



SENIOR RECITAL
OLIVIA KATZ '19, CELLO
ISABELLA JIE, PIANO
SATURDAY, APRIL 20, 2019
SCHNEEBECK CONCERT HALL
5 P.M.

Program

Cello Suite No. 3 in C major, BWV 1009.....Johann Sebastian Bach (1685–1750)

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourrée I
Bourrée II
- VI. Gigue

Olivia Katz, '19, cello

Improvisatory Collaboration with Poetry by Queer Writers

- I. *The Flame Dance* – Asha Berkes
- II. *To a cold place* – Noah Crabtree
- III. *Cracking* – Claire Ilersich
- IV. *Fear for Fate* – Amanda Brenner
- V. *Weird Wind* – Thea Sutherland
- VI. *These Days* – Kevante Weakley

Olivia Katz '19, cello

Cello Sonata No. 1 in E minor, Op. 38.....Johannes Brahms (1833–1897)

- I. Allegro non troppo
- II. Allegretto quasi Menuetto
- III. Allegro

Olivia Katz '19, cello
Isabella Jie, piano

Reception following the recital in School of Music, Room 106.

PERFORMER

Olivia Katz '19 is currently a senior at the University of Puget Sound receiving a Bachelor in Music with a cello performance emphasis. Katz has studied cello under Professor Alistair MacRae for the past three years. Katz has participated in several ensembles on campus, including playing as the principal cellist of Symphony Orchestra, String Orchestra, Concerto Orchestra, chamber ensembles, and other musical ensembles such as the Adelphians Choir and jazz combos. Katz will be attending Brevard Music Center for her third time this summer.

GUEST PERFORMERS

Asha Berkes '21 is a sophomore at Puget Sound and majoring in English with a creative writing emphasis.

Noah Crabtree '21 is a sophomore at Puget Sound and majoring in English.

Claire Ilersich is a professional tree planter in Seattle, Wash. Ilersich is originally from the Midwest, and she has an affinity for dead malls and frozen lakes.

Amanda Brenner is a queer poet and a short story writer. Brenner currently attends the Columbia University School of Social Work. Brenner's work has previously been featured in the literary magazine *MonkeyBicycle*.

Thea Sutherland is 19-years-old and is currently living in London, England.

Kevante Weakley graduated from the College of Wooster and is originally from Cleveland, Ohio. Weakley's debut album is titled 'Breakfast.' Weakley states that he writes his songs like poems, and that "the most important part of art is honesty."

ACCOMPANIST

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. 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 prize winner 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 staff accompanist position at Puget Sound, she currently also maintains a private teaching studio in Gig Harbor, and is an adjunct faculty member at Tacoma Community College and Annie Wright Schools.

PROGRAM NOTES

Compiled and Written by Olivia Katz

For the second part of my program, I will be performing six musical miniatures that are responses to pieces of poetry written by queer individuals. These responses are generated partly by thoroughly analyzing and interpreting these poems over the past several months, and partly through improvisation which will be “of this moment.”

I wanted to explore the deep connection between my study of the cello and my queer identity. I believe that both queerness and music are full of complexity and importance, and I hold both incredibly close to my heart. Playing cello is not only a craft that demands and intense focus, but is also an emotional outlet that helps me discover new things about music, cello, and myself.

Throughout my musical career, I have explored the art of improvisation outside of outside of any particular stylistic convention. I have approached this challenge by asking myself to simply make the most creative, new, beautiful, and authentic sounds that I can on my cello. This process allows me to connect my instrument to my personal ideas and emotions, as opposed to mimicking an idealized technique or sound cellists might strive for while playing classical repertoire. Improvisation challenges me to be free, adventurous, and authentic.

In addition to improvisation, I wanted my recital to incorporate an art form outside of the musical medium. Queer art is created in a wide array of forms that are new and unfamiliar to me, which I found intriguing. It has been challenging to work closely with these poems, because poetry is so far outside of my typical area of academic study. However, this challenge has been extremely rewarding and full of self-discovery and creative expression.

Queerness is experienced and expressed in infinitely unique ways, and today I am going to express it through a collaboration between two different art mediums: music and poetry.

The Flame Dance

by Asha Berkes

*The lycorises simmer
like flames around her dancing feet
Mud burning off her worn out boots
that cry out for forgiveness too*

*A sinner in a field of wildflowers
whose sweat rolls down her twisting body
that kicks and turns
in the name of a sky so oppressively blue
They say*

*it's all in the way you shake out "I'm sorry"
how you say it all with your eyes
how you finish the show*

To a cold place

by Noah Crabtree

*Blush rises faster than thought
when I slip on your countenance.
People walk as if they have places to go
because it's hard spending time in you.*

*You whet their laughter
With heat's absence.
Exposed complexion impaled to me
like a candy cane licked to weapon.*

*You remind me
warmth is seasonal.*

Cracking

by Claire Ilersich

*i want to wear your name
and walk around
like it's my god-given right.
stomp around the rot
of my yesterdays refuse.*

*if i had it my way
you'd be making scrambled eggs—
hot sauce in the yolk,
pulp in the orange juice,
pitted avocados in the bowl.*

*i'd like to feel
you in my palm
the soft rigidness
the outer pink,
the galaxy white.*

*a body of stars,
a body of flesh
i cannot tell the difference.*

Fear for Fate

by Amanda Brenner

*She keeps a calendar for the
past, marking
tomorrow as "another's day"
and today "so beautiful and so benign."
She sighs but never concedes
that words are her estranged
children—
loved primally and utterly
neglected.*

*She finds herself casting wide
for other dreams in
hopes of losing a birthright:
the bra, the dress, the
stockings of a life ordained.
With no complicity in
that birth or that rite it's only
her cross to bear.*

*Waiting for a letter that never
comes, she cries for
the boyfriends of other girls
and reads about the
lost kingdom of middle
America. To waste time
between posts, she hold her
breath.*

*She only picks up a pen in
heartbreak, so she
wonders if God gives her
heartbreak to make her
pick up a pen. But then,
sometimes, she believes in
no god and notebooks are
\$8.99.*

*How is it she is so alone? You'd
think she would
find plenty of company among
those who queued
for limbo, those who shrug
their way to hell,
and the rest who slept through
their alarm.*

Weird Wind

by Thea Sutherland

*He called me a prince before it dissolved
he spoke of my body in understanding words at far distance
Ariel*

*I felt much better as a symbol to him
instead of a person he acquired then dissolved,
I think I would rather b alone in unmoving
memories instead of engage with bodies that put
malware in past history
Corrupting it
in reaction to present tense
Clouds disappearing before vapor form
Ashes no longer needed*

These Days

by Kevante Weakley

*These days
These days don't mean much
If I don't get tree or green bucks
Misery don't think of missing me
when she need love
But everyone need love
I hold and I squeeze her
I chose to defeat the
Demons that reek of
Doubt
And wreak havoc that'll hinder the thinker*

*Now I write raps cuz at this point I need to
Get it off chest fore it outweigh me
Cuz they end black lives like they never even seen one
Still I hold the peace up
Like I stopped right before a nigga count to three
Or Atlas under the world
You don't needa breathe?
Nah I just need plenty of sunlight for the photosyntheses yo*

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Friday, April 26

Wind Ensemble/Concert Band

Gerard Morris and Robert Rink, conductors
Schneebeck Concert Hall, 7:30 p.m.

Saturday, April 27

A Celebration of African and African-American Choral Music

Tony Leach, guest conductor
Kilworth Memorial Chapel, 7:30 p.m.

Monday and Tuesday, April 29-30

Chamber Music Concerts I and II

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

Wednesday, May 1

Jazz Orchestra

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

Friday, May 3

Jacobsen Series: Puget Sound Piano Trio

Tanya Stambuk, piano; Maria Sampen, violin; Alistair MacRae, cello
Schneebeck Concert Hall, 7:30 p.m.

Tickets: \$20, \$15 tickets.pugetsound.edu

Free for Puget Sound students

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

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