



SENIOR RECITAL
SOPHIE PAUL '22, CELLO
ISABELLA JIE, PIANO

THURSDAY, APRIL 21, 2022
SCHNEEBECK CONCERT HALL | 6:30 P.M.

PROGRAM

Cello Suite No. 3 in C Major, BWV 1009.....Johann Sebastian Bach
I. Prelude (1685–1750)
II. Allemande
III. Courante
IV. Sarabande
V. Bourrée I & II
VI. Gigue

Sophie Paul '22, cello

Sonata for Cello and Piano in F major, Op. 6.....Richard Strauss
I. Allegro con brio (1864–1949)
II. Andante ma non troppo
III. Finale - Allegro vivo

Sophie Paul '22, cello
Dr. Isabella Jie, piano

Grand Pas for Solo Cello.....Eliott Wells
(b. 1999)

Sophie Paul '22, cello

Reception following the program in the Schneebeck Concert Hall lobby.

PERFORMER

Sophie Paul is a senior at the University of Puget Sound, originally from Salem, Ore. Sophie is currently pursuing a Bachelor of Music in cello performance, studying cello under Professor Alistair MacRae, and a minor in English. At the University of Puget Sound, Sophie has served as principal cello of the Symphony Orchestra and been an active performer in the chamber music program, as well as various other student-led musical projects. She is also musical director for What She Said, the treble a cappella group on campus.

Sophie spent the summers of 2019 and 2021 studying cello at the Brevard Music Institute and Festival, and has been involved locally in Tacoma as a player with the Orchestral Recital Series of Tacoma. In her time at the University of Puget Sound School of Music, she has been awarded the Doc and Lucille Weathers Memorial Scholarship, the Sigma Alpha Iota Scholarship, and the Kathryn Kennard Vaught Talent Award.

PIANIST

Indonesian pianist and pedagogue **Dr. 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. Aside from her affiliate artist of piano and collaborative piano 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 want to give a HUGE thank you to Elliott Wells for writing such a fabulous new piece for this program. I am so excited to have the opportunity to share your music, and it has been such a joy to have been a part of this compositional process with you. I can't thank you enough!

Thank you to Lauren Taber for making a beautiful poster for this recital! It is such an honor to feature your work as an advertisement for my program. Thank you for sharing your amazing talents!

I am extremely grateful to Alistair MacRae for making this whole experience possible. Thank you for being such an incredible teacher and mentor, and for

pushing me to take on so many new and rewarding musical endeavors over the last four years.

I also want to thank Elliott, Jordan, Annie, Olivia, and all of the members of the cello studio at Puget Sound. I have learned so much from each of you, and feel so lucky to have had the opportunity to grow alongside you for the last several years. Thank you all for being such incredible collaborators, supporters, and friends.

–Sophie Paul

PROGRAM NOTES

Composer's note by Elliott Wells:

Grand Pas for Solo Cello is a miniature suite inspired by the ballet form of the same name. In ballet, a *grand pas* consists of several dances meant to showcase the different members of the troupe. The piece follows the general structure of a *grand pas de deux* - *entréé*, *adagio*, two variations, and *coda* - with an extra movement inserted after the variations, marked "cadenza (pas des deux)".

The **entréé** introduces the main 3-note theme that appears throughout the piece in several forms. This motif is quite literally a *grand pas* (big step) as the performer must travel a distance larger than is typically covered in one position on the fingerboard.

The following **adagio** imagines two dancers moving gracefully between poses, appearing frozen in time at points, drifting apart, and returning to dance together again. Throughout the movement, the performer plays on two strings, the top string supported harmonically by the bottom, as the *ballerina* is typically supported by the *danseur*.

The **first variation**, marked *vivace*, evokes an acrobatic performance, full of leaps and spins, while the calmer **second variation**, which comes off the heels of the first, is *moreso*, inspired by the role of the harp, which often accompanies dancers in romantic-era ballets. Both variations are built upon intervallically condensed versions of the main motif, while the subsequent movement increases the span of the "step" motif to an entire octave. This movement acts as a **cadenza**, and is somewhat cheekily marked *pas de deux* - as the performer is instructed to play only on one string. The cellist retraces their steps, so to speak, recalling previous passages from the piece, and landing on increasingly higher pitches, until finally the secondary motif of the piece is reached; only then does the second voice join in in support.

At the final **coda**, the main theme is reimagined as a jovial dance, where the performer must perform acrobatic movements with both the left hand and the bow. The *entrée* returns in the final measures, followed by triumphant statements of the secondary motif.

Grand Pas for Solo Cello was composed in March-April, 2022.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free. Masks and proof of vaccination required for in-person attendance. Or join us online via Schneebeck LIVE
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FRIDAY, APRIL 22

Puget Sound Concert Band

Gerard Morris, conductor
Schneebeck Concert Hall, 7:30 p.m.

SATURDAY, APRIL 23

Student Chamber Music, Concert I

Alistair MacRae, director
Schneebeck Concert Hall, 7:30 p.m.

SUNDAY, APRIL 24

Student Chamber Music, Concert II

Alistair MacRae, director
Schneebeck Concert Hall, 2 p.m.

FRIDAY, APRIL 29

Organ at Noon Series: Pictures and Impressions

Wyatt Smith, organist
Kilworth Memorial Chapel, Noon

SATURDAY, APRIL 30

Symphony Orchestra featuring Cuban pianist Aldo López-Gavilán with Jasmine Mikesell '22, flute

Anna Wittstruck, conductor
Schneebeck Concert Hall, 7:30 p.m.

R.S.V.P. for in-person attendance at pugetsound.edu/mymusic.

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