson Orchestra, Music from Danny Elfman UK tour with the BBC Concert Orchestra, Symphonic Queen/Symphonic Rock/Symphonic Pop (Birmingham Concert Hall and Royal Albert Hall), as a soloist with the John Wilson Orchestra on UK tour, Independence Day (Royal Albert Hall), 30th Anniversary of Distant Worlds (Royal Albert Hall) and Game of Thrones in Concert (Wembley Arena).

As part of Raymond Gubbay productions, Matthew has appeared as the vocal soloist on tours of *We’ll Meet Again*, *White Christmas*, the *BT Christmas Concert* (Royal Albert Hall), and *Bond and Beyond*. He is also the featured soloist for *Jingle Bell Favourites* (Dubai Opera House) appearing in 2016, 2017, 2018, and 2019.

Relocating to Melbourne, Australia in 2019, Matthew is now Director of Performing Arts Events and Ensembles at Salesian College, Chadstone.

LIVE RECORDING DATES AND LOCATIONS:

Saturday 27th November 2021 at Sacred Heart Cathedral, Bendigo

Sunday 28th November 2021 at St Andrew's Church, Brighton

Sunday 14th May 2022 at Box Hill Salvation Army Hall, Box Hill

Saturday 21st May 2022 at Ian Roach Hall, Scotch College

Toccat: Finale from *Organ Symphony No. 5* – Charles-Marie Widor arr. Philip Sparke

Band and Organ; Studio Music

Charles-Marie Widor wrote music for a wide variety of instruments and ensembles including four operas and a ballet, but only his works for organ are played with any regularity today. These include ten organ symphonies, three symphonies for orchestra with organ, Suite Latine, Trois Nouvelles Pièces, and six arrangements of works by Bach under the title Bach's Memento (1925). The organ symphonies are his most significant contribution to the organ repertoire. Widor's Toccata from the *Organ Symphony No.5*, Op.42 No.1, is his most popular work to this day, often played and performed on its own separate to the complete Symphony.

Widor is considered one of the greatest organists of his time, a prolific composer in nearly every genre, professor of organ and composition at the Paris Conservatory, academician and administrator at the Institute of France, journalist, conductor, music editor, scholar, correspondent, inspired visionary, and man of deep culture.

This version of the Toccata for brass band and organ is arranged by prolific British born composer and arranger Phillip Sparke, and incorporates a special organ part penned by Dr. Philip Wilby. This was originally arranged for the world-famous Black Dyke Mills Band conducted at that time by James Watson.

***Trumpet Concerto* – Andrew Batterham (World Premiere)**

Band and Trumpet Soloist; Andrew Batterham Music

Trumpet Concerto showcases the incredible spectrum of emotions the trumpet can convey, in the hands of a dedicated performer. The music ranges from Classical to minimalism, from ballads to fanfares, culminating in a wild dance full of stamina and energy. This piece was written for Australian trumpeter David Elton, Principal Trumpet with the Sydney Symphony Orchestra, and previously with the London Symphony Orchestra. It was commissioned by ABC Classic through the ABC Fresh Start Fund. Classically trained but experienced in the commercial and contemporary music industries, Andrew's original music is an exciting blend of all of these. He has composed and arranged music for film, TV, radio, community groups, the

corporate world, Latin and big bands, the education community, and the concert hall. His music has been performed by many of Australia's leading performers, from jazz legend James Morrison to the Melbourne Symphony Orchestra. Victoria Brass are proud to be presenting the World Premiere recording of this new Australian Trumpet Concerto.

Third Mode Melody – Thomas Tallis arr. Ken Smith

Band; M/S

Thomas Tallis was born in England, c. 1505 and died in 1585. He was one of the few Tudor musicians who served during the reigns of Henry VIII, Edward VI, Mary, and Elizabeth I and managed to remain in the good favor of both Catholic and Protestant monarchs. He was court organist and composer from 1543 until his death, composing music for Roman Catholic masses and Anglican liturgies (depending on the monarch). With William Byrd, Tallis also enjoyed a long-term monopoly on music printing. Prior to his court connections Tallis had served at Waltham Abbey and Canterbury Cathedral. He composed mostly church music, including Latin motets, English anthems, settings of the liturgy, Magnificats, and two sets of lamentations. His most extensive contrapuntal work was the choral composition, "Spem in alium," a work in forty parts for eight five-voice choirs. He also provided nine modal psalm tunes for Matthew Parker's Psalter (c. 1561).

This arrangement, the second version by the late Ken Smith, is developed from his original 4-part harmony version which has been performed by many bands in the Southern Hemisphere. This second iteration develops a tapestry of interweaving sectional and developmental tones which build to an extended Amen. The tonal and harmonic balances throughout the hymn are a testament to the ever-present musical skills of Ken Smith.

Finale from Checkmate Ballet Suite – Sir Arthur Bliss arr. Eric Ball

Band; Novello

Checkmate was written at the request of the Sadler's Wells Ballet for their visit to Paris in 1937. Bliss chose the game of chess as the subject for his ballet and wrote his own scenario. It was choreographed by Dame Ninette de Valois who knew nothing about chess, so Bliss had to explain the rules and show the characteristic moves of the pieces. The premise of the ballet is that the chess pieces become animated and act out human emotions. The main conflict of the story concerns the Red Knight's love for the Black Queen. In the Prologue, two chess players are shown, ready to do battle. The player in gold represents Love and chooses the red side. The player in black represents Death and takes the black side. The Black Queen then turns on the Red King, and the Black forces surround him. The Red King has one last moment of recalling his youth before the Black Queen stabs him in the back with a spear, in the final "*Checkmate*."

The arrangement by Eric Ball for Brass Band was undertaken for the National Brass Championships of Great Britain, which was held at the Royal Albert Hall on Saturday 7th October 1978.

Benedictus, from *The Armed Man* – Karl Jenkins

Euphonium Solo, Band, Organ; Studio Music

The Armed Man is a Mass by Welsh composer Karl Jenkins, subtitled 'A Mass for Peace'. The work was commissioned by the Royal Armouries Museum for the Millennium celebrations to honour all those who gave their lives in wars, and to commemorate the end of one millennium and the beginning of another. "In music & words of great power this takes us back over the wars of the past and ends our journey with a vibrant call to a more peaceful future." (Karl Jenkins)

The work also marked the museum's move from London to Leeds and was dedicated to victims of the Kosovo crisis. Like Benjamin Britten's War Requiem before it, it is essentially based on the Catholic Mass, which Jenkins combines with other sources, principally the 15th-century folk song "L'homme armé" in the first and last movements. It was written for SATB chorus with soloists (soprano and muezzin) and a symphonic orchestra. Guy Wilson, then master of the museum, selected the texts for the mass.

This arrangement for euphonium solo, brass band and organ is by Tony Small and David Robinson. It features the Victoria Brass solo euphonium player, Michael Wells.

Symphony No. 3 "Organ" Finale – Camille Saint-Saëns arr. Philip Wilby

Band and Organ; Kirklees Music

The Symphony No. 3 in C minor, Op. 78, was completed by Camille Saint-Saëns in 1886 at what was probably the artistic peak of his career. It is also popularly known as the Organ Symphony, even though it is not a true symphony for organ, but simply an orchestral symphony where two sections out of four use the pipe organ. The composer inscribed it as *Symphonie No. 3 "avec orgue"* (with organ). The symphony was commissioned by the Royal Philharmonic Society in England, and the first performance was given in London on 19 May 1886, at St James' Hall, conducted by the composer. After the death of his friend Franz Liszt on 31 July 1886, Saint-Saëns dedicated the work to Liszt's memory. The composer also conducted the symphony's French premiere in January 1887.

Saint-Saëns said of his work "I gave everything to it I was able to give. What I have here accomplished, I will never achieve again." The composer seemed to know it would be his last attempt at the symphonic form, and he wrote the work almost as

a type of 'history' of his own career which included virtuoso piano passages, brilliant orchestral writing characteristic of the Romantic period, and the sound of a pipe organ suitable for a cathedral or the largest of concert halls. More than a century later, the main theme of the last movement was recast as a lullaby for an ailing pig—the protagonist of the 1995 film *Babe*. Dr. Philip Wilby has arranged this version for band and organ, which also includes antiphonal fanfares throughout.

***Only In Sleep* – Eriks Ešenvalds arr. Phillip Littlemore (Australasian Premiere)**

Band; Editions Peters

Only in Sleep is a nostalgic vision of childhood re-experienced through dreams. Eriks Ešenvalds has created a work of subtlety, yet powerful and expressive. The music has an incandescent freshness and the flugel horn soloist heard at the opening returns at the close, lost in reverie, whilst florid arabesques float over one last pair of chordal oscillations, winding down to nothing. This brilliant arrangement for brass and brass band specialist Phillip Littlemore is a meditative and beautiful piece, highly attractive for audiences and has proven to be as popular as the original choral setting. This wonderful work helps bring contemporary choral repertoire by a leading international composer to the band world. This recorded version and arrangement features the stunning playing of Andrew McAdam on flugel horn.

***The Pilgrim's Progress (Story of John Bunyan)* – Philip Wilby (Australasian Premiere)**

Band, Vocals, Narration, Organ; Triumphonic Productions

The Pilgrim's Progress by Dr. Philip Wilby was originally composed and dedicated to The USA Western Territory Staff Band of The Salvation Army and their conductor, Neil Smith. This work for Narrator, Brass and Percussion and Organ is an Australasian Premiere which depicts the life and times of John Bunyan. Bunyan's protagonist seeks redemption – His Christian resolve tested by sinful burdens. Wilby's descriptive writing sets the tone of each challenge; from first steps along the hymnal 'Monk's Gate' path to the Celestial City and deliverance via detours that wrack both body and soul.

If Philip Wilby is ever persuaded to write his autobiography, perhaps he will gain inspiration from John Bunyan: Many of his compositions have also plotted an allegorical journey from this world to that which is to come, underpinned along their way by a deep, personal sense of faith. This composition reveals the ingrained creativity behind works which are recorded and coincided to celebrate the composer's 70th birthday in 2019. Wilby is also a pilgrim of remarkable generosity of spirit - one fully appreciated by other composers, musicians and bands across the world.

Elegy – Jared McCunnie (World Premiere)

Band; Jared McCunnie Music

Elegy is a movement taken from the larger work titled 'SIEGE' by Melbourne composer Jared McCunnie and was written in response to the Sydney Siege events of 15th and 16th December 2014. A sole perpetrator held 18 victims hostage in the Lindt Chocolate Cafe in Martin Place as part of a 16-hour siege. Jared McCunnie's 'SIEGE' is an emotional response to the tension, unease and hurt caused by the event.

The opening section 'Day' captures the abrupt imposition of the sinister siege event upon an otherwise festive Sydney city morning. The response is chaotic and concerned, as Australia tries to interpret the situation unfolding within the building. The siege is seemingly unyielding, with even the frenzied escape of five hostages not easing the tension. A crescendo of movement pushes the work into the haunting 'Night' section. The eerie quiet, coupled with the shimmering of Sydney's city lights only heightens the unease both within and beyond the cafe's walls. After more hostages escape, an alarming sense of foreboding surges over Martin Place. Two shotgun blasts from within the building instigates an armed police raid of the cafe. An explosion of 22 shots are fired, and the siege comes to an end. Four people are injured and three (including the perpetrator) are dead.

The final section *Elegy* is dedicated to the lives of hostages Tori Johnson and Katrina Dawson, who were tragically killed during the siege. Solemn and reflective, *Elegy* hopes to capture Australia's heartfelt response to the victims of the attack.

The Lost Chord – Sir Arthur Sullivan arr. Gordon Langford

Band and Organ; Chandos Music Limited

The Lost Chord is a song composed by Arthur Sullivan in 1877 at the bedside of his brother Fred, during Fred's last illness. The manuscript is dated 13 January 1877, Fred Sullivan died five days later. The lyrics were written as a poem by Adelaide Anne Procter entitled *A Lost Chord*, published in 1858 in *The English Woman's Journal*.

The song was immediately successful and became particularly associated with American contralto Antoinette Sterling, with Sullivan's close friend, Fanny Ronald's, and with British contralto Clara Butt. Sullivan was proud of the song and later noted: 'I have composed much music since then, but have never written a second Lost Chord.'

Many singers have recorded the song, including Enrico Caruso, who sang it at the Metropolitan Opera House on 29 April 1912 at a benefit concert for families of victims of the Titanic disaster. The piece has endured as one of Sullivan's best-known songs, and the setting is still performed today by many varying ensembles and artists. Victoria Brass are performing the tradi-

tional version of this work for brass band and organ, arranged expertly by one of the brass band movements most endearing and well-known arrangers, Gordon Langford.

Boris Godunov - Coronation Scene – Modest Mussorgsky arr. Phillip Littlemore (Australasian Premiere)

Band; Faber Music

Set in the Square of the Moscow Kremlin, between the Cathedral of the Assumption and the Cathedral of Archangel Michael, *Boris Godunov*, having just been crowned Tsar, acknowledges the people's acclamations and the bells of the two cathedrals, as well as many churches within the vicinity, can be heard ringing out across St Petersburg. The Coronation Scene, composed of two episodes of an extrovert nature focusing on the people, and framing an individual's introvert monologue, sets up the basic conflicts on which rests the dramatic development of the entire opera: and the individual facing his own moral conscience. Boris' perspective shifts from that of the individual, embodied in his own terror-filled premonitions, to that of his subjects, the Russian people, to whom he expresses his hopes for a happier future. This version for brass band was penned by Philip Littlemore.

Deep Harmony – Handel Parker arr. Lee Harrelson

Band; Trad Handel Parker arr. Lee Harrelson

Composed in 1854 By Handel Parker, this beautiful tune has become a favourite within the Brass Band world. Many have said that no other ensemble can perform a hymn tune quite like a Brass Band. Now this favourite has been arranged by Lee Harrelson and has set this beautiful 4-part melody in a simple, yet effective arrangement which is approachable for any brass band. Victoria Brass use this hymn as a warmup before their rehearsals and closes its concerts with the same hymn.

Thank You – Many thanks go to the Victoria Brass Management Team (VBMT) - Band Manager: Brenton Burley, Administrative Team: Beau Webb, Llewellyn Morris and Monique van Emmerik. Without their continued dedication, support and expertise, Victoria Brass would not be possible!

Special thanks and continued admiration go to our Audio Engineer and Recording Master: Jarrad Gilson from Oaklands Productions - www.oaklandspro.com.au

Finally, to Jamin Smedes from Eastman Music Australia and S.E. Shires Musical Instruments for their continued support of Victoria Brass and Yamaha Music Australia for their continued support of David Elton.

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Victoria Brass 2021 Personnel

Soprano Cornet

Jared Moore

Principal Cornet

George Melitsis

Solo Cornets

Stuart McCorkelle
Andy McAdam
Ryan Koroknai
Maurice Reid

Repiano Cornet

Louisa Trewartha

2nd Cornets

David Robinson
Bethany
McAuliffe-D’Rosario
Brenton Burley

3rd Cornets

Mitchell Clack
Cameron Earl
Mark Ford

Flugel Horn

Andrew Power

Solo Horn

Llewellyn Morris

1st Horn

Matthew Dudfield

2nd Horns

Emily Zitkevicius
Ellen Macfarlane

Solo Euphonium

Michael Wells

2nd Euphonium

Geoff Coote

Solo Baritone

Jessica Crabbe

2nd Baritones

Kathryn Cooper
Will Leslie

Solo Trombone

Chris Lee

2nd Trombones

Stuart Brennan
Emily Furlong

Bass Trombone

Evan Schoo

E♭ Tubas

Matt Pankhurst
Max Castor
Clinton Fisk

B♭ Tubas

Adam Arnold
Joel Fanner
Rohan Iyer

Percussionists

Broden Ford
Adam Dickson
Moana Manu
Oscar Tudge
Steve Semmler-Farr

Victoria Brass 2022 Personnel

Soprano Cornet

Jared Moore

Principal Cornet

George Melitsis

Solo Cornets

John Collinson
Jeff Steele
Caitlin Taylor
Mitchell Clack

Repiano Cornet

Gemma Hale

2nd Cornets

David Robinson
Bethany
McAuliffe-D’Rosario
Brenton Burley

3rd Cornets

Lauren Innes
Steve Semmler-Farr
Mark Ford

Flugel Horn

Andy McAdam

Solo Horn

Llewellyn Morris

1st Horn

Matthew Dudfield

2nd Horns

Emily Zitkevicius
Ellen Macfarlane

Solo Euphonium

Michael Wells

2nd Euphoniums

Geoff Coote
Peter Murnane

Solo Baritone

Will Leslie

2nd Baritones

Kathryn Cooper
Beau Webb

Solo Trombone

Chris Lee

2nd Trombones

Richard Shirley
Emily Furlong

Bass Trombone

Andrew Short

E♭ Tubas

Matt Pankhurst
Max Castor
Clinton Fisk

B♭ Tubas

Tim Curnow
Adam Arnold
Joel Fanner
Rohan Iyer

Percussionists

Broden Ford
Moana Manu
Andrew Stokes

Victoria Brass

LIVE

