

UNIVERSITY OF LETHBRIDGE

COLLABORATIVE ENSEMBLE

Featuring the U of L Guitar Ensemble

A COLLABORATIVE SPRING CONCERT

UNDER THE DIRECTION OF
DR. SANDRA STRINGER &
DR. CAROLYN HERRINGTON

APRIL 1 --- 7:30 PM

UNIVERSITY RECITAL HALL

University of
Lethbridge



FACULTY OF
FINE ARTS

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The U of L Collaborative Ensemble
under the direction of Dr Sandra Stringer, Dr. Carolyn Herrington
and
The U of L Guitar Ensemble
under the direction of Austin Culler

April 1st, 2025 at 7:30pm
University of Lethbridge Recital Hall

The U of L Guitar Ensemble:

from <i>Walzer</i> , op. 39, no. 15 in A flat major	Johannes Brahms (1833–1897) arr. Andrew Forrest
Sonata da camera, op.2, no. 1 in D major	Arcangelo Corelli (1653–1713) arr. Andrew Forrest
Les barricades mystérieuses	François Couperin (1668–1733) arr. Andrew Forrest
Hungarian Dance, WoO1, no. 5	Johannes Brahms (1833–1897) arr. Austin Culler

The U of L Collaborative Ensemble:

Sogno d'infanzia	Vincenzo Bellini (1801–1835)
L'abbandono	
La ricordanza	

Hannah Christie, soprano; Emmalynn Boehmer and Mya Kuss, piano

from <i>Rinaldo</i> Lascia ch'io pianga	G. F. Handel (1685–1759)
Sure on This Shining Night	Samuel Barber (1910–1981)
See How a Flower Blossoms	Ben Moore (b. 1960)

Maren Livingstone, soprano; Meghan Caicedo, piano

from *Seven Elizabethan Songs*, op.12
The Faithless Shepherdess
By a Fountainside
Fair House of Joy

Roger Quilter (1845–1924)

Hannah Christie, soprano; Emmalynn Boehmer and Mya Kuss, piano

Nevicata

Ottorino Respighi (1879–1936)

My Mother's Hands

John Greer (b. 1954)

For Broken and Tired Am I

Matthew Emery (b. 1991)

Noelle Kuntz, soprano; Bethany Aleman, piano

INTERMISSION

Sonata, D 821 "Arpeggione"
Allegro Moderato

Franz Schubert (1797–1828)
arr. Gregg Nestor

Donovan Martinez, guitar; Jenna Steenbergen, piano

Kol Nidrei, op. 47

Max Bruch (1838–1920)

Brenna Le May, cello; Gus Boyer, piano

Six Studies in English Folk Song
I. Adagio
II. Andante Sostenuto
III. Larghetto
IV. Lento
V. Andante tranquillo
VI. Allegro vivace

R. Vaughan Williams (1872–1958)

Tyler Houlihan, bass trombone; Jenna Steenbergen, piano

from *Acht Stücke*, op. 83
VII Allegro vivace, ma non troppo

Max Bruch (1838–1920)

*Veronique Fortier, tenor saxophone;
Cadence Krueger, clarinet; Erika Kobza, piano*

Sogno d'infanzia, Vincenzo Bellini

Notes by Emmalynn Boehmer

“Sogno d'infanzia” was set to music by Vincenzo Bellini and the poet is anonymous. At this time in his life, Bellini had just received two honours following the success of “I Puritani” from King Louis-Phillipe for the Chevalier of the Legion d'honneur and the second from King Ferdinand II for the Cross of the order of Francesco I.

This song is about loving someone who has died and wishing you could have just a few more moments with them. Some vocal melody notes are shared in the piano and there are moments of rubato to create expression.

Sogno d'infanzia

Soave sogno de miei primi anni,
Di tue memorie m'inebbria il cor;
Solo in te spero nel mio dolor.
Nulla bandirti può dalla mente,
Ignoto oggetto de' miei desire;
Qual m'eri allora, t'ho ancor presente
Col tuo sorriso, col tuo languor.

Sì, sempre, o cara, voglio adorarti,
E a' tuoi bei sguardi sempre pensar,
E a te miei giorni tutti sacrar.
Quando dal Cielo scesa io mirai
La tua persona bella e pudica,
Giovine allora, ah, non pensai
Che tardi un Giorno fora l'amar.

Rapido lampo tua debil vita
Seco travolse dove si muor,
Ed io ti chiamo, ti chiamo ancor.
Pera l'istante quand'io ti vidi
Pura qual Giglio sulle prim'ore:
Tu ti slanciasti verso I tuoi lidi,
E di te privo, ah! Muore il mio cuor.

Dream of Childhood

Gentle dream of my early years,
My heart exults in your memories;
Only through you I have hope in my grief.
Nothing can banish you from my mind,
Unknown object of my longings;
As you were for me then, I keep you still in
my mind With your smile, with your
languor.

Yes, always, oh dear, I want to adore you
And to think always of your lovely glances,
And to consecrate all my days to you
When I saw your beautiful and chaste body
Descend from heaven
I, still a youth, ah, did not think
That one day loving would come late

Swift lightning carried away your frail life
With it to where it expired,
And I call to you, I call to you still.
May the moment perish when I saw you
Pure as a lily at early dawn:
You dashes toward your shores
And deprived of you, ah, my heart dies.

L'abbandono, Vincenzo Bellini

Notes by Mya Kuss

“L'abbandono” was composed in 1835 and translates to “the abandonment.” This piece is meant to evoke feelings of melancholy, and despair. It is about a woman named Cloé who is kidnapped by pirates and separated from her companion. The song features dramatic aspects from both the voice and piano parts. The text uses the flowers, bees, and the breeze to express loneliness, while the piano part showcases the emotional depth of the song.

L'abbandono

Solitario zeffiretto
A che movi i tuoi sospiri

Il sospiro a me sol lice,
Ché, dolente ed infelice,
Chiamo Dafne che non ode
L'insoffribil mio martir.

Langue invan la mammoletta
E la rosa e il gelsomino;
Lunge son da lui che adoro,
Non conosco alcun ristoro
Se non viene a consolarmi
Col be guardo cilestrino.

Ape industre, che vagando
Sempre vai di fiore in fiore,
Ascolta

Selo scorgi ov'ei dimora,
Di che rieda a chi l'adora,
Come reidi nel tuo seno
Delle rose al primo albor.

La ricordanza, Vincenzo Bellini

Notes by Emmalynn Boehmer

“La Ricordanza” was set to music by Vincenzo Bellini and written by Carlo Pepoli. At this point in Bellini’s life, he had just had a few very successful operas in Milan. He was living in Paris and had just finished writing an opera called “I Puritani” that premiered in 1835.

This song is about how the singer is overwhelmed by the memory of a love that vanished and now they are longing for death.

The piano part in this piece is mostly triplets while the vocal line moves in quarter notes which creates a really interesting texture. The piano reflects the text by being quick and tense at the part in the text that is about the memory of a love and being more tender and graceful at the end when it is about dying.

La ricordanza

Era la notte, e presso di Colei
Che sola al cor mi giunse e vi stà sola,
Con que; pianger che rompe la parola,
Io pregava mercede a’ martir miei.

Quand’Ella dechinando gli occhi bei,
Disse (e il membrarlo sol da me invola):

The abandonment

Lonely light zephir,
to whom are you directing your sighs?

The sighing is granted to me only
because afflicted and unhappy,
I call to Dafne, who does not heed
my insufferable torment

The little violet, and the rose and
jasmine, languish in vain;
far away am I from him whom I adore.
I know no relief
if he does not come to comfort me.
with his beautiful sky blue eyes

Industrious bee, you who are always
roaming from flower to flower,
listen.

If you should recognize him wherever he is
living say that he may return to the one who
adores him, like you return to the bosom of the
roses at dawn.

The recollection

It was night, and to Her
Who alone reaches my heart and there remains,
In faltering speech interrupted by my sobbing,
I begged her to take pity on my suffering

Then She, lowering her beautiful eyes,
Said (and just the memory of it uplifts me):

“Ponmi al cor la tua destra, e ti consola;
Ch’io amo e te sol amo interder dei.”

Poi fatta per amor, tremante e bianca,
In atto soavissimo mi pose
La bella faccia solta spalla manca.

Se dopo il dolce assai più duol l’amaro;
Se per me... nullo istante... a quell’rispose...
Ag! Quant’era in quell’ora il morir caro!

“Place your right hand over my heart and be comforted;
You must understand that I love you and you alone.”

Then overcome with love, trembling and pale,
In the most gentle way she rested
Her beautiful face on my left shoulder.

Since after sweetness bitterness hurts even more,
If to me... in that instant... she had answered
Nothing...
Ah! How dear death then would have been to me!

Lascia ch’io pianga, George Frideric Handel

Notes by Meghan Caicedo

“Lascia ch’io pianga,” meaning “Let Me Weep,” is Almirena's Aria from the opera *Rinaldo* Act II, composed by George Frederic Handel (February 3, 1685 – April 14, 1759) in 1711. The text, written by Aaron Hill, was imagined after Torquato Tasso’s *Gerusalemme liberate*; and the libretto was translated by Giacomo Rossi into Italian.

Almirena sang *Lascia ch’io pianga* when she was being held captive in the witch Armida’s garden, as she despaired over being parted from her lover, Rinaldo. The most striking feature in this Handel aria is the dramatic pauses in the music, almost as if the text is being spoken more than being sung by the distraught Almirena. The accompaniment consists mostly of uncomplicated blocked chords on every sung syllable of text. I believe Handel intended for the accompaniment to be uncomplicated, so as not to distract from the text sung in the aria. The collaboration imbues a certain somber, and heartfelt quality for which this piece is famous.

Lascia ch’io pianga mia cruda sorte,
E che sospiri la libertà.
Il duolo infranga queste ritorte,
De' miei martiri sol per pietà.

Let me weep (over) my cruel fate,
And that I might sigh for freedom.
Let sorrow break these chains
Only out of my sufferings, for pity’s sake.

Sure on This Shining Night, Samuel Barber

Notes by Meghan Caicedo

Sure on This Shining Night Op. 13, no. 3, composed by Samuel Barber (March 9, 1910 – January 23, 1981) in 1938, is part of a song set called *Four Songs*.

Samuel Barber showcases the soloist abilities of both the singer and the accompanist in an equal-part duet. The text for "Sure on this Shining Night" was based on an untitled lyric from James Agee's first published collection of poems, *Permit Me Voyage*. This text requires a passionate voice to compliment the rhythmic and continual movement of the piano part. The melody is very lyrical and requires freedom of rhythm and rubato. Although I play mostly blocked chords throughout the piece, the melody includes movement and direction throughout. Often, melodic phrases can be clearly heard overlapping the singer’s melody or sometimes preceding it. I have never come across a collaborative piece that feels so equal in collaboration with the singer. There is room to bring out the piano part without worrying that it will take away from the singer.

Sure on this shining night
Of star-made shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars.

See How a Flower Blossoms, Ben Moore

Notes by Meghan Caicedo

“See How a Flower Blossoms” was written by Ben Moore (January 2, 1960 – present) in 1994 as part of a set of cabaret/theatre songs.

“See How a Flower Blossoms” prompts self-reflection, considering how courageously a flower blooms no matter its surroundings. The melody is lyrical in a way that very much feels like a theatre song. I am reminded of an aria, how it would fittingly fall into the category of a solo piece sung by a character in the middle of a story, as a way of self-reflection or pondering. Relative to each other, the singer and pianist remain dancing together in a comfortable range. Nothing is rushed, and the song embodies feelings of tenderness and calmness. It is filled with colorfully moving broken chords in the piano part while the vocalist’s melody remains simple and uncomplicated. The melody is truly the highlight of this piece as the piano reflects most of the melodic material.

See how a flower blossoms
See how a flower proudly blossoms
It’s not afraid to open
It’s not afraid to shine
It simply fulfills its own design
And see how a flower brightens
Even the hour when the night encircles our lives
with darkness, it survives
to learn that sunlight and moonlight fade and then return.
Knowing its time is fleeting
Knowing it soon will die
Still it beams and smiles at the world
So see how a flower blossoms
See how a flower breaks free and blossoms
Why are we scared to follow even as years depart
For hasn’t a simple flower a lesson for the heart?

The Seven Elizabethan Lyrics, op 12, Roger Quilter

Notes by Emmalynn Boehmer and Mya Kuss

Both “The Faithless Shepherdess” and “Fair House of Joy” are composed by Roger Quilter. These songs are part of the *Seven Elizabethan Lyrics* set. They explore the themes of love and loss. “The Faithless Shepherdess” expresses anger and disbelief in love after being betrayed by a lover. The poem for this song is by William Byrd, and it only uses the first stanza out of the three. This piece takes you through the emotions of the Shepherd. “Fair House of Joy” is the last piece in the set of *Seven Elizabethan Lyrics*, this piece is about a deep emotional connection with love, and having a longing for the joy that love brings.

“By a Fountainside” describes how the fountain is a place where this singer can go to be wrapped up in her grief and sorrow; it is a safe place to be well immersed in her feelings. Every time the word drop is sung, it’s a note lower than the time before and the piano counters that by playing lower notes and going to higher notes. The melody is sometimes shared in the piano.

The poem in this song was written by a man named Ben Jonson in 1600 as part of a play called “Cynthia’s Revels.” In 1908, Roger Quilter found this poem and set it to music. He wrote over 100 songs that were matured in the English style.

The Faithless Shepherdess Op.12, No.4

While that the sun with his beams hot
Scorched the fruits in vale and mountain,
Philon the shepherd, late forgot,
Sitting beside a crystal fountain
In shadow of a green oak tree,
Upon his pipe this song play'd he:
Adieu, Love, adieu, Love, untrue Love!
Untrue Love, untrue Love, adieu, Love!
Your mind is light, soon lost for new love.

So long as I was in your sight
I was your heart, your soul, your treasure;
And evermore you sobb'd and sigh'd
Burning in flames beyond all measure:
--Three days endured your love to me,
And it was lost in other three!
Adieu, Love, adieu, Love, untrue Love!
Untrue Love, untrue Love, adieu, Love!
Your mind is light, soon lost for new love.

By a Fountainside, Op. 12, No. 6

Slow, slow, fresh fount, keep time with my salt tears:
Yet slower, yet; O faintly, gentle springs:
List to the heavy part the music bears,
Woe weeps out her division when she sings.

Droop herbs and flowers,
Fall grief in showers,
Our beauties are not ours;
Or I could still
Like melting snow upon some craggy hill,
Drop, drop, drop, drop,
Since nature's pride is, now, a withered daffodil

Fair House of Joy Op. 12, No. 7

Fain would I change that note
To which fond love hath charm'd me
Long long to sing by rote,
Fancying that that harm'd me:

Yet when this thought doth come,
'Love is the perfect sum Of all delight,'
I have no other choice
Either for pen or voice
To sing or write.

O Love, they wrong thee much
That say thy sweet is bitter,
When thy rich fruit is such
As nothing can be sweeter.

Fair house of joy and bliss,
Where truest pleasure is,
I do adore thee;
I know thee what thou art,
I serve thee with my heart,
And fall before thee.

My Mother's Hands, John Greer

Notes by Bethany Aleman

John Greer's "My Mother's Hands" is from his Op. 13 song cycle, *The Red, Red Heart*. The poet, Marianne Bindig, is a friend of the composer. She is a singer herself, and writes her poetry in a way that lends itself well to being set to music. The poem is a stand-alone, not part of any larger work. However, in John Greer's set, it is considered the heart. It was inspired when the poet was on a subway, watching a mother and baby and feeling her own memories of when her mother was younger. The poet is begging the little child to remember their mother's hands and the things the mother is doing, because she feels regret that she did not pay enough attention when she was a child.

The 6/8 time signature gives the piece a calm, lullaby feel. The vocal part has many pentuplets and septuplets in the middle section, which is the more agitated, regretful part.

My Mother's Hands

Will you remember little child,
the young hands of your mother?
When alone some midlife night
Will you recall their smooth and delicate beauty,
Their strength and competence
As they guided you from falling
And your toys from being tossed.
Because I did not pay close enough attention to detail
I have forgotten my mothers young hands.
I remember only the wear, the lines
The clarity of the skin.
My mother has the hands that never rest.
Why was I so sure,
So unvigilant.
Naïve enough to believe that things never change,
That mothers do not grow old.
Will you remember little child,
The young hands of your mother?

Nevicata, Ottorino Respighi

Notes by Bethany Aleman

“Nevicata” composed by Ottorino Respighi in 1906 is a beautiful song about the peacefulness of falling snow. The title literally translates to ‘snowfall’ and the poet, Ada Negri, expresses how the snow turns her thoughts to memories of a faded love.

The song begins in the happy key of E-flat major, then modulates to the unlikely key of F-sharp. The sixteenth notes in the piano part mirror the twirling and dancing of snowflakes. It’s very repetitive, representing the snow continuously falling and it gives the same peaceful feel that the text is speaking about.

Nevicata
Sui campi e sulle strade
Silenziosa e lieve,
Volteggiando, la neve
Cade.

Pensa.
Snowfall
On the fields and in the streets
Silent and light,
Twirling, the snow
Falls.

In mille immote forme
Sui tetti e sui camini,
Sui cippi e nei Giardini
Dorme.

In a thousand motionless shapes
On rooftops and on paths,
On headstones and in gardens
It sleeps.

Tutto dintorno è pace:
Chiuso in oblio profondo,
Indifferente il mondo
Tace...

Everything around is peaceful:
Closed in profound oblivion,
The indifferent world
Is quiet...

Ma ne la calma immensa
Torna ai ricordi il core,
E ad un sopito amore

But in the immense calm
The heart turns to memories
And reminisces about
A faded love

Danza la falda bianca
Ne l'ampio ciel scherzosa,
Poi sul terren si posa
Stanca.

The white snowflake dances
In the wide sky jokingly,
And then settles on the ground
Tired.

For Broken and Tired am I, Matthew Emery

Notes by Bethany Aleman

Matthew Emery's "For Broken and Tired am I" is a beautiful setting of part of the poem "Refuge" by Archibald Lampman. Emery composed the song in 2012 while in his third year of study at UBC. The poet was fascinated with nature and many of his poems were written while he was walking through the city to work, or when he went into the country. He loved being in the wild and learned everything he knew about nature from first hand observations. This piece speaks about longing for healing from the business of the city through the power and beauty of nature. Both the melodies of the voice and the piano are very free and feel speech-like because of the many meter changes.

O endless sunsteeped plain,
With forests in dim blue shrouds,
And little wisps of rain,
Falling from far-off clouds:
I come from the choking air
Of passion, doubt, and strife,
With a spirit and mind laid bare
To your healing breadth of life:
O fruitful and sacred ground,
O sunlight and summer sky,
Absorb me and fold me round,
For broken and tired am I.

Sonata, D 821 "Arpeggione," Allegro moderato, Franz Schubert

Notes by Donovan Martinez

The arpeggione is an instrument that is like the guitar and cello, as it is a 6-string instrument tuned and fretted just like a guitar but shaped like a cello with similar "f holes" on the body and bowed just like the cello. The "Arpeggione" Sonata was specifically written for the arpeggione as Franz Schubert was commissioned by his friend Vincenz Schuster to write a piece for the instrument, who played the arpeggione, accompanied by the fortepiano. By the time the sonata was published, the time of the arpeggione was long gone so not many pieces were written for this instrument. It has since been arranged and performed mostly on the cello to appeal to a wider market as not many people know or own an arpeggione. This arrangement for tonight's concert is arranged for the guitar and piano by Gregg Nestor who took advantage of the guitar mechanics and tweaking the score a bit compared to the original. The first movement is Allegro Moderato, and it is in sonata form.

***Kol Nidrei* (Aramaic: ‘All vows’) op.47, Max Bruch**

Notes by Gus Boyer

This piece was dedicated to and premiered by Robert Hausmann. Bruch composed this piece while working as the conductor of the Liverpool Philharmonic Society and then published the piece in Berlin, 1881. While working in Berlin, Bruch received material that he used in his three Hebrew songs and *Kol Nidrei* from some Jewish members of a choir that he was working with.

It is often referred to as an ‘Adagio on Hebrew melodies’. The first half is based on *Kol Nidrei* while the second half is based on British–Jewish composer Isaac Nathan’s (1790-1864) setting of one of Lord Byron’s *Hebrew melodies*: ‘Oh! weep for those that wept by Babel’s stream’. *Kol Nidrei* is the most popular mi-sinai (from Mount Sinai) melody. It is a melody of Jewish and German origins dating back to the beginning of the 16th century. It is a prayer that is sung on the eve of Yom Kippur and is regarded as a musical symbol of Jewish suffering and hope for redemption.

This piece was originally composed for orchestra, Harp, and Solo Cello. The piano part is playing a reduction of the orchestra and the Harp. In the chordal sections of the piece the piano is primarily playing just the orchestra. In the arpeggiated sections the piano is playing the Harp part leading up to the orchestra's chords. It has a lot of play between the parts which leaves a large amount of space for expression and collaboration.

***Six Studies in English Folk Song*, Ralph Vaughan Williams**

Notes by Jenna Steenburgen

The *Six Studies in English Folk Song* were originally written for piano and cello. Vaughan Williams specifically composed them for May and Anne Mukle, sisters who played cello and piano, respectively. The sisters premiered them in 1926 at the Scala Theatre in London in the English Folk Dance Society Festival.

Vaughan Williams is well known for composing music based on or elaborating a folk tune. He wrote other sets of Folk Songs, like *Five English Folksongs*, which used the tune from the first of these six under the name “The Springtime of the Year.” He also used folk tunes in operas, and hymnals.

Each of the six are based on folk songs that would have been familiar to the English at the time. The first is titled, “Lovely on the Water” and details a conversation between a sailor and his fair lady where she tries to convince him not to sail for the Queen because he would most likely not return.

The second is titled, “Spurn Point,” referring to a peninsula in England that is quite exposed to the ocean. The lyrics of the folk song tell the tale of people trying to save “lost souls” who were caught sailing in a terrible storm off of Spurn Point.

The third is titled, “Van Diemen's Land.” This folk song is a cautionary tale against poaching on Van Diemen's land and it details all the horrible things that have happened to those who tried. The fourth is titled, “She borrowed some of her mother's gold,” but no further details could be found about it.

The fifth is titled, “The Lady and the Dragon,” which tells the tale of a woman and a dragon who fell in love, but the lady's father does not approve of their relationship so he decides to fight the dragon. There is an intense fight, but the lyrics do not name a victor.

The sixth is titled, “As I walked on London Bridge,” and is the retelling of the singer hearing a woman lamenting the loss of her loved, Geordie, who she claims did no wrong but the judge would not pardon him.

All six are unique in their mood and melody, but they are united in a few ways. For example, the bass trombone, or cello, is treated much like the vocal part in a folk song. It always starts the main melodic theme. The piano and trombone often play in dialogue which creates a really enjoyable conversational effect in the pieces.

The distinct timbre differences between the piano and trombone also create a unique sound when they work in harmony that is incredibly rich and, I think, evocative of a folk tune.

Acht Stücke, Max Bruch

Notes by Erika Kobza

8 pieces (*Acht Stücke*) for Clarinet, Viola and Piano, op. 83, no. 7, *Allegro vivace, ma non troppo* was composed by Max Bruch (January 6, 1838–October 2, 1920) in 1910. Bruch was a German instrumental and choral composer, violinist, conductor and director. His music style is that of the late romantic era and was considered conservative and old-fashioned in contrast to the atonal music of the time. He composed *Eight Pieces* later in his life at the age of 72, and each piece was released separately. He is known for his Violin Concerto N. 1 in G minor, op. 26 (1866), and Kol Nidrei, op. 47 which will also be performed tonight. The genre and instrumentation of this trio gained some attention in the Romantic era and was featured in a few other well-known works such as Bruch's own *Opus 88* for Clarinet, Biola and Orchestra, Mozart's *Kegelstatt trio*, and Schumann's *Märchenerzählungen*, op. 132, or *Fairy Tale*.

He composed *Eight Pieces* for his son Max Felix, a clarinetist. This piece was first performed in 1909 in Cologne and Hamburg with Max Felix on clarinet. Max Felix's playing was often compared to Richard Mühlfeld, who was an admired player and friend of Brahms, and Brahms composed musical works for him. To add to this connection, Bruch was a contemporary of Brahms, and there are similarities in Bruch's compositions to Brahms.

The texture of this piece at times can be quite dense with the three instruments. The melody is mirrored and passed between the voices. The beginning piano motive of the piece appears throughout, undergoing modulations and variations before returning to its original state at the end of the piece. The 8 pieces in the collection are quite interesting to listen to and have a lot of contrast. There are some very beautiful, moving pieces, suspenseful pieces, and bouncy and fun pieces. Our trio chose No. 7 for its upbeat energy and lively nature. No. 7 happens to be the only one of the eight pieces in a major key. It's also one of two pieces in the collection that are in sonata form, the other being No. 8. Bruch loved folk music, and as a result, aspects of folk music can be heard in the piece.

As you may notice, our trio consists of a clarinet, a piano and a tenor saxophone instead of a viola. The viola part has been arranged for tenor saxophone, which gives the piece a different timbre which we hope you enjoy.