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2024-25



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CU Boulder is a **SMOKE-FREE CAMPUS**.

The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts. While the University of Colorado Boulder can never undo or rectify the devastation wrought on Indigenous peoples, we commit to improving and enhancing engagement with Indigenous peoples and issues locally and globally.

Doctoral Chamber Recital

Shelley Armer, viola

And friends: Greg Abrell, violin; Evan DeLong, violin; Salleigh Harvey, mezzo soprano, Peyton Magalhaes, cello; Bobby Pace, piano; John St. Cyr, double bass; Sophie Stubbs, Cello; Jesse Yukimura, viola
7:30 p.m., Monday, April 21, 2025

Grusin Music Hall

PROGRAM

Limestone & Felt

Caroline Shaw (b. 1982)

Shelley Armer, viola

Sophie Stubbs, cello

Three Songs for Voice, Viola and Piano, H. 76

Frank Bridge (1879-1941)

- I. Far, far from each other
- II. Where is it that our soul doth go?
- III. Music, when soft voices die

Salleigh Harvey, mezzo soprano

Shelley Armer, viola

Bobby Pace, piano

Fantasia on Themes of Marin Marais for Viola and Double Bass

John Tartaglia (1938-2018)

Shelley Armer, viola

John St. Cyr, double bass

Intermission

String Quintet in E flat Major, No. 3, Op. 97

Antonin Dvořák (1841-1904)

- I. Allegro non tanto
- II. Allegro vivo
- III. Larghetto
- IV. Finale

Evan DeLong, violin

Greg Abrell, violin

Shelley Armer, viola

Jesse Yukimura, viola

Peyton Megalhaes, cello

PROGRAM NOTES

Limestone & Felt (2012), 6 min. duration

Caroline Shaw (b. 1982)

In limestone & felt, the hocketing pizzicato and pealing motivic canons are part of a whimsical, mystical, generous world of sounds echoing and colliding in the imagined eaves of a gothic chapel. These are contrasted with the delicate, meticulous, and almost reverent placing of chords that, to our ears today, sound ancient and precious, like an antique jewel box. Ultimately, felt and limestone may represent two opposing ways we experience history and design our own present.

—Shaw

Caroline Shaw is an American artist whose unique compositional voice transcends traditional genres. Also a producer, violinist, and vocalist, her portfolio of work includes collaborations with diverse artists from Rosalía and Kanye West to Yo-Yo Ma, the British Proms, and New York Philharmonic.

Shaw began her musical studies at the age of two learning violin in the Suzuki Method from her mother. At the age of 30 she won the Pulitzer Prize for music, the youngest person ever to do so, and has since won five Grammys and received an honorary Doctorate from Yale. Ms. Shaw enjoys cooking soft-boiled eggs to a piece of music rather than a timer, her favorite color is yellow, and her favorite smell is rosemary.

Three Songs for Voice, Viola and Piano, H. 76

(1907), 13 min. duration

Frank Bridge (1879-1941)

In a period when Bridge was gaining recognition and popularity for his chamber works, he continued to write songs. This was seemingly for his own artistic fulfillment, as the vast majority of them went unpublished. The Three Songs are notable for their instrumentation, as this is Bridge's only vocal composition to include an instrument other than piano, and he takes full advantage of the versatility of the viola. A skilled violist himself, Bridge was able to craft a viola line that is at times vocal, at others virtuosic, and requires nuance from the performer, suggesting a deep personal connection to this music. Each text was hand-picked from different sources, creating a collection of poems that explore different aspects of grief. Although heavy in subject matter, the setting of these three poems results in music both incredibly beautiful and profoundly cathartic.

Frank Bridge lived a rich musical life as both an active performer and composer. A violinist from an early age, Bridge began to play the viola in the midst of the English Viola Renaissance, playing chamber music regularly with such greats as Joseph Joachim. Between performances on violin, viola, piano, and as a conductor, he was also a remarkably prolific composer, though he only taught composition to a single student—a young Benjamin Britten. Today, Bridge’s music is celebrated for its lush romantic style, showcased in a variety of vocal and small-form chamber works, such as the Three Songs.

Far, far from each other

Mathew Arnold (1822-1888)

Far, far from each other
Our spirits have flown.
And what heart knows another?
Ah! who knows his own?

Blow, ye winds! lift me with you
I come to the wild.
Fold closely, O Nature!
Thine arms round thy child.

Ah, calm me! restore me
And dry up my tears
On thy high mountain platforms,
Where Morn first appears,

Where is it that our soul doth go?

Heinrich Heine (1797-1856)

Kate Freiligrat Kroeker, trans. (1845-1904)

One thing I'd know : when we have perished,

Where is it that our soul doth go?

Where is the fire that is extinguished?

Where is the wind but now did blow?

Music, When Soft Voices Die

Percy Bysshe Shelley (1792-1822)

Music, when soft voices die,

Vibrates in the memory—

Odours, when sweet violets sicken,

Live within the sense they quicken.

Rose leaves, when the rose is dead,

Are heaped for the beloved's bed;

And so thy thoughts, when thou art gone,

Love itself shall slumber on.

Fantasia on Themes of Marin Marais

for Viola and Double Bass (1907), 12 min. duration

John Tartaglia (1938-2018)

The story of John Tartaglia's *Fantasia for Viola and Double Bass* begins with William Schrickel, assistant principal bass in the Minnesota Orchestra (from 1976 to present!). At the time, Tartaglia was a violist in the orchestra, and when Schrickel heard his colleague's "hauntingly beautiful" string trio, he asked if Tartaglia would be willing to write a duo for viola and double bass. Tartaglia borrowed a bass from Schrickel, having never written for the

instrument before. He was adamant that the best way to learn how to compose for it would be to try it out himself.

In the *Fantasia*, Tartaglia incorporates four of the *Cinq Danses Françaises Anciennes* by Marin Marais: L'Agréable, La Musette, La Matelotte, and Le Basque. Marais was a skilled performer of the viola da gamba, and it is fitting that Tartaglia chose to use these themes in a piece written for the two modern instruments whose timbre most closely resembles that of the viol family. Perhaps unintuitively, these themes are surrounded and accompanied by Tartaglia's own distinctly modern writing, utilizing extended techniques and drawing from newer genres such as jazz and tango.

John Tartaglia was a violist, teacher, luthier and composer. He studied viola at the Conservatory of Santa Cecilia in Rome, and performed with the Philadelphia Chamber Orchestra before joining the Minnesota Orchestra (1968-1999). Once in Minnesota Tartaglia held an affiliate position teaching at the University of Minnesota. Taking leave from the symphony, Tartaglia taught at Oberlin Conservatory from 1981-1982.

String Quintet in E flat Major, No. 3, Op. 97

(1983), 36 min. duration

Antonin Dvořák (1841-1904)

1892 was a year of changes in the United States. Carnegie Hall had just opened the previous year, Ellis Island began processing immigrants, and Antonín Dvořák sailed across the Atlantic for a residency in New York, where he was hired to run the American Conservatory. Remarkable for the time, Dvořák admitted Harry Thacker Burleigh, a black self-taught baritone from Ohio, to be his pupil and assistant. After being introduced to black American spirituals from Thacker, Dvořák quickly grew admiration for the style, later remarking:

I am now satisfied that the future for music of this country must be founded upon what are called negro-melodies... It is music that suits itself to any mood or purpose. There is nothing in the whole range of composition that cannot find a thematic source.

The next summer, Dvořák traveled to Spillville, Iowa, a community of Czech immigrants. A simple man, he found immense joy in his children and spending time with family, and loved morning walks to balance his life as a composer. In Spillville, Dvořák became captivated by the Iroquois Indigenous Tribe, who would visit with herbal remedies and ritual songs.

Immersed in Bohemian culture and surrounded by family, nature and a slower pace of life, Dvořák wrote his two “American” chamber works, both of which have a sunny disposition. Soaring melodic lines and rhythmic ostinatos display the influence of black spirituals and Iroquois song. Only three days after blazing through the now well-known American quartet, he began writing the Viola Quintet in E-flat Major, Op 97. A violist himself, both works begin with viola solos and showcase the instrument’s rich and vocal timbre.

ABOUT THE PERFORMERS

Violist **Shelley Armer** is an active performer, teacher, and now student. She has performed as a guest artist on chamber programs across the country including the NAVO Arts Inc., Washburn University Faculty Recital Series, the Ruel Joyce Recital Series, TGIF Concerts in Santa Fe, Music at Maryville, Oak Ridge Music Association's Concertmaster & Friends series, and ENVAGE. Shelley also performs regularly as a substitute violist for the Kansas City Symphony.

A passionate educator and advocate for the arts, Shelley is currently the Secretary of the Heart of America Suzuki Association. She was the coach for the El Sistema-based Harmony Project KC's honor quartet, who performed alongside Yo-Yo Ma last June. Shelley maintains a small private studio here in Colorado, and is an active adjudicator, clinician and coach in her home base of Kansas City, MO.

Shelley is currently earning a Doctorate of Musical Arts in viola studying with Professor Erika Eckert and acting as a Teaching Assistant to the viola studio and chamber music program under the direction of Meta Weiss. She earned her undergraduate degree from Indiana University Jacobs School of Music studying with Stephen Wyrzczenski, and master's from the University of Tennessee Knoxville with Hillary Herndon as a Teaching Assistant and member of the Graduate String Quartet.

Cellist **Sophie Stubbs** is an active chamber, orchestral, and freelance artist currently based in Colorado. Originally from Minnesota, she now frequently performs with ensembles throughout the Denver-Boulder area and maintains a studio teaching cellists of all ages.

Sophie has spent several summers performing in festivals around the United States, including the Icicle Creek Chamber Music Festival, Brevard Music Center Summer Institute, and the Lakes Area Music Festival. She

has played in masterclasses with Amit Peled, Benjamin Hughes, Matthew Zalkind, and Thomas Mesa, as well as chamber masterclasses with the Kronos Quartet and the Takács Quartet. In 2019, Sophie won the Senior Honors Concerto & Aria Competition and performed with the Concordia Orchestra.

Sophie received her master's degree in cello performance and pedagogy from the University of Colorado Boulder in 2023, studying with David Requiro. Her Bachelor of Music degree in cello performance was completed at Concordia College in Moorhead, Minnesota, under the instruction of Gregory Hamilton.

In her free time, Sophie enjoys the great outdoors (bird *and* dog watching) and any combination of coffee, books, and friends.

Salleigh Harvey, mezzo soprano, is a native of Greenville, South Carolina. She is currently pursuing an Artist Diploma in opera/solo voice performance from CU Boulder where she studies with Jennifer Bird-Arvidsson. She received her MM in vocal performance at the University of Cincinnati College-Conservatory of Music (CCM) where she studied with Kenneth Shaw. Recent performances include Hänsel in Humperdinck's *Hänsel und Gretel* (Eklund Opera), Lucretia in Britten's *The Rape of Lucretia*, Madame de Croissy in Poulenc's *Dialogues des Carmélites* (CCM Opera), Ensemble in Carlos Simon's *The Highlands* (Cincinnati Opera's OF:NW) and Old Baroness (cover) in Barber's *Vanessa* (Spoleto Festival USA).

Pianist **Bobby Pace** is currently a DMA candidate in collaborative piano at CU Boulder where he studies with Margaret McDonald and Alexandra Nguyen. A native of St. Petersburg, Florida, he holds master's degrees in accompanying and music theory from Florida State University and a bachelor's degree in piano performance from Stetson University. Pace has participated in programs such as SongFest (Los Angeles), La Musica Lirica (Novafeltria, Italy) and Orfeo (Vipiteno, Italy). During the summers, he works as a collaborative pianist in the musical theatre area at Interlochen Arts

Camp in Michigan. When he's not sitting on a piano bench, he enjoys running, scary movies, and hanging out with his husband, Brooks Hafey, and three dogs, Cosma, Richter, and Lenya.

John St. Cyr is a double bassist, freelance performer and educator. As an orchestral musician, John has performed with the Cheyenne Symphony, Colorado Springs Philharmonic, Boulder Symphony, Seicento Baroque, Illinois Symphony, and Champaign-Urbana Symphony, among others. John is also passionate about historically informed music performance, playing on both baroque bass and viola da gamba. John is the founder and artistic director of the Red Bird Bass Ensemble, an ensemble of middle and high school bass students who give pop up performances in central Illinois. John holds dual Master's degrees in double bass performance and string pedagogy from Louisiana State University and Illinois State University, and is currently a doctoral candidate in double bass performance at CU Boulder. John's double bass teachers include Susan Cahill, Ben DeKock, Yung-Chaio-Wei and John Madere. John has also studied privately with members of the Boston Symphony, St. Louis Symphony, Minnesota Orchestra, Buffalo Philharmonic, and Queensland Symphony. When not practicing or performing, John loves vegan cooking and hikes with his black Labrador, Truffle.

Originally from Los Angeles, **Evan De Long** has played violin since the age of eight. He holds a bachelor's degree in violin performance from the Indiana University Jacobs School of Music, where he studied with Jorja Fleezanis and Grogory Kalinovsky. While there, he also played with both the Owensboro Symphony Orchestra and the Evansville Philharmonic. He went on to earn a master's degree at the University of Denver's Lamont School of Music, where he studied with Linda Wang.

Evan has held positions with the Cheyenne Symphony, Fort Collins Symphony and Boulder Philharmonic, and substitutes regularly with both the Colorado Symphony and the Santa Barbara Symphony. Evan is

currently principal second violinist of the Colorado Springs Philharmonic and plays in the orchestra from Opera Colorado, as well as playing regularly in the Concertize String Quartet for Candlelight Concerts. In addition to engagements with a variety of ensembles, Evan has been a chamber concert performer with Holland America Line on its northern European route. He is a passionate music teacher and maintains a large private studio of both violin and piano students in the Denver Area.

Violinist, composer, and adventurer **Greg Abrell** brings “haunting beauty” and “something ineffable and unmistakable” to performances not only in concert halls, but living rooms, backyards, coffee shops, and mountaintops, to name a few. It is part of his mission and philosophy to help showcase the breadth and diversity of our cultural experiences through art, and collaboration is at the heart of that desire. An avid chamber musician, he is a founding member of multiple ensembles with great names like The Wild, Impossible Fox, and Sus4.

Greg took up the violin at the age of 4, learning the Suzuki method with Tim and Kim Barrett and continued on to study with Andrzej Grabiec. He completed his undergraduate studies with Laura Bossert and Terry King at the Longy School of Music and received his master’s degree from the University of Colorado Boulder under the instruction of Harumi Rhodes and Ed Dusinberre, where he is also currently pursuing a doctorate as teaching assistant for Alex Gonzalez.

Greg serves as Young Artist Faculty at Lyricafest chamber music festival. He is also the composer in residence for Lyrica Boston. When not making music, his many interests include cooking delicious foods, eating delicious foods, playing nerdy tabletop and video games, hiking, listening to podcasts, reading novels and poetry, crochet, and attempting to paint.

Jesse Yukimura is a violist with a passion for musical collaboration, especially chamber music. A member of the Kansas City Symphony since

2018, Jesse has enjoyed performing in symphony chamber series from his very first season. After moving to Kansas City, he has been a regular performer with KC Summerfest, and organized a viola duo recital with Shelley Armer, performing in the Ruel Joyce Recital Series in 2023. In his formative years, Jesse enjoyed playing in summer festivals such as the Colorado College Summer Music Festival, Kneisel Hall, and the National Repertory Orchestra. Jesse was a fellow at the New World Symphony under the direction of Michael Tilson Thomas, and received degrees from Oberlin College and Conservatory and the Lynn Conservatory of Music, studying with Peter Slowik and Ralph Fielding. An adamant lifelong learner, Jesse enjoys exploring parks, museums and cafes outside of his musical activities.

Brazilian American cellist **Peyton Hall Magalhaes** is a sought-after chamber musician and solo performer. Born and raised in Lithuania to an American mother and Brazilian American father, Magalhaes was exposed to three diverse cultural and musical traditions. Magalhaes has performed and competed on stages in Estonia, France, Germany, Italy, Latvia, Lithuania, Russia, and across the United States. Some of his most notable accomplishments include first place at the “Ars Lituanica” competition in Vilnius, Lithuania, winning a cello, playing at the Ryman in Nashville, TN, performing a solo at the Hermitage Museum in St. Petersburg, Russia, as well as performing part of the Gulda cello concerto at the National Philharmonic in Lithuania. Magalhaes obtained his master’s degree in Spring 2023 and is currently pursuing an Artist Diploma at the University of Colorado Boulder with Professor David Requiro.

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