



# STILL GLIDES THE STREAM

**Contemporary Works  
for Euphonium and Piano**

**David Childs, Euphonium  
Christopher Williams, Piano**

# STILL GLIDES THE STREAM

## Contemporary Works for Euphonium and Piano

- |           |   |              |
|-----------|---|--------------|
| <b>1</b>  | <b>Simon Parkin</b> (b. 1956)<br><b>Skunk</b> (2001, rev. 2004)   | <b>7:54</b>  |
| <b>2</b>  | <b>Ludovico Einaudi</b> (b. 1955)<br><b>Due Tramonti</b> (1999)   | <b>4:56</b>  |
|           | <b>Philip Wilby</b> (b. 1949)<br><b>Still Glides the Stream – Sonata for Euphonium and Piano</b> (2021) | <b>14:28</b> |
| <b>3</b>  | I. With Passionate Energy   | 5:46         |
| <b>4</b>  | II. Scherzo Brillante   | 1:24         |
| <b>5</b>  | III. Prelude, Disputation, and Cadenza  | 4:20         |
| <b>6</b>  | IV. Still Glides the Stream, and shall forever glide ...  | 2:58         |
| <b>7</b>  | <b>Cait Nishimura</b> (b. 1991)<br><b>Hiraeth</b> (2020)  | <b>7:06</b>  |
| <b>8</b>  | <b>Christopher Williams</b> (b. 1972)<br><b>Romp!</b> (2020)  | <b>4:14</b>  |
|           | <b>Rodney Newton</b> (b. 1945)<br><b>Sonatina for Euphonium and Piano</b> (2021)                        | <b>6:38</b>  |
| <b>9</b>  | I. Pavane: Moderato con moto  | 2:04         |
| <b>10</b> | II. Sarabande (In memoriam Morfydd Myfanwy Childs): Lento   | 3:04         |
| <b>11</b> | III. Gigue Irlandaise: Allegro spiritoso  | 1:30         |
| <b>12</b> | <b>Elena Roussanova</b> (b. 1974)<br><b>Song of the Sea</b> (2001, second edition 2012)                 | <b>2:47</b>  |
| <b>13</b> | <b>Anthony Ritchie</b> (b. 1960)<br><b>Triptych, Op. 162</b> (2012)                                     | <b>10:42</b> |
| <b>14</b> | <b>Errollyn Wallen</b> (b. 1958)<br><b>Peace on Earth</b> (2006)  | <b>3:47</b>  |

## Still Glides the Stream

### Contemporary music for Euphonium and Piano

The euphonium has long been admired for its vocal warmth, emotive quality and astonishing agility – qualities that have inspired composers to explore its full artistic potential. This album brings together a compelling collection of contemporary works for euphonium and piano, each offering a unique voice and perspective. From the jazz-infused energy of Simon Parkin's *Skunk* to the serene introspection of Errollyn Wallen's *Peace on Earth*, the recording celebrates a rich diversity of styles, cultures and compositional approaches.

Several pieces here represent first studio recordings, others are adapted with new sensitivity for the euphonium, and some are deeply personal commissions – together reflecting an ongoing commitment to expanding and redefining the euphonium repertoire. At its heart, this album is a celebration of life and nature, memory and imagination, and our enduring desire to give voice to emotion through music.

#### **Simon Parkin: Skunk**

British composer, pianist and arranger Simon Parkin is known for his genre-defying style, blending classical craft with jazz harmony and rhythmic invention. Having trained as a pianist at the Yehudi Menuhin School from the age of ten, he later taught improvisation and composition at both the Menuhin School and The Purcell School for Young Musicians. He is now Deputy Head of Academic Studies at the Royal Northern College of Music and is also arranger in residence for Manchester Camerata.

Composed in a jazz-rock idiom, *Skunk* bursts with personality, rhythm and playful dissonance. The piano part is performed on a 'prepared' instrument, in which objects – in this case, pieces of rubber – are inserted between the strings to modify the sound, adding a distinctive, percussive texture to the music's rhythmically complex landscape. Meanwhile, the euphonium writing is virtuosic and characterful, at times delving into microtonality using alternate fingerings. After the work returns to a version of its opening material, it ends abruptly with a series of *fortissimo* grunt-like sounds – Parkin's humorous nod to the skunk's signature snarl.

In its original form, *Skunk* was first performed by David Childs and Simon Parkin on 26 January 2001, at the RNCM Festival of Brass. Following subsequent revisions, David Childs and Harvey Davies gave the work's official premiere on 7 January 2004 at London's Purcell Room.

#### **Ludovico Einaudi: Due Tramonti**

One of the most recognised contemporary artists of our time, Ludovico Einaudi is an Italian pianist and composer known for his minimalist and emotive style. Born in Turin in 1955, he studied at the Milan Conservatory and began his career in classical composition before embracing a more contemporary, genre-blending approach. Einaudi's music, often featured in films and television, combines classical traditions with elements of pop, rock and world music, reaching broad international audiences.

Featured on Ludovico Einaudi's 1999 album *Eden Roc, Due Tramonti* (meaning 'Two Sunsets') was originally conceived for solo cello and piano, making it equally well-suited to the expressive range of the euphonium. The music was inspired by a story from Einaudi's father, who once witnessed two sunsets in a single evening while driving through the Italian hills. Exemplifying the composer's minimalist style, the work features a haunting melody, carried by the euphonium's warm, vocal tone, gently suspended over shifting, meditative harmonies.

The composition's simplicity and elegance have contributed to its widespread appeal, leading to its inclusion in several films – most notably *I'm Still Here* (2010), directed by Casey Affleck – further securing its place as one of the most cherished works in Einaudi's repertoire.

#### **Philip Wilby: Still Glides the Stream – Sonata for Euphonium and Piano**

Philip Wilby is a celebrated British composer, renowned for his contributions to brass band, choral and orchestral music. A former professor of composition at the University of Leeds, his works often reflect spiritual and philosophical themes. Since the 1990s, he has been a major force in British brass music, notably enriching the euphonium repertoire with his innovative, expressive and lyrical style.

Philip Wilby's *Sonata* takes its title from William Wordsworth's poem *After-Thought*:

Still glides the Stream, and shall for ever glide;  
The Form remains, the Function never dies;  
While we, the brave, the mighty, and the wise,  
We Men, who in our morn of youth defied  
The elements, must vanish; – be it so!  
Enough, if something from our hands have power  
To live, and act, and serve the future hour;  
And if, as toward the silent tomb we go,  
Through love, through hope, and faith's  
transcendent dower,  
We feel that we are greater than we know.

In the composer's words:

Dedicated to David Childs, it has four contrasting movements, ending with a memorial tribute to his grandmother, Morfydd Myfanwy Childs, who lived a long and distinguished life in music and died in 2021.

It contains musical portraits of four titans of the euphonium, her husband John, sons Robert and Nicholas, and grandson David, and ends with a quotation from Joseph Parry's seminal song *Myfanwy*, composed in 1875. Wordsworth's poem highlights the theme of the circle of life, embracing both death and regeneration in perpetual movement, taking Wordsworth's favoured River Duddon as an inspiring metaphor.

### **Cait Nishimura: Hiraeth**

Cait Nishimura is a Japanese-Canadian composer, celebrated for her nature-inspired, programmatic music, which often explores themes of home, identity and memory. Her melodic, accessible works have been featured at various festivals in North America, gaining popularity among educational and professional ensembles worldwide. A former music educator, she is committed to creating contemporary music that is approachable and relevant, and she actively advocates for music education, mental health awareness and environmental conservation.

Although often translated as 'homesickness', the Welsh word *hiraeth* carries a far deeper and more nuanced meaning. It conveys a profound sense of longing, nostalgia, or yearning for a home one cannot return to, or perhaps never truly knew, encompassing grief, wistfulness and spiritual yearning – sometimes even for a lost time, a person, or an ideal. In this work, Nishimura captures that elusive sentiment through floating melodies and subtle harmonies, crafting a soundscape that is both deeply personal and quietly transcendent.

Originally commissioned and premiered in 2020 by baritone saxophonist Carter Vernon, *Hiraeth* was later published by the composer as a euphonium solo and this album marks its first studio recording.

### **Christopher Williams: Romp!**

Christopher Williams is a Welsh composer and acclaimed pianist celebrated for his imaginative works and the championing of overlooked repertoire. His compositions include *Mountains of Abstract Thought* and *Song of the Narrow Sea* for trumpet and piano, *Eddard's Dilemma* for French horn and piano, and *Chaos is a Ladder* for trombone and piano. Williams's music often blends vivid storytelling with expressive musical textures, earning performances across Europe and beyond.

Composed in 2020, *Romp!* is one in a series of four pieces written for solo brass and piano, taking inspiration from characters and events in George R.R. Martin's fantasy novels, *A Song of Ice and Fire*. In the composer's words:

*Romp!* is a virtuosic *scherzo* for euphonium and piano, with both instruments playing equal roles in the unfolding events. The music focuses on the central character, wrongly incarcerated and soon to be executed, whose timely escape through towers and labyrinths leads to an act of revenge along the way, before making a final and desperate bid for freedom.

As the title suggests, the music is full of irrepressible energy and character. With an infectious drive, it is a concise yet exuberant showpiece that delights in rhythmic interplay and colourful textures.

### **Rodney Newton: Sonatina for Euphonium and Piano**

Having orchestrated and composed for major productions with companies such as the BBC and ITV, British composer Rodney Newton is well known for his film and television work. A former timpanist with the English National Opera Orchestra, Newton also worked as a music consultant to the London Film School for 21 years and created highly acclaimed brass band arrangements for The Turner Prize winner Jeremy Deller's Acid Brass project. His catalogue includes 14 symphonies for various forces, several concerti, works for brass and wind bands, chamber music and a two-act chamber opera.

Newton's *Sonatina* is a modern homage to classical form, balancing elegance with propulsive energy. In three short movements, the work traverses contrasting moods, allowing the euphonium to showcase both finesse and character. The work's opening *Pavane* flows with lyricism and reflects the composer's deep understanding of brass instruments and his flair for idiomatic writing. A more introspective second movement, subtitled *In memoriam Morfydd Childs*, takes the form of a sarabande and unfolds with long melodic lines and lush harmonies. The final movement, *Gigue Irlandaise*, is a spirited Irish jig, full of rhythmic drive, bringing the piece to a thrilling close.

Commissioned and premiered by Martin Smith in Hampshire, UK on 13 June 2021, this album represents the first complete studio recording of the work.

### **Elena Roussanova: Song of the Sea**

Composer, pianist and educator Elena Roussanova was born in Moscow, Russia. Having studied music from an early age, she went on to graduate from the Moscow State Tchaikovsky Conservatory with the highest distinction in composition. She currently serves as a professor of composition at Berklee College of Music, and has received accolades such as The American Prize in Composition for Orchestra Music (2017/18). Her works have been performed by ensembles including the Prague Radio Symphony Orchestra, Boston Symphony Orchestra and the Tchaikovsky State Symphony Orchestra of Moscow.

Roussanova's *Song of the Sea* draws inspiration from the Russian *bylina* – a traditional form of epic folk poetry passed down orally through generations. These narratives often recount the heroic deeds of legendary figures, blending historical fact with folklore and myth. In some regions, *byliny* were performed to appease the sea, serving as hymns to nature. In this context, *Song of the Sea* opens with rolling piano chords that evoke the undulating waves, setting a serene backdrop, while the euphonium's calm and noble melody captures the sea's quiet majesty and enduring strength.

Originally conceived as the central movement of Roussanova's *Fantasy for Euphonium*, composed in 2001, *Song of the Sea* has since been published as a standalone work and this recording marks its first studio release.

### **Anthony Ritchie: Triptych**

Anthony Ritchie is a distinguished New Zealand composer, and professor of music at the University of Otago. His extensive catalogue spans symphonies, operas, concertos, chamber music and choral works, and his compositions have been performed internationally by ensembles such as the BBC Symphony Orchestra and the Ulster Orchestra. Notable works include *Gallipoli to The Somme*, voted New Zealand's most popular classical piece in 2020.

Ritchie's *Triptych* unfolds as a single, continuous movement, structured in three contrasting sections. The outer sections are brisk and animated, with the final part echoing and transforming material from the opening. In contrast, the central section offers a more introspective mood – free in tempo with a dreamlike, melancholic character. Throughout the work, Ritchie explores a wide emotional spectrum, from the vibrant energy of the opening to the reflective stillness of the middle, and finally to the exhilarating, almost wild momentum of the closing section. Both the euphonium and piano are pushed to their technical and expressive limits, sharing equally demanding and dynamic roles.

The work was commissioned and premiered by Byron Newton in 2012, with assistance from Creative New Zealand, the Arts Council of New Zealand.

### **Errollyn Wallen: Peace on Earth**

British composer Errollyn Wallen CBE defies classification, moving effortlessly between classical, jazz, pop and spiritual traditions as a pioneering composer, pianist and singer-songwriter. A tireless advocate for inclusion in music, she was the first Black woman to have a work performed at the BBC Proms and, in 2024, she became the first Black woman appointed as Master of the King's Music. Her diverse body of work spans 22 operas, orchestral and chamber music and choral compositions, which have been performed around the world.

A quiet yet powerful work, Wallen's *Peace on Earth* blends simple melodic beauty with profound emotional depth. Originally composed for voice and piano, using the composer's own text, the piece evokes the bleakness of winter in a troubled world through a gently spinning ostinato, over which a solo voice sings of hope for light and peace. The euphonium's warm, expressive tone makes it an ideal voice to carry this *cantabile* line, capturing the serenity and introspective spirit of the original.

In 1997, Wallen composed *Chrome* for The National Youth Brass Band of Great Britain, whose solo euphonium player at the time was a 16-year-old David Childs. 28 years later, Wallen's music once again resonates through his instrument, bringing this album to a poignant close with a fitting sentiment – a timely reminder of the enduring hope for harmony in our world.

**David Childs**

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## David Childs



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 Philharmonic, Philharmonie Baden-Baden, Sinfonia Cymru and Vancouver Symphony Orchestra, among others, and many of the finest international brass and military bands. 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 17 concertos for euphonium including a Royal Albert Hall BBC Proms broadcast of Alun Hoddinott's *The Sunne Rising – The King Will Ride*, a BBC European Union broadcast of James MacMillan's *Where the Lugar meets the Glaisnock*, and the Carnegie Hall US premiere of Karl Jenkins' *Concerto for Euphonium and Orchestra*. 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. He is a Buffet Crampon Besson Artist. [www.davechilds.com](http://www.davechilds.com)

## Christopher Williams



Born in Wales, Christopher Williams leads a busy and varied professional life as a pianist, composer, conductor, teacher and arranger. He is currently a staff pianist at the Royal Welsh College of Music & Drama, piano tutor at Cardiff University, and pianist for both the BBC National Chorus of Wales and BBC National Orchestra of Wales. Influenced by his teacher and mentor Walter Ryan, Williams developed a keen interest in the performance and recording of works by undeservedly neglected composers, culminating in the release of three albums of world premiere recordings by the composer Semyon Barmotin. In addition to his work as a soloist, Williams is in great demand as an accompanist and chamber musician, and has partnered many of the prominent instrumentalists of his generation including Philippe Schartz, Tim Thorpe, David Childs, David Pyatt, Tine Thing Helseth and Anneke Scott. Williams' longest musical partnership is with his wife, oboist Catherine Tanner-Williams, and has resulted in world premiere performances and recordings. His recording of Brahms transcriptions for Grand Piano (GP749) was featured as album of the week on *NDR Kultur*. [www.christopherwilliamspiano.com](http://www.christopherwilliamspiano.com)

This programme showcases the euphonium's warmth, emotive quality and astonishing agility with a vibrant tapestry of contemporary chamber music that amply demonstrates its unique character. From the jazz-inflected grooves of Simon Parkin's *Skunk* to meditative reflections such as Einaudi's renowned evocation of sunsets in *Due Tramonti*, this collection brings together composers from diverse backgrounds whose works reimagine the sonic potential of this versatile instrument. Whether exploring nostalgia or joy, virtuoso fireworks or serene tranquillity, each piece contributes to a compelling narrative of the euphonium's modern journey.

## STILL GLIDES THE STREAM

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|-------------|---|--------------|
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| <b>2</b>    | <b>Ludovico Einaudi (b. 1955): <i>Due Tramonti</i></b>  | <b>4:56</b>  |
| <b>3-6</b>  | <b>Philip Wilby (b. 1949): <i>Still Glides the Stream – Sonata for Euphonium and Piano</i>*</b> | <b>14:28</b> |
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**\*WORLD PREMIERE RECORDING**

**David Childs, Euphonium • Christopher Williams, Piano**

A detailed track list can be found inside the booklet.

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