



SENIOR RECITAL  
ETHAN ANGQULL'ER CHYTHLOOK '26, VIOLIN  
ISABELLA JIE, PIANO

SATURDAY, APRIL 11, 2026  
SCHNEEBECK CONCERT HALL | 7 P.M.



# LAND AND LABOR ACKNOWLEDGEMENT

by the soloist

I recognize this solo recital takes place on the lands belonging to the traditional homelands of the Puyallup Tribe, known as the puyaləpabš in Lushootseed/Twulshootseed, the Native language of this region on the Salish Sea. The Puyallup have spoken their language, raised their children, and lived in relationship with the land since the beginning of time, and continue to do so today. The history of colonialism on the Salish Sea/Puget Sound is not a history that the University is exempt from, and I recognize as an Alaska Native student of this institution that I have a unique position in relation to the land and the Puyallup Tribe.

The name puyaləpabš tells us that the Puyallup are welcoming of newcomers to their shores and the tradition of land acknowledgements dates back to and originates with the practice of the Indigenous Peoples as they visited the shorelines of other Nations and Tribes. Those of us who are not Puyallup must recognize that we are guests to this land. My relationship to the land and the Puyallup Tribe will and should look different than yours, and I encourage you to examine the ways in which you benefit from the history of colonialism and settlement. I encourage you to think about what you can do to be in better relationship with the Puyallup people and the land that is not property and object, but rather a living, breathing body that one must be in relationship with.

By Seattle Colleges: We also pause to recognize and acknowledge the labor upon which our country, state, and institutions are built.

We remember that our country is built on the labor of enslaved people who were kidnapped and brought to the U.S. from the African continent and recognize the continued contribution of their survivors. We also acknowledge all immigrant labor, including voluntary, involuntary, trafficked, forced, and undocumented peoples who contributed to the building of the country and continue to serve within our labor force. We acknowledge all unpaid care-giving labor.

To the people who contributed this immeasurable work and their descendants, we acknowledge our/their indelible mark on the space in which we gather today. It is our collective responsibility to critically interrogate these histories, to repair harm, and to honor, protect, and sustain this land.

## PROGRAM

Fantasia No. 1 in G minor.....Florence B. Price  
(1887–1953)

Isabella Jie, piano

Fiddle Dance Suite for Solo Violin (2018).....Wynton Marsalis  
1. "Sidestep Reel" (b. 1961)  
2. "As the Wind Goes"

*Morpheus* for Viola and Piano.....Rebecca Clarke  
(1886–1979)

Ethan Chythlook '26, viola  
Isabella Jie, piano

## INTERMISSION

*A Fun Ride* (2025).....Luis Muñoz  
Premiere performance (b. 2003)

Keola Tabisola '25, viola

Piano Quintet, Op. 67.....Amy Beach  
II. *Adagio espressivo* (1867–1944)

Jasper Hitchman '27, piano  
Paige Franklin '26, violin  
Grant Chythlook '29, cello  
Keola Tabisola '25, viola

Suite for Violin and Piano.....William Grant Still  
II. "Mother and Child" (Sargent Johnson) (1895–1978)  
III. "Gamin" (Augusta Savage)

Ethan Chythlook '26, violin  
Isabella Jie, piano

*All are invited to a reception following the program in the  
Schneebeck Concert Hall lobby.*

## BIOGRAPHY

**ETHAN ANGUILL'ER CHYTHLOOK '26** (he/him) is a Yup'ik violinist-violist performer and educator from Anchorage, Alaska whose playing reflects a deep connection to place, community, and the collaborative spirit of chamber music. He is currently pursuing a Bachelor of Music in violin performance and a dual major in German studies with a minor in African American studies at the University of Puget Sound, where he serves as concertmaster of the University Symphony Orchestra and studies with Dr. Maria Sampen. He also was one of the winners of the 2025–26 University of Puget Sound Concerto Competition with Tchaikovsky Violin Concerto, mvt. 1. In addition to his violin studies, Ethan has also studied viola with Joyce Ramee, further enriching his musical versatility and chamber music sensibilities. Before UPS, Ethan was co-concertmaster of the Anchorage Youth Symphony alongside his friend Luis Muñoz. He won the AYS concerto competition in the 2021–22 season and performed Mozart Violin Concerto No. 5 in A major mvt. 1. During the summers, Ethan participated in the Anchorage Chamber Music Festival for many years and recently participated in the T-Town Chamber Music Festival.

Outside of music, Ethan has passion for languages, learning his native language Yugtun. He enjoys other art mediums like drawing and crochet and has volunteered at the Tacoma Pierce County Humane Society animal shelter. He has a passion for social justice, enjoying the deeper understanding of the world that African American studies has provided him, urging him to use the knowledge to better give back to his communities and others.

## GUEST PERFORMER BIOGRAPHIES

**KEOLA TABISOLA '25** (he/they), viola is a Kānaka Maoli and Filipino performer and educator who draws on his experience in African American studies to inform his work. He earned his degree in viola performance with a minor in African American studies and an interdisciplinary humanities emphasis in issues of race and ethnicity in 2025. Keola studied viola under professor Joyce Ramee. For their senior recital with pianist Karen Ganz, they presented a lecture recital titled “un/propped,” drawing inspiration from Black feminist scholar Patricia Hill Collins, where he presented a program of all living composers. Keola is from Anchorage, Alaska and he and Ethan have played together in ensembles since 2018 and are partners in music and in life.

**JASPER HITCHMAN '27** (he/they), piano is studying with Dr. Ronaldo Rolim and pursuing a degree in piano performance. Jasper is from Corvallis, Oregon, likes to play frisbee and has a cat named Crockpot!

**PAIGE FRANKLIN '26.5** (she/her), violin is a student of Dr. Maria Sampen and is pursuing a degree in music and environmental science. Paige comes from Boulder, Colorado and she and Ethan have played in ensembles together since their first semester in 2022.

**GRANT CHYTHLOOK '29**, (he/him), cello, is a student of Alistair MacRae in his first year looking to pursue a degree in cello performance and mathematics. Grant is from Anchorage, Alaska and yes, he is Ethan's younger brother.

## **COMPOSER BIOGRAPHY**

**LUIS MUÑOZ** (he/him) is a violinist and composer from Anchorage Alaska and currently based in Queens, New York, where he's attending the Aaron Copland School of Music for a Bachelor of Arts in music with concentration in composition. Starting on cello with Christine Nees, he soon began studying violin with Nina Bingham for six years. Taking just about every performance opportunity he could, Luis played in a wide variety of ensembles including the Anchorage Youth Symphony, the National Youth Orchestra of the United States of America, and the Anchorage Symphony Orchestra (with whom he had his first premiere). Together with Keola, Ethan, and cellist Sara Wong, they founded Ensemble Summa, a professional ensemble of Musicians of Color who had their first official recital in 2022. Luis' current project is founding the Riot Orchestra NYC (RONYC), of which he is artistic director.

## **COLLABORATIVE PIANIST**

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.

### **ACKNOWLEDGMENTS**

Quyana and Thank You to my family, friends, and loved ones who support me in music and in life. Keola, I wouldn't have made it this far without the care and love you show me every day and the support you provide me when I'm struggling.

Thank you to my professors in all the departments I have the honor of being a part of. Dr. Sampen, I appreciate how you always push me while also encouraging my musical interests. Alistair, I appreciate your thoughtfulness and honesty. Outside of music, I have a lot of thanks to give to the AFAM professors for their teachings and guidance. I'd also like to thank Dr. Katherine Crocker, who I've confided in before and they've inspired me to be true to myself as a Native student.

Lastly, a big thanks to anyone reading this for showing up and supporting me. Your presence truly makes the performance.

## PROGRAM NOTES

**Fantasia No. 1 in G minor** (1933) is one of two Fantasies for violin and piano composed by African American organist, pianist, and composer **Florence B. Price** (1887–1953). Price is recognized as a composer of the Chicago Black Renaissance, during which this Fantasia was composed alongside many of her other famous works including *Fantasia nègre* (1929), Piano Concerto in One Movement (1932), and her Symphony No. 1 (1932). This last piece won her a performance by the Chicago Symphony Orchestra, making her the first African American woman to have a work performed by a major symphony orchestra. The Fantasia No. 1 evokes a dialogue between Romantic classical style and African American musical traditions, shifting between styles quickly, as well as blending them. The piece opens with an expansive and virtuosic cadenza-like section in the violin that has an improvisatory feeling. After this opening, the piano and violin play through varying themes, from lively, dance-like themes to more somber and sweet melodies inspired by spirituals, then comes to an exciting conclusion.

**Fiddle Dance Suite for Solo Violin** was composed in 2018 by African American trumpet player and composer **Wynton Marsalis** (b. 1961). The piece was premiered and recorded alongside his Concerto for Violin and Orchestra with violinist Nicola Benedetti, winning a Grammy in 2020 for Best Classical Instrumental Solo. The two selected movements have program notes from the composer as follows:

1. Sidestep Reel — In 19th Century America, the Afro-Celtic fiddle style was the centerpiece of many a dance. Reels and hornpipes were very popular forms. Their repetitive, even-metered rhythms were easy and fun to dance to, and their infectious singable melodies stayed in the mind and on the tongue. More adventurous fiddlers were given to syncopating on these forms by accenting off beats and by embellishing melodies with odd-metered note groupings. Syncopation is a fundamental rhythmic attitude of jazz and this movement is a celebration of that art. The melodic language is a home-grown concoction of commonality between traditional reels and hornpipes and the Baroque, Ragtime and the quartal concepts of Modern Jazz.
2. As The Wind Goes — the wistful late-night song of a lullabye, a campfire song, a ballad...a spiritual. It is sung as if on the wind, yearning to experience once again that which will only ever again live as a memory.

***Morpheus for Violin and Piano*** was composed by English violist and composer **Rebecca Clarke** (1886–1979) in 1917. Clarke was a well-sought-after violist who was one of the first women to have a regular position in a symphony orchestra. Her compositions were well-received but, at the premiere performance of *Morpheus*, she signed under the name “Anthony Trent” and received noticeably more positive reviews following the performance as the audience assumed this A. Trent was a man. *Morpheus* was composed and performed during a period when Clarke was pursuing a career in the United States, the premiere performance in Aeolian Hall in New York City with a subsequent performance in Carnegie Hall. Named after the Greek god, *Morpheus* has a dream-like quality inspired by the impressionistic styles of composition such as in the works of Claude Debussy and Germaine Tailleferre.

***A Fun Ride*** (premiere) is a duet for violin and viola composed by violinist and composer **Luis Muñoz** (b. 2003), a childhood friend of both Ethan and Keola’s from Anchorage, Alaska. Luis’ full biography is listed separately in this program and he prefers that his music speak for itself.

Pianist and composer **Amy Beach** (1867–1944) was an American composer who began piano studies from a young age and practically taught herself composition. She made her first public concert appearance at age 16 and, at age 18, married a man named Henry Harris Aubrey Beach, who was 24 years older than her and, during their marriage, insisted that she limit her concert appearances to once a year. During this period, she focused on composition, her once-yearly performances including the premiere of her piano concerto with the Boston Symphony. Her **Piano Quintet in F sharp minor, Op. 67** was composed during this time period, in 1907. The piece is a three-movement work of late Romantic style and premiered by Beach and the Hoffman String Quartet in 1909. The selected movement, *Adagio espressivo* is in D-flat and has a dream-like quality with sweet melodic lines and dense harmony. After the death of Beach’s husband in 1910, she returned to performing and toured Europe, earning international acclaim.

**William Grant Still** (1895–1978), considered the Dean of African American classical composers, is one of the most popular of the Harlem Renaissance composers. His **Suite for Violin and Piano** was composed in 1943, about a decade after the Harlem Renaissance, during what he called his “universal idiom period with compositions inspired by all music from the United States. The movements of the suite are based on sculptures and visual art pieces by African American artists associated with the Harlem Renaissance.

The second and most popular movement, "Mother and Child," is inspired by Sargent Johnson's many drawings and sculptures under the same name, often depicting a mother embracing her child. Despite being based in San Francisco, Johnson is associated with the Harlem Renaissance because his art depicted themes of African American identity and the "New Negro" movement, a term coined by Harlem Renaissance Dean Alain Locke. Johnson was the first African American from the west coast to gain national acclaim.

The third and final movement, "Gamin," is inspired by Augusta Savage's 1929 sculpture of a young boy described as looking "much wiser than his years." The name of the sculpture, "Gamin," is a French word that refers to street-wise children. Augusta Savage was an avid artist and educator based in Harlem and, because of this work, she was able to study abroad in Europe. Many of her sculptures are displayed in the Smithsonian American Art Museum.

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at [pugetsound.edu/schneebecklive](https://pugetsound.edu/schneebecklive). (Ticketed events are not streamed live.) Tickets available at [tickets.pugetsound.edu](https://tickets.pugetsound.edu), in the Logger Store, or at the door.

SUNDAY, APRIL 12

### **Jacobsen Series: Faculty recital featuring Alistair MacRae, cello**

Schneebeck Concert Hall, 2 p.m. | Tickets required, free for students

MONDAY, APRIL 13

### **Concert in Collins – Library at Noon Series**

Various student and faculty performances  
Collins Memorial Library West Wing, noon

WEDNESDAY, APRIL 15

### **Noon Convocation - Student recital performances**

Schneebeck Concert Hall, noon

WEDNESDAY, APRIL 16

### **Puget Sound Symphony Orchestra**

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

SATURDAY AND SUNDAY, APRIL 18 and 19

### **Chamber Music Concerts I and II**

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

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit [pugetsound.edu/events](https://pugetsound.edu/events).

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact [25Live@pugetsound.edu](mailto:25Live@pugetsound.edu), or visit [pugetsound.edu/accessibility](https://pugetsound.edu/accessibility).

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.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

**Community Music**, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year. [pugetsound.edu/communitymusic](http://pugetsound.edu/communitymusic) | 253.879.3575

