

Jean-Baptiste Singelée (1812 - 1875)

Premier Solo de Concert

Born in Brussels, Belgium, Singelée started his musical journey by taking lessons from his elder brother Charles. Subsequently, he would be admitted to the *Ecole Royale de Musique of Brussels* in 1828, where he became friends with Adolphe Sax, a name no stranger to saxophonists around the world. Nineteen years after the invention of the Euphonium in 1843, *Premier Solo de Concert* was written for a similar instrument – one described as a “new trombone with six independent valves” – and published by Sax himself. The work disappeared almost completely with the unnamed instrument and would only be discovered and recorded many years later by Flemish Euphonium soloist Glenn Van Looy, leading quickly to its adoption into the repertoire of the Euphonium. Singelée combined the traditionally three separate movements of a concerto into a single work, effectively showcasing both the lyrical and virtuosic characteristics of the instrument.

Tamezo Narita (1893 - 1945) Arr. Takashi Haga (b. 1989)

At the Shore "Hamabe No Uta"

There are many traditional Japanese children's songs that distinctly express the spirit of the good old days, perfectly describing my current feelings. *At the Shore* is one of those beautiful songs. The song depicts a nostalgic scene of strolling along the beach, each gentle wave arousing a distant memory as it laps on the shore. This arrangement uses a slower tempo than the original, which allows the melody to resemble the movement of calm waves and to present a narrative tone.

Ivor Bosanko

Glorious Liberation "Heart in Heart"

Bosanko is a prominent composer, conductor and pianist in the Salvation Army. *Heart in Heart* was written originally for Euphonium and Piano, where both instruments are of equal importance as stated by the composer. Following the traditional "Theme and Variations" style of music often played by Euphonists, the work is essentially four variations based on the hymn "I bring my heart to Jesus".

Gabriel Fauré (1845- 1924)

Après un rêve

Fauré's long life spanned across the Romantic and 20th Century periods in music. Widely regarded as one of the most advanced French composers of his generation, his style reflected the vast changes in musical language during his life. The song is written based on an anonymous Italian poem, translated to:

*In sleep made sweet by a vision of you
I dreamed of happiness, fervent illusion,
Your eyes were softer, your voice pure and ringing,
You shone like a sky that was lit by the dawn;
You called me and I departed the earth
To flee with you toward the light,
The heavens parted their clouds for us,
We glimpsed unknown splendours, celestial fires.
Alas, alas, sad awakening from dreams!
I summon you, O night, give me back your delusions;
Return, return in radiance,
Return, O mysterious night!*

describing the lingering feelings of a beautiful romantic dream that is ultimately replaced by the harsh reality of waking up.

Johann Nepomuk Hummel (1778 - 1837) Arr. Robert Childs (b.1957) and Philip Wilby (b.1949)

Fantasy

In the late eighteenth and early nineteenth centuries the *Fantasia* or *Pot-pourri* was a popular genre built on a selection of hit tunes of the day, otherwise known as medleys. Hummel wrote three such works, for guitar, cello, and viola; this arrangement is based on a shortened version of the work for viola and orchestra. The original, published as Hummel's *Opus 94*, dates from about 1820 and includes themes from Mozart's *Don Giovanni*, *The Marriage of Figaro*, *Die Entführung aus dem Serail*, and Rossini's *Tancredi*.

Jan Sandström (b.1954)

Sång Till Lotta

At the time when Sandström's *Motorbike Odyssey* began its global tour, a very close friend's daughter, Lotta, then a little girl, started to play the trombone. He told her that he would write a concerto for her too as he did for Christian Lindberg, when she was a little older – and if she then continued playing the instrument. Ultimately he did not compose a concerto, but instead this simple yet heartwarming tune to her birthday, for her to play and for her father to accompany. Lotta eventually did not continue playing trombone, but dedicated her life to other important matters, and is now working for the UN in the States and other countries.

Pablo Sarasate (1844 - 1908) Arr. Howard Snell (b.1936)

Zigeunerweisen

Sarasate was born in the small, northern Spanish city of *Pamplona*, famed for its running-of-the-bulls, featured in Ernest Hemingway's *The Sun Also Rises*. He was recognised as a prodigious talent and celebrated for his brilliant technique on the Violin, with many great pieces of the instrument's repertoire composed for him. He also wrote several showpieces for his own performances such as the *Carmen Fantasy* on Bizet's themes and this work, *Zigeunerweisen*, sometimes translated to *Gypsy Airs*. Back then, the German term *Zigeuner* or *Gypsy* was not considered a pejorative term for the stateless European Roma people than it is now. Successively emotional, even tearful, then wildly energetic and spirited, it is unsurprisingly widely adapted even for an instrument like the Euphonium.