



SENIOR RECITAL
HAILEY YANG '26, VIOLIN
ISABELLA JIE, PIANO

SATURDAY, SEPT. 5, 2026
SCHNEEBECK CONCERT HALL | 7 P.M.

PROGRAM

Ocean Cliffs for Solo Violin.....Connor Adams '25 (b. 2002)

Hailey Yang '26, violin

Tzigane, Rapsodie de Concert.....Maurice Ravel (1875–1937)
for Violin and Piano

Hailey Yang '26, violin
Isabella Jie, piano

INTERMISSION

The Language of FlowersMichael-Thomas Foumai (b.1987)
for Violin and Piano

I. Yellow Envy ("Kiioibara, 黄色蔷薇")

IV. Purple Splash ("Bijozakura, 美女桜")

V. Sunburst ("Hinagiku, 雛菊")

VII. Blue Freeze ("Wasurenagusa, 勿忘草")

X. Cloud Blush ("Sakura, 桜")

Hailey Yang '26, violin
Isabella Jie, piano

Sonata No.2 in D Major, Op. 94aSergei Prokofiev (1891–1953)
for Violin and Piano

I. Moderato

IV. Allegro con brio

Hailey Yang '26, violin
Isabella Jie, piano

*All are welcome to a reception following the program in the Schneebeck
Concert Hall Lobby.*

BIOGRAPHIES

HAILEY YANG '26, violin, is a student at the University of Puget Sound where she is majoring in violin performance and studies under Dr. Maria Sampen. Hailey has sat as co-concertmaster, principal and co-principal in the UPS Symphony Orchestra, and her joy for orchestral music has led her to perform in ensembles from Hawai'i to Washington state. She has performed with groups such as Tacoma Music Collaborative, the Adelphian Concert Choir, Sinfonietta Honolulu, and the Hawaii Symphony Orchestra. She has also participated in the Chamber Music program, and has had the opportunity to play in various ensembles. Throughout her time at UPS she has also performed in masterclasses with violist Randolph Kelly, violinist Mikhail Schmidt, and most recently, violinist Minghuan Xu.

Outside of performing, Hailey actively works for the Hawai'i Symphony Orchestra. She has served as Principal Orchestra Librarian for HSO, seasonally works for their production team, and currently works as an operations and artist coordinator assistant. Outside of music, Hailey enjoys matcha and collecting Smiskis and Jellycats. Her favorite Jellycats are her pink axolotls, Alice and Ally, and she hopes to one day have a (real) pet axolotl.

CONNOR ADAMS: Tacoma-based cellist/composer Connor Adams is a recent graduate of the University of Puget Sound, with a bachelor's degree in orchestral performance. He has sat as principal cellist of the UPS Symphony Orchestra, and was a winner of the UPS Concerto-Aria Competition in 2025. Additionally, he has performed with many ensembles throughout the West Coast, including Reno Youth Symphony Orchestra, the Adelphian Concert Choir, the Northwest Sinfonietta, the Northern Nevada String Serenade, and the Tacoma Music Collaborative. Deeply passionate about new music, Connor enjoys creating pieces for himself and his friends to play. Outside of performing, he enjoys a good hike, reading lots of books, and writing poetry.

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, MN, 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

Mom, Dad, and Family: Mahalo nui loa for all of your love and support throughout these past four years. For always believing in me, encouraging me to pursue my dreams, and being there for me no matter what. I love you endlessly, and thank you for all of the care packages that made it easier to be away from home.

Dr. Maria Sampen: A huge thank you for your priceless guidance and knowledge throughout these past four years. There aren't enough words to express how grateful I am to have had the opportunity to learn from you. Thank you for always believing in me and pushing me to be my best. This recital would not have been possible without you, and thank you for being such a big part of the reason why I stayed for all four years.

Dr. Isabella Jie: A very special thank you for your collaboration and guidance throughout these past four years. I am so very grateful to have been able to work with you throughout my time at UPS. Thank you for pushing me to be my best, and for the many (many!) hours of rehearsals. This wouldn't have been possible without you.

Connor Adams: Thank you so much for writing such an amazing piece for me! Thank you for being such a great friend and for all of your support throughout the years! I am truly honored to have been able to premier one of your pieces.

The House: Thank you for making the past year (and more) so fun and amazing! I've truly had the best time living with all of you, and am so grateful for all of the memories made. Thank you for the many yummy meals and for creating a home away from home.

Friends: Thank you for all of your support and the many laughs throughout these past four years! You've made my time at UPS and in the mubu memorable in the best ways possible!

About what I'm wearing: Pō'ai is a print made by *Manaola*, a *Kānaka Maoli* owned clothing brand based in Hawai'i. *Pō'ai* represents the power of divine creation. It is said that the portal of time and space represents the three *piko* (center) - the fontanel, naval and reproductive centers of the body. It is believed that these three centers are sacred places of energy that connect us to the past and our ancestors, ground us in the present, and guide us in the future. The circular symbolism of the pattern mirrors the *'ami*, which is the revolution of the hips in *hula* (dance.) In *hula*, the dancer is a full embodiment of the poetry and story that is being told; and the chants and songs that carry the dance become an access point to the time and place that they were composed.

The ceremony of *hula* guides designer Manaola Yap in his expression and creation of modern day *'a'ahu* (attire) and what inspired this particular design. Found within the circular pattern is the *ho'oni'oni'o* print which is a geometric style often seen in archaic *kapa* (traditional Hawaiian barkcloth) fragments that is made with *'Ohe Kāpala* bamboo stamps and *lapa kapa* liner tools. The use of *ho'oni'oni'o* here is an ode to the ancient artistry of these lands and the foundation of *kapa* making and printing. It is with this remembrance of the ancestral ways of artistic expression that Manaola presents the design *Pō'ai* to this time with the intention to "*ho'i i ka piko*" to return and align to our individual and collective source, center, and divinity.

Manaola's original designs are handmade using natural dyes and printing techniques. The hand-crafted nature of each piece creates a sense of individuality and unique nature to each article of Manaola's culture-conscious clothing made.

E ala ē nā piko
(To ignite the power centers)

—Excerpts taken from Manaola's website and Manaola on *Pō'ai*

PROGRAM NOTES

Ocean Cliffs for Solo Violin:

Ocean Cliffs was inspired by a hike to Ka'ena Point, which is the westernmost tip of O'ahu. Visiting my friend Hailey, we travelled to the Point in order to see nesting Laysan albatross, one of my favorite birds. This piece is meant to evoke the sense of peace I felt in this special place, of gentle waves intermingled with shimmering sunlight. I found that one image often came to mind when writing this piece: thin mists drifting past towering cliffs, revealing lush forest growing through the weathered basaltic rock.

The piece opens with three simulated “waves”, utilizing a mix of air bowing and harmonic glissando to replicate the many changing tones of moving water, followed by a shimmering motif repeated throughout the work. When creating melody, I was often drawn to the large range and timbral capabilities of the violin, and tried to craft music that takes full advantage of this highly expressive instrument. To end the piece, the violin plays a transcribed birdsong of the *O'ahu 'elepaio*, before fading away into the clouds.

—Connor Adams, 2026

Tzigane:

Tzigane, Rapsodie de Concert for Violin and Piano was written by 20th-century French composer and pianist Maurice **Ravel**. **Ravel** was born on March 7, 1875 in Cibourne, France and passed away on December 28, 1937 in Paris, France. His compositions are widely revered for their innovative and impressionistic qualities; although similar to other artists of his time, he strongly disliked being considered as an impressionist artist.

Tzigane was written in 1924 for the virtuosic violinist, Jelly d'Arányi, after **Ravel** was inspired by her performance of his sonata for violin and cello. **Tzigane** was mainly influenced by Hungarian music and by the gypsy melodies that d'Arányi shared with **Ravel**. **Tzigane** is considered to be a rhapsody, and is a one movement work that is brimming with a variety of characters and variations on themes. Uniquely, the piece opens with a fiery violin cadenza before dissipating into murky trills, giving way to the piano's entrance with its own cadenza. Following the cadenzas, the violin and piano take turns sharing themes and variations that create the many unique characters of the piece. **Tzigane** is widely recognized as a virtuosic showpiece and has gained its esteem through its technical and musical demands of the performer to bring the characters of the piece to life while making it seem effortless.

Foumai:

The Language of Flowers by **Michael-Thomas Foumai** combines contemporary compositional techniques with the Japanese concept of *hanakotoba*; which directly translates to flower-language. As suggested by the English translation, *hanakotoba*, is an art form that uses certain flowers to convey meaning or a specific emotion. **Foumai** composed this piece in 2009 for violin and piano, and each movement is dedicated to a certain flower, following the concepts of *hanakotoba*. The piece consists of 10 movements and are short in length to represent the quick and delicate life of a blooming flower.

Michael Thomas Foumai was born in 1987 in Honolulu, Hawai'i, and is the Director of Artistic Engagement and the first Composer in Residence for the Hawai'i Symphony Orchestra (HSO). He is best known for his symphonic works and has composed an extensive catalog of symphonic music, as well as works for various instruments and types of ensembles and focuses on the culture of Hawai'i. His works have been played by many ensembles across the nation such as the Philadelphia Orchestra, the Los Angeles Philharmonic, the Seattle Symphony, and with the American Composers Orchestra at Carnegie Hall just to name a few. Additionally, Foumai designs and hosts the HSO education series *Beyond the Music*; and through his work at the symphony has worked with guest artists who have included Yo-Yo Ma, Joe Hisaishi, Jake Shimabukuro, Raiatea Helm, Amy Hānaiali'i, and Robert Cazimero. Over the years Michael has received honors from the Fromm Foundation Grant from Harvard University, the MTNA Distinguished Composer of the Year Award, the Jacob Druckman Prize from the Aspen Music Festival, and three BMI composer awards.

Today I will be performing five of the ten movements from **The Language of Flowers**:

Movement 1: Yellow Envy (Kiiroibara) which is a yellow rose and is the symbol of jealousy.

Movement 4: Purple Splash (Bijozakura) which is verbena and carries the meaning of tears and cooperation.

Movement 5: Sunburst (Hinagiku) which is a daisy and is thought of as the "eye of the day" in addition to being a symbol of faith.

Movement 7: Blue Freeze (Wasurenagusa) which is forget-me-not and is a symbol of true love.

Movement 10: Cloud Blush (Sakura) which is a cherry blossom and is known to be an omen of good fortune and symbolizes love, affection, spring and clouds.

Sonata No.2 in D Major, Op.94a for Violin and Piano was written by **Sergei Prokofiev** who was a prolific 20th-century, Russian composer and pianist. **Prokofiev** was born on April 27, 1891 in Sontsivka, Ukraine and passed away on March 5, 1953 in Moscow, Russia. He is recognized as one of the great composers of the 20th century and is known for his composition style which often melded together Modernism and Classical compositional styles. **Prokofiev** wrote **Sonata No.2 for Violin and Piano** during the summer of 1943 after he escaped from the Eastern Front to the Central Asian City, Alma-Ata, which is located in Kazakhstan. It is said that **Prokofiev** became inspired to write this sonata in the middle of a large film-score project for the film, *Ivan the Terrible*. Prokofiev described the character of the sonata as “gentle” and “in a flowing classical style.”

Sonata No.2 for Violin and Piano was originally written for flute, and is the only sonata that Prokofiev wrote for the flute. However, the esteemed violinist David Oistrakh insisted that the piece be written for violin after attending its premier, resulting in the composition of the sonata– hence the “a” after the opus number. This sonata is known to be one of **Prokofiev’s** “brightest” (in character) pieces. **Sonata No.2 for Violin and Piano** has four movements, **Mvt. 1: Moderato**, **Mvt. 2: Scherzo**, **Mvt. 3: Andante**, **Mvt. 4: Allegro con brio**. It is written in Baroque Sonata Form, represented by the slow-fast-slow-fast pattern of the four movements.

Today I will be performing the **first movement** and **fourth movement**. The **first movement** is known for its calm and poised exposition and energetic development. The movement ends on a quiet note after restating the opening “A” theme in a higher register. The **fourth movement** is an explosive and energetic finale to the sonata. It is known for the contrast between its bold and boisterous A-section and sweeping, cantabile melodies of the B-Section.

Thank you.

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, SEPT. 25

COLLAGE: Annual Faculty and Student Music Showcase

Schneebeck Concert Hall, 7:30 p.m. | Tickets required
\$15 General; \$10 Sr. citizen, military, faculty, staff; \$5 students

SATURDAY, OCT. 3

NW High School Honor Choir

Chris Maunu, conductor
Schneebeck Concert Hall, 4 p.m.

WEDNESDAY, OCT. 7

Noon Convocation

Student recital performances
Schneebeck Concert Hall, noon

SATURDAY, OCT. 10

Jacobsen Series: *Global Resonance – Music from Around the World for Violin and Percussion*

Maria Sampen, violin; James Doyle, percussion; Timothy Christie, viola
Kilworth Memorial Chapel, 7:30 p.m. | Tickets Required

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

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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.

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