

Faculty of Fine Arts
Department of Music
Concert Series 2025-26

ULethbridge Collaborative Ensemble

Voices & Virtuosity

From Baroque Splendour
To Modern Song

March 31 | 7:30 pm
Recital Hall



University of
Lethbridge

Faculty of
Fine Arts
Piikksinaasin

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

Voices and Virtuosity: From Baroque Splendour to Modern Song
March 31, 2026 at 7:30pm
University of Lethbridge Recital Hall

Sento nel core Alessandro Scarlatti (1660 – 1725)
Sadie Chalmers, soprano; Lilyann Saunders, piano

Ridente la calma Wolfgang Amadeus Mozart (1756 – 1791)
Maren Livingstone, soprano; Liam Roussel, piano

Fear no more the heat o' the sun Gerald Finzi (1901 – 1956)
Stone Campbell, bass; Ray Ross, piano

Ballade for oboe and piano Hendrik Andriessen (1892 – 1981)
Phoenix Keeler, oboe; Emmalynn Boehmer, piano

Elegy Alfred H. Bartles (1930 – 2006)
Luke Povhe, trombone; Mya Kuss, piano

“V’adoro, pupille” from *Giulio Cesare* George Frideric Handel (1685 – 1759)
Sadie Chalmers, soprano; Lilyann Saunders, piano

“Deh vieni, non tardar” from *Le Nozze di Figaro* Wolfgang Amadeus Mozart (1756 – 1791)
Maren Livingstone, soprano; Liam Roussel, piano

“Bella siccome un angelo” from *Don Pasquale* Gaetano Donizetti (1797 – 1848)
Stone Campbell, bass; Ray Ross, piano

INTERMISSION

Oboe Sonata in C minor, op. 1 no. 8, HWV 366 George Frideric Handel (1685 – 1759)
Adagio
Allegro
Phoenix Keeler, oboe; Mya Kuss, piano

“Where Corals Lie” from *Sea-Pictures, op. 37* Edward Elgar (1857 – 1934)
Larissa Wright, trombone; Emmalynn Boehmer, piano

On Music Ben Moore (b. 1960)

Sadie Chalmers, soprano; Lilyann Saunders, piano

Why do they shut me out of Heaven? Aaron Copland (1900 – 1990)

Maren Livingstone, soprano; Liam Roussel, piano

If I... Lori Laitman (b. 1955)

Maren Livingstone, soprano; Ray Ross, piano

Concerto No. 1 in C minor Vladimir Peskin (1906 – 1988)

Andante sostenuto, dolce amoroso

Jenna Petker, trumpet; Mya Kuss, piano

“Dragonetti” Double Bass Concerto Édouard Nanny (1872 – 1974)

Allegro moderato

Arr. Isaac Trapkus

Ian Saunders, double bass; Emmalynn Boehmer, piano

“Sento nel core”

“Sento nel core”, or “I Feel in my Heart” is a chamber aria with an unknown poet, composed by Alessandro Scarlatti (1660-1725) around the beginning of the 18th century. During this time Scarlatti was facing financial instability, fame, and competition over patronages.

Emotional and intimate, the lyrics are fitting for a chamber cantata, which were performed for small groups of intellectuals in private settings. Scarlatti wrote 600 cantatas, all about romantic love. “Sento nel core” is about the fear of falling in love but falling in love, nevertheless.

At the time when this aria was composed, pianos did not yet exist. The piano score is a reduction of an instrumental arrangement that likely included harpsichord, a bass instrument, and maybe other instruments.

The piano has a chordal harmony that supports the expression of the melody, with the melody appearing in the upper voice of the chords. The form of the piece is ABA, and the singer’s return to the A section would have been embellished, as characteristic to the form. Switching between major and minor harmonies, the piano part reflects the singer’s emotions. Beginning in C major, the second stanza reflects the love that the narrator is feeling- love is a gentler emotion, hence the consonant key. The key of E minor key reflects heartache and sorrow. The third stanza mentions a shining torch, and a soul that is inflamed with love. Here, the chords are brighter. After this stanza, the A section of the music returns.

“Sento nel core” jumps up to higher registers to emphasize certain phrases. For example, there is a jump up to a high E with the words “There shines a torch”. There is also a leap in the register at “If not true loving”. This leap expresses the fear of potential unrequited love.

Italian

Sento nel core certo dolore
Che la mia pace turbando va
Splende una face che l’alma accende
Se non è amore, amor sarà

English

I feel in my heart a certain pain
Which my peace disturbing goes
There shines a torch which the soul inflames
If it is not love, love it will be

Lily Saunders

“Ridente la calma”

Josef Mysliveček’s (1737-1781) “Ridente la calma” belonged to the opera *Armida* (1780) under the title, “Il caro mio bene” (My Beloved). Mozart’s adaptation was stand-alone as it didn’t belong to another body of work. Some scholars think this was Mysliveček’s original composition which Mozart transcribed and kept for his personal collection. Others think this was originally based on a melody written by Mozart. Interestingly, Mozart uses a different text than Mysliveček did.

Mozart met Mysliveček in Italy with his father in the summer of 1770 (age 14). Mysliveček was a well-known opera composer at the time, and Mozart took a liking to both him and his music. Mysliveček’s aria was found in the library of the Paris Conservatory in a collection of arias composed in 1773-1774. Mozart’s adaptation was therefore probably made sometime between 1773-1775. “Ridente la calma” was published in 1799 after his widow Constanze sent the arrangement to Breitkopf & Härtel.

“Ridente la calma” is a traditional *da capo* aria, which is interesting because at this time, this form of the aria had fallen out of favour. This aria is about peace returning after conflict and that a marriage is to be expected soon, with a sense of joyful anticipation. The text in some places matches the melody set by the piano. As the singer says “fear” is an interesting choice as it creates a very incomplete harmony, which then moves us to the cadence. The “B” section then moves us to C major for a more heartwarming part of the piece (last two lines of the poem), especially for the line “The sweet chains so pleasing to my heart” as it’s repeated twice in this section.

Italian

Ridente la calma nell’alma si desti
Ne resti un segno di sdegno e timor
Tu vieni frattanto a stringer, mio bene
Le dolci catene si grate al mio cor

English

Smiling, [the] calm in-the-soul may awaken,
Nor may-remain a sign of anger and fear
You come meanwhile to tighten, my dear,
The sweet chains so pleasing to [-the] my heart

Liam Roussel

“Fear No More the Heat O’ The Sun” from *Let Us Garlands Bring*

In 1929, Gerald Finzi (1901-1956), wrote “Fear No More the Heat O’ The Sun” which was a part of his set of pieces, *Let Us Garlands Bring*. This set of pieces was based on William Shakespeare’s (1564-1616) poetry in his play *Cymbeline*, which highlighted innocence and jealousy.

For context, this piece is sung in the original play *Cymbeline*, by two characters named Guiderius and Arviragus, over what they think was the dead body of one of the main characters, Imogen, who is disguised as a boy named Fidele. Fidele was not in fact dead, only under an intense sleeping potion. As Guiderius and Arviragus think Fidele had died, they sing this piece as a type of eulogy that highlights death as an escape from the hardships of life on earth.

Some moments of the music set around the repeated line “Come to dust” are very rich in tonal quality and bring a sense of relief whenever they are sung. These imply a sense of peace in death. Conversely, in other sections, we hear incredibly dissonant or ‘clashing’ notes and chords set around phrases like “Nor no witch-craft charm thee” or “Care no more to clothe and eat,” which represent the day-to-day challenges of life, both large and small.

The dissonant points or clashing notes and chords of this piece are fascinating. Where we would normally expect a composer to choose fairly traditional harmonies, especially for a death-related scene, Finzi totally throws some very crunchy chord tones our way and grabs our attention. Beyond the music lies the emotional story, one of grief and loss, but also relief and peace. We hope these emotions are articulated well as we present this piece.

Fear no more the heat o’ the sun,
Nor the furious winter’s rages;
Thou thy worldly task hast done,

Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The scepter, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning flash,
Nor the all-dreaded thunder stone;
Fear not slander, censure rash;
Thou hast finished joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renownèd be thy grave! (William Shakespeare)

Ray Ross

Ballade

Hendrik Andriessen (1892-1981) composed *Ballade* for oboe and piano in 1952. At this time, he was teaching composition and music theory at the Amsterdam Conservatory while also teaching at a Catholic Church Music Institute. A ballade is a form of lyrical poetry that originated in Medieval France. These poems are often set to music and featured a three-stanza form with each being eight lines long. However, this ballade is an instrumental piece that mimics the lyric-like poem ballade. This piece has lots of syncopation and a recurring figure of ascending and descending triplets. There are times where both instruments work together and times where the melody is handed off between the two.

Emmalynn Boehmer

Elegy

This piece was composed by Alfred Bartles in 1970 while he was studying in Germany, and is dedicated to the bass trombonist, Alan Raph. An elegy is a poem for the dead, but when Bartles dedicated this song to Alan Raph, he was still living. He chose to dedicate this piece to him because it represented Raph's style and musical talent; the two also studied under the same teacher at one point. Elegy features the full range of the trombone and has lots of expressive markings to bring out different characters. The trombone has lots of lyrical aspects to its part, as there are slurred notes which grow towards the highest points, and back down to the lower end. There are many unique features in this piece between the trombone and the piano part. In the beginning, the piano plays solid chords, while the trombone plays the melodic line that you can hear throughout this piece. The relationship between the two parts is often syncopated, and when they play the same melody, they are separated by thirds. When reaching the end of the piece, the piano part becomes more dissonant, which transforms the melody that gets brought back.

Mya Kuss

“V’adoro, pupille” from *Giulio Cesare*

“V’adoro, pupille” is an aria from the opera *Giulio Cesare*, set by George Frideric Handel (1685-1759) in 1724. Nicola Francesco Haym (1678-1729) wrote the libretto for the opera, which premiered in London.

Nicola Haym was not only a poet, but an antiquarian bibliographer. Haym’s knowledge in antiquity would have been useful in writing *Giulio Cesare* which takes place in Ancient Egypt. Around the time *Giulio Cesare* was written, Handel was composing choral music, cantatas, dramatic works, and operas.

On the surface, this is a love song. The character Cleopatra sings adoringly to Caesar. She sings “I adore you” and “best beloved.” However, she is singing to seduce Caesar and get him on her side politically. She intends to form an alliance with him to reclaim her family throne from her brother, Tolomeo. Caesar walks in when Cleopatra is rehearsing for a performance as the embodiment of Virtue. Seizing the opportunity, Cleopatra displays musical talent and charm to entice Caesar.

The piano plays the role of the orchestra. The lyrics are reflected throughout the orchestral reduction. The major key and smooth stepwise motion of the harmonies portray the honeyed words. The sustained consonant harmonies and consistent rhythm demonstrate Cleopatra’s steady, subtle seduction and lingering gaze. The piano mirrors the rhythms and texture of the vocal line. Both parts are legato and pianissimo, like a whispered sentiment of love.

“V’adoro pupille” uses word painting to tell a clear story. For example, the vocal line is legato and has many repeated rhythms. This represents Cleopatra’s steady, subtle approach to getting Caesar on her side. Overall, the melody has stepwise motion, displaying Cleopatra’s restrained seduction. The warm legato piano portrays the feelings of love of which Cleopatra tries to convince Caesar.

Italian

V’adoro, pupille, saette d’amore,
Le vostre faville son grate nel sen.
Pietose vi brama il mesto moi core.
Ch’ognora vi chiama l’amato su ben.

English

I adore you, eyes, missiles of love.
Your spark is welcome to my breast.
My sad heart desires you, who inspire pity.
And whom is always calls its best beloved.

Lily Saunders

“Giunse alfin il momento....Deh vieni, non tardar” from *Le nozze di Figaro*

Le Mariage de Figaro (1784) is a play by Pierre-Augustin Caron de Beaumarchais (1732-1799) that was adapted by Wolfgang Amadeus Mozart (1756-1791) the following year. Beaumarchais was a French playwright who was also well known as a French and American revolutionary. Mozart, alongside his librettist, Lorenzo Da Ponte (1749-1838) set out to adapt the play, which depicts a battle of wits between classes. Act IV originally had Figaro going on a rant about nobility. To get permission for this opera to go ahead, that scene was replaced with Figaro going on a tirade against women. As a result, Mozart completed the score of *Le nozze di Figaro* within 6 months of an official approval and premiered in Vienna in 1786.

The full title of this aria is “Giunse alfin il momento... Deh, vieni non tardar”. In this scene, shortly after the start of act IV, the Count is continuing to pursue Susanna, to enact “the rite of first night”. Susanna and the Countess create a plan to deceive the Count. Susanna knows that Figaro is listening, although Figaro is unaware of the plan to deceive the Count. The recitative “Giunse alfin il momento” (The moment has arrived at last) is meant to deceive Figaro in a non-malicious way. A bamboozled Figaro thinks his wife was about to cheat on him with the count as Susanna sings the wishful, “Deh vieni, non tardar” (Please come, don’t delay) aria.

Italian

Recitative

Giunse alfin il momento
 Che godro senz'affanno
 In braccio all'idol mio
 Timide cure uscite dal mio petto!
 A turbar non venite il mio diletto.
 O come par che all'amoroso foco
 L'amenita del loco,
 La terra e il ciel risponda.
 come la notte i furti miei seconda!

Aria

Deh vieni, non tardar, o gioja bella
 Vieni ove amore per goder t'appella
 Finche non splende in ciel notturna face
 Finche l'aria e ancor bruna, E il mondo tace.
 Qui mormora il ruscel, qui scherza l'aura
 Che col dolce susurro il cor ristaura
 Qui ridono i fioretti e l'erba e fresca
 Ai piaceri d'amor qui tutto adesca.
 Vieni, ben mio, tra queste piante ascose.
 Vieni, vieni!
 Ti vo' la fronte incoronar di rose.

*Liam Roussel***“Bella siccome un angelo” from *Don Pasquale***

“Bella siccome un angelo” is an Italian aria with music written by Gaetano Donizetti (1797- 1848) and text written by Giovanni Ruffini (1807-1881) in 1843 for a comic opera entitled *Don Pasquale*. The translation of the title is “Beautiful as an angel”. It features a beautiful singing bass-baritone voice and is representative of Donizetti’s fine work at the peak of his career as a musician and composer.

This piece is featured in Act I of the opera *Don Pasquale* and is sung by one of the main characters, Dr. Malatesta (Dr. Headache). Don Pasquale is a rich old man who is upset with his nephew, Ernesto, for refusing to marry a wealthy woman of high class arranged by him. Ernesto loves Norina, a young widow of low societal class. Don Pasquale has thus decided to marry in his old age to disinherit Ernesto. Dr. Malatesta is trying to trick Don Pasquale into marrying his sister named Sofronia, who is actually Norina in disguise, to ultimately enable Ernesto and Norina to be together. To set the hook of Don Pasquale falling in love with Sofronia, he sings him this aria that tells him all about how wonderful, beautiful, and absolutely perfect she is for him.

With the exception of the interlude, the piano accompaniment is very simple. It sets a framework for the singer to be the focal point of this performance, which is characteristic of this time period. You’ll notice the beautiful, rich, and powerful highs and lows of this piece by the bass-baritone voice, and the virtuosic solo near the end of this piece!

Italian

Bella siccome un angelo
 In terra pellegrino
 Fresca siccome un giglio

English

Recitative

Has arrived at last the moment
 When I will rejoice without care
 In the arm of the idol mine
 Timid scruples, leave from my breast,
 To disturb do not come my delight!
 Oh, how it seems that to my amorous fire
 The charm of this place
 The earth and the sky respond!
 As the night the deception’s mine assist!

Aria

Please come, don’t delay, oh bliss lovely,
 Come to where love for enjoyment calls you
 While doesn’t shine in the sky nocturnal torch
 While the air is still dark and the world is quiet
 Here murmurs the brook, here sports the breeze
 Which with their sweet whispering my heart refresh
 Here laugh the little flowers and the grass is cool
 To the pleasures of love here everything invites
 Come, my beloved; among these trees sheltered
 Come, come!
 I will your brow crown with roses.

Translation by Nico Castel

English

Beautiful as an angel
 On a pilgrimage here on earth
 Fresh as a lily

Che s'apre sul mattino.
Occhio che parla e ride,
Sguardo che i cor conquide,
Chioma che vince l'ebano,
Sorriso incantator!
Sposa simile! O giubilo!
Non petto in cape il cor.
Alma innocente, ingenua,
Che se medesma ignora.
Modestia impareggiabile
Bontá che v'innamora.
Ai miseri pietoso,
Gentil, dolce, amoroso!
Il ciel l'ha fatta nascere
Per far beato un cor!

That opens in the morning.
Eyes that speak and laugh,
A glance that the heart conquers
Hair that shames ebony,
A smile enchanting!
Bride such! Oh joy!
Not fits in chest my heart.
A soul innocent, ingenuous
Who about herself doesn't care,
Modesty beyond compare
Kindness that will make one fall in love.
To the unfortunate people
Gentle, sweet, loving!
Heaven gave her birth
To make a heart blissful!

Ray Ross

Sonata in C minor

G.F Handel composed this sonata for oboe and bass continuo between 1711 and 1712. Unique features throughout the first two movements, Andante and Allegro, are the detached scale passages in the left hand of the piano part that imitate the bass continuo it was meant to accompany. In the first movement, the oboe and piano have almost independent parts that share pitches that occur on the offbeats. The oboe part in the first movement has an elongated melodic line, with added ornaments that add more texture and variety to the part. The second movement has a lot more energy and momentum throughout and has more chromatic movement for the oboe and piano. When the main melodic line is repeated many times throughout the song, it gets passed around between the oboe and the piano's left hand. As in many songs from the Baroque era, this piece features polyphony between the oboe and piano melodies.

Mya Kuss

“Where Corals Lie” from *Sea Pictures*

Edward Elgar (1857-1934) composed “Where Corals Lie” from his song cycle of “Sea Pictures” in 1900. At this time in his life, he had just composed the “Enigma Variations” for orchestra in Worcestershire. This was piece was originally written for the contralto voice by the request of contralto Clara Butt. However, this performance will feature a trombone in place of the contralto. This set was composed to explore Elgar’s fascination with the sea; each song explores a different emotion of the ocean. “Where Corals Lie” was the most popular song from this set when they were first published. The poem was written by Richard Garnett (1835-1906).

Emmalynn Boehmer

“On Music”

“On Music” was written and composed by Ben Moore in the early 2000s and later published in *Ben Moore: 14 Songs*. At this time in his life, Moore was well-established as a composer and beginning to be recognized nationally in America. “On Music” is one of the few songs that Ben Moore wrote both the text and music for. The lyrics reflect his own thoughts and feelings about music, discussing the joy, universality, and beauty of music. It has beautiful poetic verses about the meaning music can bring to life in any season or year.

A very elegant and showy piano part serves to represent the lyrics of the song. The piece is homophonic, but the piano part is independent of the vocal line, with lots of arpeggiated figures. The

piano part is an equal partner with the vocal line in this song; it supports the vocal line but also adds dramatic flair. The consonant and dissonant harmonies align with the lyrics of the song. Sometimes the piano harmonies match up with the melodic content, but there are lots of instances where they do not. The dissonant harmonies emphasize the text. For example, the harmonies under “ceaseless hum”. When the text mentions dreams, there is a glissando and a beautiful dominant seventh chord in the harmony that aligns with the melodic pitches.

Textually, “On Music” has a syllabic setting, and there are examples of word painting throughout the song. For example, the lyrics “when the winter rushes in” are sung to a sixteenth and eighth note rhythm, matching the word “rushes.” The lyrics “clamor of the city” are sung to eighth notes and the piano is also rhythmically moving. The word “gleaming” is set to an ascending interval which makes it sound bright. The word painting is cleverly thought out to best portray Moore’s love of music.

When the winter rushes in and darkness reigns,
Or while basking in a gleaming sun,
There is music to attend both joys and pains
For the lover and the loveless one.

Fill your days with music,
With tender, joyful song.
Dream your dreams to music
You’ll help your dreams along.

Makes no difference who you are or where you’re from,
There will always be a song to sing.
Sing the clamor of the city with its ceaseless hum,
Sing the coming of another Spring.

Fill your days with music,
With clear and powerful song.
Find your way through music,
You’ll find you can’t go wrong,

For there within a simple anthem,
A glimpse of life beyond your eyes—
Like water mirroring the skies.

So let the melody start,
Let music fill your heart. (Ben Moore)

Lily Saunders

“Why do They Shut me Out of Heaven?” from *12 Poems of Emily Dickinson*

Emily Dickinson (1830-1886) was an American poet who wrote largely about the individual’s struggles with God, the assertion of self, the power of words and poetry and the imagery of nature as a “haunted house”. “Why do they shut me out of Heaven” (1861) tackles the first two of these themes. From 1859-1862, she would send many confidential poems and communications to Samuel Bowles (an admirer of her work) who published seven of them without her consent.

Before Aaron Copland (1900-1990) composed this set of Emily Dickinson pieces, some of his more notable works included his *Piano Concerto* (1926), which was received with hostility (it is now known today as one of his best works after essentially being revived by Leonard Bernstein’s conducting in the postwar era), his *Appalachian Spring* ballet (1944) and his *Piano Variations* (1930) would delve into the genres of Jazz, American music and 12-tone serialism respectively.

When Copland chose this poem for the third of his song cycle *12 Poems of Emily Dickinson*, he probably realized that the original poem needed some repetition for dramatic effect, such as the line “Could I forbid?”. A lot of chromaticism is used in the singer’s part in this piece, especially in the line “But I can sing a little minor”. The use of jazzy chords reflects the American-ness of this piece; the poem was written by an American author, the piece was written by an American composer, and the harmony for this piece was in part born in America.

Why—do they shut Me out of Heaven?
Did I sing—too loud?
But—I can say a little "Minor"
Timid as a Bird!

Wouldn't the Angels try me—
Just—once—more—
Just—see—if I troubled them—
But don't—shut the door!

Oh, if I—were the Gentleman
In the "White Robe"—
And they—were the little Hand—that knocked—
Could—I—forbid? (Emily Dickinson)

Liam Roussel

“If I” from *Four Dickinson Songs*

“If I” is an art song written by Lori Laitman (b. 1955) in 1996, as the last piece in her larger work *Four Dickinson Songs*. It is set to the text of a poem by Emily Dickinson (1830-1886), “If I can stop one Heart from breaking,” and Laitman reported having written it as a gift for her father’s 80th birthday.

Emily Dickinson (1830-1886) is well known for her beautiful, introspective poetry. She is known for having struggled with isolation and being what some might call a recluse. It would seem that, based on the text of this poem, she may have written it while in a reclusive state, as it outlines trying to find meaning in simple acts of goodness. The text seems to be based on the idea that if she can help one small creature, then her life has been of value.

Some notable musical moments include the melody climbing to some very high notes for the vocalist that are met with strong intensity in the piano part; the text is very repetitive, offering the vocalist and accompanist the opportunity for different interpretations each time the text is repeated.

In corresponding with the composer, she noted that she intended to write a piece with a melody that she thought her father would enjoy. She said that he did very much enjoy this piece, and he lived to be 99.5 years old. Her poem choice to set music to was pertinent to the situation, as she wanted to honour her father, in some special way, on his birthday. What better way to celebrate him than with the poetic theme of a life well lived?

If I can stop one Heart from breaking,
I shall not live in vain;
If I can ease one Life the aching,
Or cool one Pain,
Or help one fainting Robin
Unto his nest again,
I shall not live in vain. (Emily Dickinson)

Ray Ross

Concerto in C minor

Concerto in C minor, no.1 was composed in 1948 by Vladimir Peskin, and is dedicated to the trumpet virtuoso Timofey Dokshizer, whom he met in the army orchestra. This was originally written for the trumpet and orchestra; the piano reduction includes figures from the original orchestration that recall the sound of string, woodwinds, and brass sections. The second movement of this concerto begins with a drawn-out descending melodic line. In the first and last sections of this movement, the trumpet has a mute, which makes a warmer tone. In the middle portion, the trumpet has no mute, and the sound is brighter while still keeping the dolce aspect in it. While the trumpet has the theme, the piano part has full chromatic chords that eventually evolve into tranquil arpeggiated movements. In the middle section, the piano introduces a new melody and brings in the trumpet, where the two instruments play in unison. There is lots of drama within both parts that can be heard through dynamics, and how the two parts push and pull the tempo. Even though this piece was composed in the 20th century, it was written in a Romantic style, and Peskin takes inspiration from his past teachers, Samuil Feinburg and Sergei Rachmaninoff.

Mya Kuss

“Dragonetti” Double Bass Concerto in G Major

Edouard Nanny (1872-1974) wrote the “Dragonetti” Double Bass Concerto in G major in 1925. This particular arrangement was done by Isaac Trapkus in 2020. At this point in Nanny’s life, he was teaching at the Paris Conservatory. “Dragonetti” was attributed to Domenico Dragonetti who was a famous bassist who lived from 1763-1846. The piece was named after Dragonetti to gain more attention because of how famous was during his life. The left-hand part of the piano has most of the melody with ascending chords ascending and descending to mimic the string instruments in the orchestral version of this piece.

Emmalynn Boehmer