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FEATURING ANTON MILLER, VIOLIN

DR. JEFFREY SCHOYEN, ARTISTIC DIRECTOR

Saturday, December 10, 2016 | Holloway Hall Auditorium, 7:30 p.m.



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ABOUT THE ARTISTS



Anton Miller

Since giving his Carnegie Hall concerto debut, American violinist Anton Miller has appeared throughout the United States and abroad as a soloist, chamber musician, recitalist and pedagogue.

Miller has performed more than 50 violin concertos with a number of orchestras on four continents. His world premiere performance of Xiogang Ye's "Last Paradise" for violin and orchestra in Beijing, China, with the Central Philharmonic Orchestra was recorded for broadcast throughout Asia and released on CD. Miller also has been concertmaster for a number of orchestras, including almost 30 years with the Lincoln Symphony Orchestra and the New Jersey Festival Orchestra. He was also concertmaster for an Argentinian tour of the American Ballet Theatre.

He has made a number of recital and chamber music tours to Europe, with performances in Germany, Austria, Switzerland, Spain, Greece and England. As a member of the Con Brio Ensemble for almost 30 years, Miller has performed more than 100 chamber music concerts and recitals in the New York City area. Performances have included such venues as Weill Recital Hall at Carnegie Hall, Alice Tully Hall and Merkin Hall. Miller's dedication to expanding the violin repertoire can be seen in his frequent commissions and premieres of the music of living composers. Recently recorded and released CDs include three albums with violist Rita Porfiris (Miller-Porfiris Duo); one of which features new music for violin and viola by composers of the Americas. Another newly released CD features Kurt Weill's Violin Concerto. Miller's complete discography can be found on Dorian, Jericho, Full House, Hugo, Naxos, Klavier and MP2 Records.

He is currently professor of violin at The Hartt School and on the violin and chamber music artist faculty at New York University. He previously has been on the faculty of the Oberlin Conservatory, Lawrence University and Swarthmore College. Miller was a founder and artistic director of the Three Bridges International Chamber Music Festival in Minnesota, as well as a co-artistic director of the Silver Bay Festival. Past and current festival faculty positions also include Foulger International Music Academy, the Intensive String Quartet Workshop at New York University, Aria International Academy, the Hawaii Performing Arts Festival, the Festival Eterna Primavera in Cuernavaca, Mexico, the Summer Festival of Thessaloniki, Musicorda, Hsing Tien Kon (Taiwan), Bearstown (Korea), Killington, Hot Springs, and New Arts Festival. As a chamber musician, he can be heard in concert with the Miller-Porfiris Duo, Trio Respiro, Trio Nuovo, Con Brio Ensemble and the Phenix Ensemble. Miller completed his Master of Music at The Juilliard School, studying with renowned violin pedagogue Dorothy DeLay and chamber music with Felix Galimir and members of the Juilliard Quartet. He received his Bachelor of Music from Indiana University as a student of Franco Gulli and was awarded the prestigious Performer's Certificate.



Jeffrey Schoyen

Dr. Jeffrey Schoyen maintains an active and varied career as a cellist, conductor and educator. As director of the Salisbury Symphony Orchestra, he brings extensive performance experience to the podium. He has been a member of the Opera Orchestra of New York, Pittsburgh Opera Orchestra, Louisiana Philharmonic Orchestra and Principal Cellist of the Filarmonica del Bajío in Mexico. In addition, he has performed with the Pittsburgh Symphony and the Orchestra of St. Luke's in New York City. Schoyen has worked under the direction of Marin Alsop, Maxim Shostakovich, Philippe Entremont, Lukas Foss, Robert Spano, Michael Tilson Thomas, David Zinman, Keith Lockhart and Klauspeter Seibel, among others. He has performed in venues such as Carnegie Hall, Alice Tully Hall and Salzburg's Mozarteum with soloists Luciano Pavarotti, Sherrill Milnes, Itzhak Perlman, Yo-Yo Ma, Emanuel Ax, Ghenia Dimitrova, Mary Chapin Carpenter and Stevie Wonder.

He has studied cello with some of the world's foremost teachers, including Lawrence Lesser, Timothy Eddy and William Pleeth. He holds a D.M.A. from Stony Brook University and has given recitals throughout the United States, Germany, Mexico, Spain and Ecuador. As cellist of the Allegheny Ensemble, he performs regularly on series in the mid-Atlantic region.

Schoyen's interest in conducting began at Tanglewood, where he was awarded cello fellowships playing under the guidance of conductors such as Leonard Bernstein, Seiji Ozawa, Andre Previn, Aaron Copland, Gunther Schuller and Kurt Masur. Since then, he has attended conducting workshops in Madison, Chicago and Toronto, and he has served as the director of the Slidell Community Orchestra and the Kearney Area Symphony Orchestra. He has collaborated with artists such as Jennifer Hope Wills, Dominic Armstrong, The Capitol Quartet, Dan Kamin, Sarah Jackson, Gary Louie, Anton Miller, Rita Porfiris and Charlotte Paulsen.

In addition, Schoyen has taught at the University of Nebraska at Kearney and at the University of Dayton, and he has presented conference lectures on topics ranging from Performance Practice to Kinesiology in String Playing. His transcription and edition of Giuseppe Maria Jachinni's *Opus 3 Concerti da Camera* has been published by Lorica Press. A frequent guest conductor/clinician, he is an associate professor at Salisbury University where he teaches conducting and score reading, string methods, cello, bass and various other courses. During the summer, Schoyen serves on the faculty of Blue Lake Fine Arts Camp in Twin Lake, MI.

PROGRAM

HuapangoJose Pablo Moncayo

Symphonie EspagnoleEduard Lalo

Allegro non troppo

Scherzando

Intermezzo

Andante

Rondo

Anton Miller, violin

INTERMISSION

FandangosRoberto Sierra

Nutcracker Suite No. 2Peter Ilitch Tchaikovsky

Petit Galop- Grandfather's Waltz

Tarantella

Le Chocolat (Spanish Dance)

Feliz NavidadJose Feliciano
(arr. by Tom Wallace)

Chestnuts Roasting on an Open FireMel Torme and Robert Wells
(arr. Krogstad)

Sleigh RideLeroy Anderson

PROGRAM NOTES

Symphonie Espagnole

Edouard Lalo (1823-1892)

This concerto-like work is one of the favorite large-scale violin works of the Romantic era. Its colorful Spanish quality and its flowing, attractive melodies, along with its copious display of violin tricks, have kept it before a public that has largely forgotten the other works of its composer.

Stimulated by Pablo de Sarasate's playing of his First Violin Concerto in 1874, Lalo decided to write another concerto, this time paying tribute to Sarasate's Spanish nationality and his own Spanish descent. Lalo tailor-made the new *Symphonie Espagnole* to fit Sarasate's playing style, which was innovative for stressing a bright, light attack rather than the powerhouse style that had characterized earlier violinists. It is likely that Sarasate collaborated with Lalo in the details of the violin part, for it features the singing line and effervescent arpeggio and scale work that was a trademark of his playing and which are featured in Sarasate's own recital music. Sarasate played it for the first time in Paris on February 7, 1875. It immediately pleased the audience and happened to hit in the middle of a vogue for Spanish music recently touched off by Bizet's opera *Carmen*.

It has frequently been said that it is not a concerto or a symphony at all, although it does have elements of symphonic form. It is really a suite, whose five movements add up to the dimensions of a symphony, about 30 minutes.

The first movement, *Allegro non troppo*, opens with a full-orchestra statement of a theme that stresses a typical 2/4 + 6/8 Spanish rhythm. The violin then states a main theme in triplets. The soloist also introduces a second subject, which is the main material for the development, where it acquires the triplets of the other subject. The coda has a brief development of the first subject.

The second movement, *Scherzando; Allegro molto*, is a sparkling fast Spanish waltz, which follows an introduction featuring bright pizzicato writing for the orchestral strings. The outer portions of the three-part form are in the Spanish rhythm called the *seguidilla*. The middle part of this movement is rhapsodic, with frequent shifts of tempo.

Lalo made the symphony a five-movement work by adding an *Intermezzo* as the third movement after the premiere. It is, in effect, a second scherzo, though in a slower tempo. It has a nice use of the contrast between minor and major modes. Unfortunately, for some years many violinists adopted the practice of omitting this movement. That is a shame, for the sultry second subject is one of the nicest themes in the symphony.

The true slow movement is the sultry and romantic fourth movement, *Andante*, with a dark and soulful mood.

(Continued)

The finale is a rondo whose main subject sets off a series of dazzling episodes. Lalo begins the movement with a nice trick to raise anticipation: he repeats an accompaniment many times until the violin inserts the theme. After that the movement continues in dance-like mode until the brilliant conclusion.

Notes taken from www.allmusic.com

Fandangos

Roberto Sierra (b.1953)

“Antonio Soler’s *Fandango* for keyboard has always fascinated me, for its strange and whimsical twists and turns. My *Fandangos* is a fantasy, or a ‘super-fandango,’ that takes as point of departure Soler’s work and incorporates elements of Boccherini’s *Fandango* and my own Baroque musings. Some of the oddities in the harmonic structure of the Soler piece provided a bridge for the incorporation of contemporary sonorities, opening windows to apparently alien sound worlds. In these parenthetical commentaries, the same materials heard before are transformed, as if one would look at the same objects through different types of lenses or prisms. The continuous variation form over an ostinato bass gave me the chance to use complex orchestration techniques as another element for variation.”

– Roberto Sierra

Huapango

Jose Pablo Moncayo (1912-1958)

Huapango, now known as the unofficial second national anthem of Mexico, garnered massive success immediately upon its debut in 1941 at the Palace of Fine Arts. Moncayo gathered his source material for the piece on a folk-song collecting trip to the villages Veracruz, where he encountered a dance called huapango. The name for this dance comes from a corruption of the Nahuatl word huapanco, which means “on top of the wooden plank” or, more poetically, “on the dance floor.” Folk huapangos can be played in many forms, from a small chamber group to a large mariachi band, but all of them share a rhythmic playfulness with much of Mexican folk music. Moncayo uses this rhythmic flexibility to great effect in his *Huapango*. He probes the boundaries of 6/8 time, often reveling in the space between duple and triple meter. In this popular symphonic piece are three huapangos from the port of Alvarado in Veracruz: *Ziqui Ziri*, *Balaju* and *El Gavilan*. The work has entered into the repertoire of classical symphonic music, pop music and, in turn, of mariachi groups as well.

Dr. Jeffrey Schoyen, conductor

Violin I

Sachiho Murasugi*
Concertmaster
Paul Bagley
Jennifer Bertrand
Devon Bristow
Jade Gomez
Meri Holden
Hunter Lupro
Karen Niedfeldt
Jeffrey Newberger
Peyton Reynolds
Yasmin Royce

Violin II

Erin Whitt*
Kristin Bakkegard
Aje Bramble
Elissa Dorsey
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Marie Severyn
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Michael Devine*
Robert Beckey
Kurt Ludwick

Tuba

John F. Scott*

Percussion

Cody Rausch*
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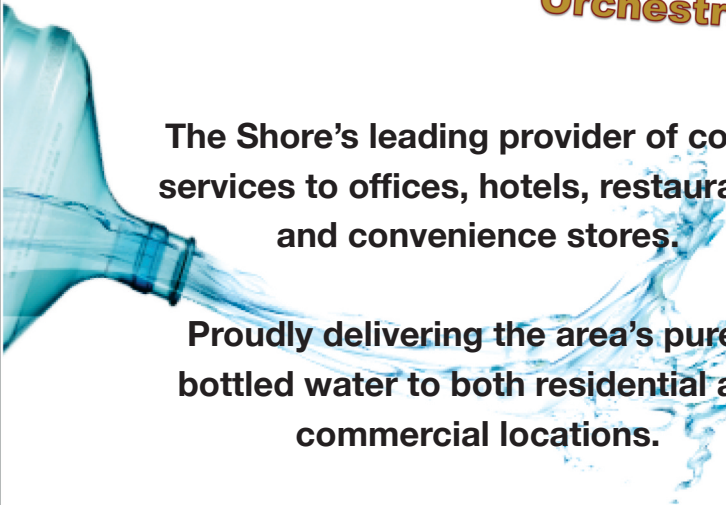
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