



SENIOR RECITAL
AVI GRAF '25, CELLO
ISABELLA JIE, PIANO

MONDAY, FEB. 3, 2025
SCHNEEBECK CONCERT HALL | 6 P.M.

PROGRAM

"A Pavin", Ayre No. 42 from *Musical Humors*.....Tobias Hume
(c. 1570–1645)

Avi Graf '25, cello

Cello Suite No. 4 in E-flat Major, BWV 1010.....J.S. Bach
(1685–1750)

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourree I & II
- VI. Gigue

Avi Graf '25, cello

Cello Sonata in C-Major, Opus 119.....Sergei Prokofiev
(1891–1953)

- I. *Andante Grave*
- II. *Moderato*
- III. *Allegro, ma non troppo*

Avi Graf '25, cello
Isabella Jie, piano

Spins and Spells.....Kaija Saarahio
(1952–2023)

Avi Graf '25, cello

Lamentatio.....Giovanni Sollima
(b. 1962)

Avi Graf '25, cello

BIOGRAPHIES

AVI GRAF '25 is a cello student of Alistair MacRae pursuing a Bachelor of Music in Cello Performance. They hail from Austin, Texas, though throughout their childhood they were influenced by a wide array of American landscapes and cultures. They started playing cello at the age of 9 and have dabbled in multiple other instruments over the years. When not devoting themselves to classical music, they have a deep love of jazz improvisation and playing, and also have been known to write folk songs. When not playing the cello, they enjoy walking, taking baths, and shooting the breeze with their pals.

Indonesian pianist and pedagogue, **ISABELLA JIE** completed her Doctor of Musical Arts degree in piano performance at University of Minnesota in 2017. She has previously held teaching positions at University of Minnesota, as well as Indiana University, where she obtained her Master of Music in piano performance and performer's diploma. As an active performer, she has won the Kiwanis Piano Competition in Toronto, Canada, the 18th Annual Masters Concerto and Aria Competition by Kenwood Symphony Orchestra (KSO), Marvin O. Mechelke Piano Competition in Minnesota, and was a two-time prizewinner at the Schubert Club Piano Competition. She has been invited to perform at the Living Arts Center in Mississauga, Canada, the Ordway Center for the Performing Arts in St. Paul, Minn., and collaborated with the KSO to perform Chopin's Piano Concerto no. 1. She has served as adjudicator for the BBC-ORMTA Piano Competition in Brampton, Canada, and for the WMEA Piano Solo and Ensemble Contests in Washington State - Tacoma and Renton chapters.

Aside from her collaborative pianist position at Puget Sound, she is also an adjunct faculty member at Tacoma Community College. She currently serves as the vice president of MTNA - Gig Harbor chapter, and maintains a private teaching studio in Gig Harbor.

ACKNOWLEDGEMENTS

I would first and foremost like to acknowledge my cello professor Alistair MacRae for his help in this stage of my cellistic/musical growth. He has not only been an amazing teacher and musical inspiration, but also has been incredibly giving with his time, energy, and emotional presence to not just me but all of his students. I would also love to acknowledge my family for putting the spark of musical inspiration within me, and fueling it throughout our time together and supporting me in my amorphous musical journeys. And of course, I would like to thank my friends, for without their support I couldn't have gotten through college.

–Avi Graf

PROGRAM NOTES

Tobias Hume is a little known English Renaissance composer; born sometime around 1570 and dying in 1645, he spent most of his life working as a Mercenary. He earned his keep as a Captain within the armies of the King of Sweden and the Emperor of Russia. After many years of fighting with the sword, he retired to a profession of writing music and dedicating it to the English Court. Courageously, he advocated for the use of the Bass Viol, or Viola da Gamba, over the much more popular lute of the time. In 1605 and 1607 he put out his two Publications, *Musicall Humours* and *Poeticall Musicke*, both of which were full of short pieces for different viols, and often filled with a sense of humor. About music he is quoted as saying, "my Profession being, as my Education hath beene, Armes, the onely effeminate part of me, hath beene Musicke." And about the Viola da Gamba Hume said, "And from henceforth, the stateful instrument Gambo Violl shall with ease yeelde full various and as devicefull Musicke as the Lute".

Sergei Prokofiev is recognized as one of the greatest Soviet composers of the 20th century. Music within Stalinist Soviet Union was a brutal, fascinating business. Many composers of the time were drawn to the popular Atonal and dissonant music that was being written in other parts of Europe and America, however this was labelled as "Formalism" by Stalin's regime and was accused of not serving a larger social purpose, and many composers were exiled or executed because of this label, leading

Prokofiev and Shostakovich to balance between true creative expression and government censorship. Prokofiev was for the most part favored by Stalin and his government, compared to other composers, although the year before he composed his Cello Sonata (1949) he was accused of Formalism, much of his music was banned, and he had to get this sonata approved for performance through multiple clearances with government officials. Though this music is very rooted in traditional Western Harmony, at the same time it is very intentionally playing with it and twisting it in new ways.

Kaija Saariaho was a Finnish avant-garde composer who died in 2023. She identified her music as "Spectral Music" as it is oriented more so towards the spectrum of sounds that is created by an instrument in a single note, though she started her study during the time of strict serialism in Helsinki and Paris. I was drawn to Spins and Spells (1997) by its intense emphasis on an exploration of interesting sounds, with complete abandonment of all harmonic function, but instead a higher value placed on rhythm and timbre. In learning this, I came to realize that part of what makes this music interesting is how it transitions from business to stillness to silence and how the energy shifts either gradually, or abruptly from one place to another.

Giovanni Sollima (born 1962) is an Italian cellist-composer and an active performer, blending modern music with baroque instrumentation and is known for his wildly embodied and ecstatic performances.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at pugetsound.edu/schneebecklive. Tickets available at tickets.pugetsound.edu, in the Logger Store, or at the door.

FRIDAY, FEB. 7

Jacobsen Series: Dawn Padula, mezzo-soprano with Jessica Hall, piano and prog-fusion band *Velocity*

Schneebeck Concert Hall, 7:30 p.m.

Tickets required, free for students

SUNDAY, FEB. 9

Jacobsen Series: Time and Space Percussion Ensemble

Schneebeck Concert Hall, 7:30 p.m.

Tickets required, free for students

THURSDAY, FEB. 13

Student Solo Recital: Jordan Pilla '25, bass

Kilworth Memorial Chapel, 6 p.m.

SATURDAY, FEB. 15

Student Solo Recital: Ethan Chythlook '26, violin

Schneebeck Concert Hall, 6 p.m.

WEDNESDAY, FEB. 19

Symphony Orchestra

Anna Jensen, conductor

Schneebeck Concert Hall, 7:30 p.m.

FRIDAY, FEB. 21

Jacobsen Series: *Weathered*

Featuring Tracy Doyle, flute, with Isabella Jie, piano

Schneebeck Concert Hall, 7:30 p.m.

Tickets required, free for students

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit pugetsound.edu/events.

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LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

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