

MUSICAL PRAYER

ELIZABETH PHELPS

violin

KAYLEIGH MILLER

viola

Three Madrigals for violin and viola
I. Poco Allegro

Bohuslav Martinů
1890–1959

(b. Policka, Czechia; d. Liestal, Switzerland)

Notes by Elizabeth Phelps and Kayleigh Miller

Our program starts with the first movement of Czech composer Bohuslav Martinů's Three Madrigals for violin and viola. He wrote them in 1947 while living in the United States after hearing his friends Joseph and Lilian Fuchs perform the Mozart duos. Martinů had loved English madrigals ever since hearing The English Singers in 1923. This first movement reveals this inspiration with the spritely rhythmic conversations flung between the voices as well as moments of chordal beauty.

Four Songs of Solitude for solo violin
I and II

John Harbison
b. 1938

(b. Orange, New Jersey)

Harbison composed his Four Songs of Solitude during the summer of 1985 for his wife Rose Mary, a violinist. He is specific in the notes to the performer that "they are songs, not sonatas and fugues." The first two present an interesting contrast in the development of thematic material. The first begins with a lonely melody that wanders but always returns to the initial idea. The second starts "lilting and folk-like," to which there is an energetic and acrobatic response. During the movement, these opposing ideas fuse until the lines between them are completely blurred.

in manus tuas for solo viola, op. 88

Caroline Shaw
b. 1982

(b. Greenville, North Carolina)

In manus tuas was originally written for solo cello in 2009 with the acoustics in Christ Church of New Haven in mind. It seems very fitting to present Shaw's work in this beautiful cathedral. Like Martinů did in composing his Three Madrigals, Shaw draws inspiration from older works, in this case, a 16th-century motet by Thomas Tallis. Rather than direct use of Tallis' harmonic framework, the work seeks to take single moments of the motet and stretch them across time and space. In certain sections, the performer is asked to sing along with huge chords across the strings to create a massive sonic range.

Duo for Violin and Viola in B-flat Major, KV 424

II. Andante cantabile

III. Theme and variations

Wolfgang Amadeus Mozart

1756–1791

(b. Salzburg, Austria; d. Vienna, Austria)

Mozart's duos for violin and viola have become cherished staples of the chamber music repertoire, making their origin story all the more interesting. In 1783, Michael Haydn (Joseph's younger brother) was commissioned to write a set of six duos, but only finished four due to illness. To help fulfill his contract, Mozart stepped in and wrote the other two, K. 423 in G Major and K. 424 in B-flat Major. We close our concert with the second and third movements from the latter. The second movement is a perfect aria for the violin over gorgeous chords in the viola. The final movement is a theme with variations that shows off the grace and athleticism of both players, and highlights the joys of us all being together again. We hope you enjoy the program!



A native of Hamden, Connecticut, violinist **ELIZABETH "LIBBY" PHELPS** leads a diverse career on both baroque and modern violin. Currently based in Seattle, she regularly plays with the Seattle Symphony and numerous baroque ensembles on the West Coast. Before moving to Seattle, she served as principal second violin in the North Carolina Symphony from 2013–2018. During this time, she frequently performed as a soloist with the group and was sought after as a recitalist and chamber musician throughout the state. She also discovered her love of Historically Informed Performance and attended workshops with members of the Tafelmusik Baroque Orchestra and American Bach Soloists. Subsequently, she began to perform with the North Carolina Baroque Orchestra and Apollo's Fire in Cleveland. In 2018,

she was invited to the Grand Tetons Music Festival to perform a recital with Jeannette Sorrell. An avid chamber musician, she often returns to North Carolina to play with the Mallarme Chamber Players in Durham.

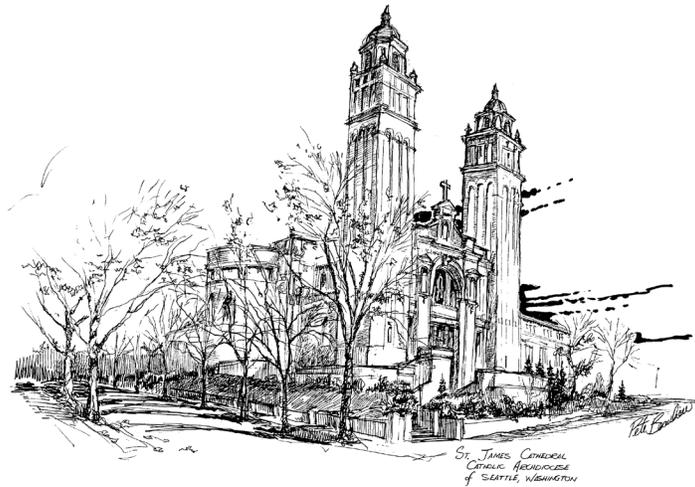
Prior to winning her position in the NC Symphony, Libby completed a four-year fellowship with the New World Symphony in Miami Beach, FL, where she performed as concertmaster under Michael Tilson-Thomas, collaborated with Christian Tetzlaff and Paula Robison in chamber performances, and played in a masterclass for Jordi Savall. Other orchestral experiences include the Grant Park Orchestra of Chicago, the Verbier Festival Orchestra, and the Lucerne Festival Academy, where she played under the baton of the late Pierre Boulez.

Libby received her bachelor's and master's degrees from the Cleveland Institute of Music, where she studied with Paul Kantor and Stephen Rose. On baroque violin, she has studied with Enrico Onofri, Marc Destrube, Elizabeth Field, Elizabeth Blumenstock, and David Wilson. She lives with her partner Matthew Decker, a percussionist in the Seattle Symphony, and is passionate about body awareness, art, and a good cup of coffee.



KAYLEIGH MILLER is a violist in the Pacific Northwest Ballet, as well as a personal trainer, yoga, and pilates instructor in Seattle. She combines her love for movement and music through her work with her blog, Musicians Health Collective, and works with private clients both online and in person. As a movement instructor, she has been teaching for over nine years, and completed her comprehensive Pilates training with physical therapist Karen Sanzo in Dallas, TX. Kayleigh has completed numerous supplementary trainings in biomechanics, anatomy, strength training, special conditions, yoga, and more. She is currently certifying through the Z-health movement system,

a neurocentric approach to fitness, and enjoys applying those principles to both music and movement. She is a current member of the Chautauqua Symphony, a regular extra with the Seattle Symphony, and former member of the San Antonio Symphony. She completed her musical studies with Carol Rodland at the New England Conservatory and Eastman School of Music.



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