



SENIOR RECITAL  
ELI CONNOLLY '25, VIOLIN  
ISABELLA JIE, PIANO

TUESDAY, APRIL 29, 2025  
SCHNEEBECK CONCERT HALL | 6 P.M.



## PROGRAM

- |   |                         |
|---|-------------------------|
| Partita No. 3 in E Major.....             | Johann Sebastian Bach   |
| I. Preludio                               | (1685–1750)             |
| II. Loure                                 |                         |
| III. Gavotte en Rondeau                   |                         |
| IV. Minuet I                              |                         |
| V. Minuet II                              |                         |
| VI. Bourrée                               |                         |
| VII. Gigue                                |                         |
|   |                         |
| Dissolve, O My Heart.....                 | Missy Mazzoli           |
|   | b. 1980                 |
|   |                         |
| Violin Sonata in G Major, K. 301.....     | Wolfgang Amadeus Mozart |
| I. Allegro con spirito                    | (1756–1791)             |
| II. Allegro                               |                         |
|   |                         |
| Romance, Opus 23.....                     | Amy Beach               |
|   | (1867–1964)             |
|   |                         |
| Violin Sonata in G minor.....             | Claude Debussy          |
| I. Allegro vivo                           | (1862–1918)             |
| II. <i>Intermède</i> . Fantasque et léger |                         |
| III. <i>Finale</i> . Très animé           |                         |

## BIOGRAPHIES

**ELI CONNOLLY '25** is a violinist studying with Maria Sampen at the University of Puget Sound. Eli currently participates in the school orchestra and is active in multiple chamber groups on campus. During the summers between school, he has attended the Interlochen Arts Academy summer program, the Green Mountain Chamber Music Festival, and the Brevard Summer Music Institute, and will be attending the Roundtop Music Festival this coming summer.

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 like to thank my parents for supporting me through my time as a music student, my teachers for always pushing me to be the best version of myself I can be, and my friends for making my time here so enjoyable.

—Eli Connolly

## PROGRAM NOTES

Written and compiled by Eli Connolly.

The **Partita in E Major** is the last of Bach's six pieces for solo violin, written in the late 1710s and early 1720s. This final partita is a departure from the traditional form one would expect from a partita, choosing to omit some of the standard movements such as Allemande and Sarabande, instead replacing them with a prelude and much less common dances such as Loure and Bourrée. Throughout this piece Bach not only demonstrates his mastery of polyphonic writing on the violin, but also his incredible ability to give his music harmonic complexity and emotional depth.

**Dissolve, O My Heart** was written in 2010 as part of a project called "Bach and Beyond", a project in which violinist Jennifer Koh approached many contemporary composers asking for them to write a piece for solo violin inspired by Bach's cycle of six pieces for solo violin. One of the results of this project was this composition, which begins by quoting the opening chord of Bach's famous Chaconne.

Both of these pieces are repetitive by nature; however, it is through this repetition that they both find their creativity. *Dissolve, O My Heart* takes the opening chord and repeats it while slightly changing the notes and the rhythm. As this one simple idea repeats, it slowly morphs until it becomes something new entirely.

**Mozart's K 301 Violin Sonata** is the first of a set of six sonatas for piano and violin. These works were very significant as they marked a shift in Mozart's compositional approach in writing violin sonatas. Previously, he would write a piano part containing most if not all of the important material, with an optional and accompaniment violin part. However, with these sets of compositions he worked to make both instruments equally important. We hear this very prominently as many melodies and countermelodies are traded between the two instruments.

Curiously, this composition breaks conventional form, only consisting of two movements. The first movement begins with a lyrical legato melody that is quickly interrupted by a set of emphatic and separated notes. This contrast between connected and separated notes permeates the first movement with the character shifting between the two frequently in a very playful manner. The second movement is short, but still a complete work in the form of a very lighthearted minuet.

**Amy Beach** was an American composer and pianist. Her first large success as a composer came in 1892 with her Mass in E-flat Major, followed a few years later by her Gaelic Symphony, which became the first symphony published and performed by an American woman. In between these two first great successes, we find her Romance for violin and piano; a much smaller work that nonetheless demonstrates Beach's ability to create masterful works of Romantic expression. The piece was premiered with violinist Maud Powell to wide acceptance from the audience; however, it did not gain the same popularity as some of Beach's larger scale works.

Although her musical success was undeniable, Beach faced many challenges as a woman pursuing music in the late 19<sup>th</sup> century. It was very difficult for women to be taken seriously at this time as composers, especially when composing large scale works. Still, her legacy remains intact and her musical voice unique and captivating.

**Debussy** was a revolutionary composer in his time, developing a sound world that was so radically different than anything before him. His approach to form, harmony, melody, voicing, and color is so radically different from the music that came before him. The violin sonata is the final piece in Debussy's output. It was the third of a set of six chamber works for various instruments, of which he did not complete the final three.

In this final composition, we see Debussy return to past conventions in some small ways. This is one of the few pieces in his output titled "sonata" implying that it is in some form, meant to resemble the sonatas of the past. It is also one of the only pieces in his output to contain a key signature in the title, and each movement does end in the key of G. Despite this uncharacteristic yield to convention, he does not abandon the sound world that he has created.

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at [pugetsound.edu/schneebecklive](https://pugetsound.edu/schneebecklive).

WEDNESDAY, APRIL 30

### **Pops on the Lawn**

Wind Ensemble with Student Conductors

Karlen Quad, 4 p.m.

(Rain location: Schneebeck Concert Hall)

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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.

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[pugetsound.edu/communitymusic](https://pugetsound.edu/communitymusic) | 253.879.3575

