

The NAXOS logo is located in the top left corner. It consists of the word "NAXOS" in a white, serif font, centered within a blue square. Above the text are three stylized white columns, and below it are three stylized white arches, suggesting a classical architectural theme.

VIRTUOSO

**Music for Euphonium
and Brass Band**

David Childs, Euphonium

Black Dyke Band

Nicholas Childs



	Pablo de Sarasate (1844–1908)	
1	Zigeunerweisen, Op. 20 (1878, arr. 2017)	6:46
	Traditional, arr. Karl Jenkins (b. 1944)	
2	Danny Boy (arr. 2023)	4:06
	Gioachino Rossini (1792–1868)	
3	Il barbiere di Siviglia – Act I: Cavatina: Largo al factotum (1816, arr. 2023)	5:01
	Wolfgang Amadeus Mozart (1756–1791)	
4	Adagio in F major, K. 580a (1780s, arr. 1996)	4:50
5	Rondo alla turca (1781–83, arr. 1996)	1:59
	Evelyn Glennie (b. 1965)	
6	A Little Prayer (1978, arr. 1998)	3:14
	Jean-Baptiste Arban (1825–1889) [Niccolò Paganini (1782–1840)]	
7	Variations sur <i>Le Carnaval de Venise</i> (1861, arr. 1985)	5:04
	Tamezō Narita (1893–1945)	
8	Hamabe no Uta (‘Song of the Seashore’) (1916, arr. 1993)	3:43
	John Hartmann (1830–1897)	
9	Facilita (pub. 1932, arr. 2023)	6:59
	George Swift (1911–1985)	
10	Elfriede (1930?, arr. 1993)	3:21
	Simone Mantia (1873–1951)	
11	All those Endearing Young Charms (1908?, arr. 2009)	6:26
	Dermot MacMurrough (Harold R. White, 1872–1943)	
12	Macushla (c. 1910, arr. 2023)	2:58
	Erik Leidzén (1894–1962)	
13	Home on the Range (1960) (original tune by Daniel E. Kelley [1843–1905])	6:03
	Peter Graham (b. 1958)	
14	Brillante (Fantasy on <i>Rule, Britannia!</i>) (1987)	5:15
	Nikolay Andreyevich Rimsky-Korsakov (1844–1908)	
15	Tale of Tsar Saltan, Op. 57 – Flight of the Bumblebee (1901, arr. 2023)	1:12

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Arrangements for euphonium and brass band by Jonathan Bates (b. 1995) and David Childs (b. 1981) 1,
Karl Jenkins 2, David Childs 3 11 15, Philip Wilby (b. 1949) 4, Robert Childs (b. 1957) 5 6,
Alan Catherall (b. 1954) 7 8 10, Peter Graham 9, Dan Price (b. 1976) 12

Virtuoso

Music for Euphonium and Brass Band

Amateur brass playing emerged in the mid-19th century, with the euphonium as a key part of this movement. While the keyed serpent, ophicleide and piston-valved euphonium coexisted for a time, the euphonium ultimately prevailed in brass bands due to its playability, affordability and ease of mass production, gradually replacing its keyed predecessors by the late 1800s. By 1893, Britain boasted in the region of 40,000 brass bands and, while the euphonium thrived in this environment, it was also gaining ground in military bands across Europe and the United States. But what were all these euphonium players performing? With a shortage of original solo repertoire to call its own, the euphonium gravitated towards classical transcriptions, the air with variations and lyrical ballads – traditional genres that are still very much part of the instrument's identity.

Although the euphonium now features regularly in a classical setting, with a vast repertoire including concertos from some of the world's leading composers, *Virtuoso* sees the instrument reunite with the brass band, embracing its heritage to offer a blend of the traditional and the contemporary, as skilled composers and arrangers breathe fresh life into familiar works, allowing both soloist and band to express their artistry. It is more than just a showcase of virtuosity, however; it is a celebration of the euphonium's depth and versatility as a unique voice in both bold and tender moments alike.

Pablo de Sarasate: Ziguenerweisen

Also known as *Gypsy Airs*, this popular violin solo, composed in 1878, has been transcribed for euphonium by the soloist and scored for brass band by Jonathan Bates. Sarasate began studying the violin with his father, an artillery bandmaster, at the age of five. Following a stellar career, this work remains one of the virtuoso violinist's best-known works.

Traditional, arr. Karl Jenkins: Danny Boy

This much-loved traditional song has been recorded by many classical musicians, but this setting for euphonium and brass band by Sir Karl Jenkins, adapted from the composer's movie score, *River Queen*, and subsequent choral album, *This Land of Ours*, receives its premiere studio recording.

Gioachino Rossini: Largo al factotum

This famous Italian aria from Rossini's comedy opera, *Il barbiere di Siviglia*, has not only been immortalised by many of the world's great tenors, but it also featured on the soundtrack of numerous cartoons during the Golden Age of the 1930s and 40s.

Wolfgang Amadeus Mozart: Adagio in F major, K. 580a

Transcriptions of Mozart's music have been commonplace for euphonium players throughout history, however, this *Adagio* (K. 580a) is a little more unique in that it only existed as a fragment scored for solo clarinet and three bass horn, before it was completed by Philip Wilby. It is in sonata form, its main theme closely resembling Mozart's famous motet, *Ave verum corpus*.

Wolfgang Amadeus Mozart: Rondo alla Turca

One of Mozart's best-loved works is undoubtedly the lively *Rondo alla Turca* from his *Piano Sonata No. 11 in A major, K. 331*. Transcribed for euphonium and brass band by Robert Childs, this setting received its premiere at the Royal Albert Hall in 1996, performed by Robert Childs and Black Dyke Band under the baton of the late James Watson.

Dame Evelyn Glennie: A Little Prayer

Originally composed for solo marimba by iconic percussion soloist, Dame Evelyn Glennie, this arrangement for solo euphonium and brass band was made in 1998 following a collaboration between Glennie and Black Dyke Band. With the composer's blessing, Robert Childs, then principal euphonium with Black Dyke, arranged it for solo euphonium and brass band, gifting the score and parts to his son, David, as a birthday present in March 1998.

Jean-Baptiste Arban [Niccolò Paganini]: Carnival of Venice

Popularised by violinist and composer Niccolò Paganini, many arrangements of this famous theme and variations exist, including Jean-Baptiste Arban's iconic version for brass. Full of colour and invention, this realisation by Tutti Camerata, transcribed for euphonium and band by Alan Catherall, brings a new dimension to a popular classic.

Tamezō Narita: Song of the Seashore

This beautiful Japanese song, also known as *Hamabe no Uta*, is credited to Tamezō Narita. In this arrangement, inspired by a flute version by Sir James Galway and crafted for Robert Childs, Alan Catherall uses the simplistic cantabile melody to bring to the fore the unique singing qualities of the euphonium.

John Hartmann: Facilita

Cornetist and violinist John Hartmann composed several solos for himself, but *Facilita* is one of his most popular. It is the first solo David Childs played in concert with a brass band (EYMS City of Hull) during the mid 1990s, and Peter Graham created this new arrangement, complete with Jack Mackintosh-inspired cadenza and ornamentation, especially for the soloist.

George Swift: Elfriede

Cornetist George Swift was born in 1911 and at the age of ten played with the Boldon Colliery Band before joining the famous St Hilda's Colliery Band, where his great idol, cornet virtuoso Jack Mackintosh played. In 1961 Swift was featured in a Mantovani TV show playing *Elfriede*, the composition named after his German wife. This euphonium arrangement was made for Robert Childs by Alan Catherall.

Simone Mantia: All those Endearing Young Charms

Simone Mantia was born in Sicily in 1873 and immigrated to the United States at an early age. He played euphonium under John Philip Sousa for seven years, acquiring a reputation equal to that of Herbert L. Clarke and Arthur Pryor, and like his cornet and trombone counterparts, he composed his own solos, of which this is his most popular.

Dermot MacMurrough: Macushla

Drawing its title from the Irish phrase 'mo chuisle', meaning 'my pulse' or 'my heartbeat', a term of endearment often translated as 'my darling' or 'my beloved', Dan Price's new arrangement of *Macushla* blends traditional melody with modern harmonies and orchestration to evoke the warmth, beauty and intimacy of this beautiful Irish song.

Erik Leidzén: Home on the Range

Born in Sweden, Erik Leidzén moved to the United States in 1915, which may explain his use of an American melody, painting a nostalgic picture of the open plains, vast skies and serene beauty of frontier life. A popular solo with both Trevor Groom, who recorded it in 1979, and Robert Childs, who performed it on Grimethorpe Colliery Band's tour of Australia in 1981, this work is from the euphonium's vast Salvation Army repertoire.

Peter Graham: Brillante (Fantasy on Rule, Britannia!)

Composed as a duet for the Childs Brothers (Robert and Nicholas) to perform at the British Bandsman Centenary Concert in the Free Trade Hall Manchester on 5 September 1987, *Brillante* is presented here in its solo version. With a nod to the Welsh heritage of Robert and Nicholas Childs, the work also includes a brief minor setting of *Men of Harlech*.

Nikolay Andreyevich Rimsky-Korsakov: Flight of the Bumble Bee

Originally composed by Nikolay Rimsky-Korsakov as an interlude in his opera *The Tale of Tsar Saltan*, *Flight of the Bumblebee* is famous for its rapid, buzzing melody meant to capture the frantic flight of a bumblebee. In this arrangement, the euphonium takes centre stage, navigating the demanding chromatic runs and adapting its intricate passages with remarkable agility and flair.

David Childs



Photo: Julian Fulton

David Childs is regarded as one of the finest brass musicians of his generation. He has appeared as a soloist with the BBC, Manchester and RTÉ Concert Orchestras, BBC National Orchestra of Wales, BBC Philharmonic, Philharmonie Baden-Baden, Royal Liverpool Philharmonic, Royal Philharmonic Orchestra, Sinfonia Cymru, Welsh National Opera, Vancouver Symphony Orchestra and many of the finest brass bands and military bands throughout the world. He has made solo appearances at the Singapore International Festival, Harrogate International Festival, Cheltenham Festival, Melbourne International Festival, the BBC Proms and New York Festival, and given solo recitals at Wigmore Hall, Purcell Room and The Bridgewater Hall. He is a keen advocate of new music, and has premiered 16 concertos for euphonium including a Royal Albert Hall BBC Proms broadcast of Alun Hoddinott's *The Sunne Rising – The King Will Ride*, and the Carnegie Hall US premiere of Karl Jenkins' *Concerto for Euphonium and Orchestra*. David Childs is currently Distinguished Research Professor of Euphonium at the University of North Texas, and holds the positions of visiting professor at Tokyo's Senzoku Gakuen College of Music and international visiting tutor at the Royal Welsh College of Music & Drama, where he was made a fellow in 2024. David Childs is a Buffet Crampon Besson Artist. www.davechilds.com

Black Dyke Band



Black Dyke Band holds the highest rank in the worldwide brass band community. It has continued to win significant competitions under its music director, Nicholas Childs, and in 2015 the band became European Champion Band for the 13th time – in 2014 the band, for the 30th time, was declared British Open Champions. The band has also been National Champion of Great Britain on 24 occasions. In 2009, and again in 2011, 2012 and 2013, it became Champion Band at the English National Championships. Black Dyke Band is the most recorded band in the world, with over 370 recordings and the number growing every year. Under Nicholas Childs, it has received multiple CD of the Year awards in the brass press. The band has appeared in major concert halls around the world from New York to Tokyo and has appeared at the BBC Proms. Its performing and recording schedule can be considered among the busiest and most productive of any British brass band. The band logo of the stag's head and Latin quotation are taken from the armorial bearings granted in 1857 to John Foster, founder of the band. The quotation translates to 'Act Justly and Fear Nothing.'

www.blackdykeband.co.uk

Nicholas Childs



Nicholas Childs has achieved the highest international reputation as a performer, teacher, conductor, interpreter and advocate of new music, and producer of pace-setting recordings. His current tenure as principal conductor and music director of Black Dyke Band has been marked with continued contest success, including the British Open, and National and European Brass Band Championships. Further acclaim has come for his many innovative concerts and world premieres. His recordings with Black Dyke Band have been heralded as the very best in the brass band world, winning multiple CD of the Year awards. With his roots in the British brass band tradition, Nicholas Childs continues to give particular emphasis to the development of the brass band movement through his commitment to training outstanding young musicians. He is the artistic director and founder of the Yorkshire Youth Brass Band, and a former music director of the National Children's Brass Band of Great Britain. He also serves as professor of music at both the Royal Northern College of Music and Tokyo's Senzoku Gakuen College of Music in Japan.

The euphonium played a key part in the brass band movement of the mid-19th century due to its playability, affordability and ease of mass production. The historical lack of original compositions for euphonium was made up for with a wide variety of transcriptions. *Virtuoso* embraces this heritage in a celebration of the instrument's unique depth and versatility. The renowned virtuoso, David Childs, is united with the legendary Black Dyke Band in a collection of classical and contemporary repertoire that ranges from much-loved traditional songs to dazzling showpieces.

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***WORLD PREMIERE RECORDING OF ARRANGEMENT**

David Childs, Euphonium
Black Dyke Band • Nicholas Childs

A detailed track list and publishing details can be found inside the booklet
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