



SENIOR RECITAL  
**ISABELLA BRADY '24, CELLO**

ISABELLA JIE AND  
TARRA WINSLOW '24, PIANO

THURSDAY, APRIL 11, 2024  
SCHNEEBECK CONCERT HALL | 9:30 P.M.

## PROGRAM

- 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

Isabella Brady '24, cello

- Sonata in G minor for Cello and Piano, Op. 19.....Sergei Rachmaninoff  
III. Andante (1873–1943)

Isabella Brady '24, cello  
Isabella Jie, piano

- Drei Kleine Stücke, Op.11.....Anton Webern  
I. Mäßige (1883–1945)  
II. Sehr Bewegt  
III. Äußerst ruhig

Isabella Brady '24, cello  
Isabella Jie, piano

- Sonata in A minor for Cello and Piano, Op. 5.....Dame Ethel Smyth  
I. Allegro moderato (1858–1944)  
II. Adagio non troppo  
III. Finale. Allegro vivace e grazioso

Isabella Brady '24, cello  
Tarra Winslow '24, piano

## BIOGRAPHIES

**ISABELLA BRADY '24** is a cello performance major studying with Alistair MacRae at the University of Puget Sound. During her performance career, she has participated in orchestras in the Tacoma area. Isabella participated in the Orchestral Recital Series Spring Concerto Festival in 2023 as a section cello and has participated in the UPS Symphony Orchestra throughout her four years, currently sitting as principal cellist. This past summer Isabella attended Brevard Music Center where she performed with Brevard Music Center Orchestra and Brevard Sinfonia. She plans to attend Brevard Music Center again this summer. In addition to orchestral playing, Isabella enjoys participating in the UPS Chamber Music program with friends. Through these programs at UPS, Isabella has had the opportunity to perform in master classes with violist Rudolph Kelley and cellist Oliver Herbert.

During her free time, she enjoys teaching cello through UPS's Community Music program. She also participates in the music fraternity on campus, Sigma Alpha Iota, where she currently holds the position of president. Once Isabella graduates from UPS, she plans to take a gap year to apply to graduate school, continue teaching, perform with a local orchestra, and play chamber music with friends.

## PIANIST BIOGRAPHIES

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 has 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.

**TARRA WINSLOW '24** is a senior majoring in music at the University of Puget Sound, where she is a student of Ronaldo Rolim. She has performed multiple times on and off campus as a soloist, collaborative pianist, and small ensemble member.

Tarra has been featured in the Noon Convocation series as well as in master classes given by Timothy Hoft, Michelle Cann, and Oliver Herbert. She has been involved in chamber music activities at school, most recently with fellow pianist Jack Kuntz; and Puget Sound Symphony Orchestra members Hailey Yang and Isabella Brady. As a pianist and vocalist, she has played and sang with a variety of groups, including Dorian Singers, a UPS ensemble made of sopranos and altos singing both accompanied and a cappella literature.

Hailing from Gig Harbor, Wash., Tarra commenced her musical journey at the age of 5 under the tutelage of professors Christopher Rogers and Dr. Irene Bowling. Since then, she has been performing in solo and ensemble recitals, musical theater, and choirs.

### **ACKNOWLEDGEMENTS**

I would like to thank my parents and grandpa for helping me with all of my music endeavors and supporting me unconditionally through college. To my brother Andrew, thank you for letting me play in front of you whenever I would be home during breaks. I would also like to thank my friends who have put up with shenanigans throughout these four years, and could not have gotten through the late-night practice sessions without you guys. Thank you to my professors Alistair MacRae and Elizabeth Simkin for helping me grow as a cellist.

I would not be where I am today without all your support and guidance, thank you all.

*–Isabella Brady*

## PROGRAM NOTES

Johann Sebastian Bach **Solo Cello Suite No. 3 in C major, BWV 1009** is part of the six Bach Cello Suites, composed between 1717 and 1723. The cello suites have six movements and are based on different baroque dance types. Due to the suite's technical demands and concerns regarding interpretation, in part due to discrepancies found between editions, they were rarely performed until the 20th century when Pablo Casals recorded all six suites.

Sergei Rachmaninoff's **Sonata in G minor for Cello and Piano, Op.19** was composed in 1901. This sonata is remarkable in that the piano is equal in importance to the cello, or even primary. The work starts with the piano introducing the main theme of this movement with the cello line expanding the theme. Halfway through this movement, you hear the cello line accompanying the piano. Oftentimes, whoever has the accompaniment line in this piece is filling in whatever open space the melodic line has.

Rachmaninoff was influenced by Tchaikovsky and used Russian characteristics. Within the third movement, we hear themes of sorrow through his use of contrasting major and minor harmonies, which was common for Russian composers at the time. The first performance of the sonata took place on Dec. 2, 1901, but Rachmaninoff dated it Dec. 12, 1901, leading to speculation that he made changes after the initial premiere.

Anton Webern's **Drei Kleine Stücke, Op.11** was composed in 1914. This piece is one of Webern's most well-known short instrumental solos, totaling 32 measures between the three pieces. While the 12-tone technique was not officially created until 1919, the work does demonstrate the 12-tone technique. Despite the music's complexity and obscurity, the audience begins to see that the cello line and piano are constantly going back and forth in conversation.

The work's structure also piques listeners' interest, as it does not follow what we expect, straying from the fast-slow-fast structure we find in classical compositions. The first piece *Mäßige* starts the work slow, then immediately jumps to the second piece, *Sehr Bewegt*, which is very fast and somewhat violent. We make it to the third piece, which, at a tempo of eighth note equals 50 bpm, is the slowest movement in the whole piece.

Anecdotally, Webern had concerns about this piece. While he felt very proud of what he accomplished, he feared the piece would be misinterpreted by the audience given how experimental it was.

Dame Ethel Smyth's **Sonata in A minor, Op.5**, was composed in 1887, a few years after she attended Leipzig Conservatory. The first movement of this piece is dark, moving to a somber feel in the second movement, then the third movement bouncing between two themes, the first theme taking influence from a tarantella and the second theme as lyrical.

The Sonata has a Brahms-like quality, which differs from Smyth's normal composition style, given she rarely wrote so few movements for a work. In Leipzig, she was taught by predecessors of Brahms and took that style, which is especially prevalent in the first movement. Smyth also aims to show off a cellist's technical ability and ability to convey emotion through music.

## UPCOMING SCHOOL OF MUSIC EVENTS

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

FRIDAY, APRIL 12

### **Organ at Noon Series**

Wyatt Smith, organist with Tracy Doyle, flute  
Kilworth Memorial Chapel, noon

FRIDAY, APRIL 12

### **Symphony Orchestra**

Anna Jensen, conductor with Bill Dyer, guest conductor  
Schneebeck Concert Hall, 7:30 p.m.

SATURDAY, APRIL 13 AND SUNDAY APRIL 14

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

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

MONDAY, APRIL 15

### **Library at Noon Series, Concerts in Collins**

Collins Memorial Library, noon

WEDNESDAY, APRIL 17

### **Noon Convocation**

Schneebeck Concert Hall, noon

WEDNESDAY, APRIL 17

### **Jazz Orchestra**

Tracy Knoop, director  
Schneebeck Concert Hall, 7:30 p.m.

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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.

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

