

SALISBURY SYMPHONY ORCHESTRA

At Salisbury University

Romantic Holiday Concert

Saturday, December 12, 2009



FEATURING VIOLINIST
ANTON MILLER IN A PERFORMANCE OF
BRAHMS VIOLIN CONCERTO IN D MAJOR
WORKS BY GLINKA, STRAUSS AND KREISLER

7:30 p.m.

Holloway Hall Auditorium

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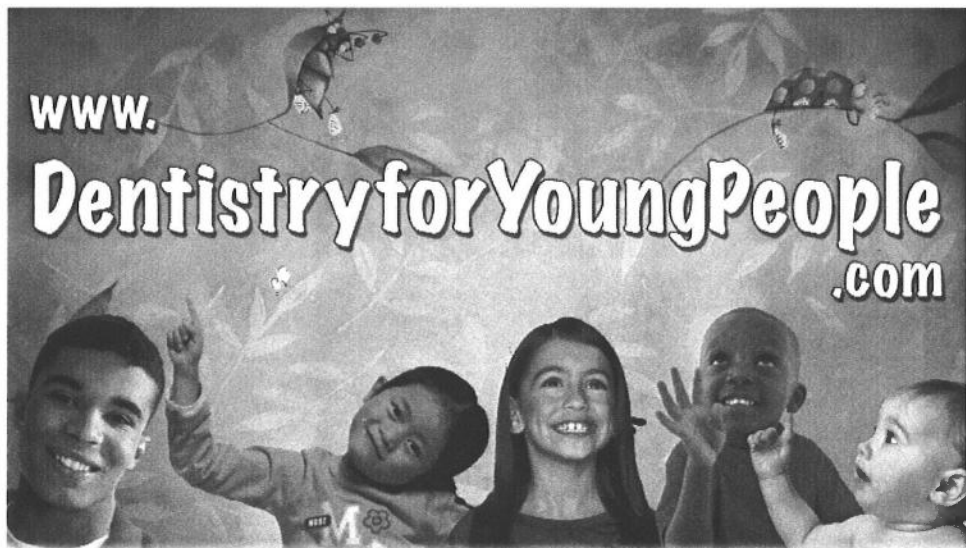
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Anton Miller

Since giving his Carnegie Hall concerto debut with the New Chamber Orchestra of New York, American violinist Anton Miller has appeared throughout the United States and abroad as a soloist, chamber musician, recitalist and pedagogue. Miller gave the world-premiere performance in Beijing, China of Xiong Kang Ye's

"Last Paradise" for violin and orchestra, which was taped for broadcast within Asia and subsequently released on CD. He has made several appearances in Brazil to tour Tchaikovsky, Sibelius and Brahms Concertos with the Orchestra Sinfonica de Campinas, and has performed recital tours in Germany, Austria, Switzerland, England and China. His complete discography can be found on the Dorian, Jericho, Full House, Hugo and Klavier labels.

Miller received his Bachelor of Music from Indiana University as a student of France Gulli and was awarded the prestigious Performer's Certificate. He completed his Master of Music at the Julliard School as a scholarship violin student of Dorothy DeLay and studied chamber music with Felix Galimir and members of the Julliard Quartet.

Miller is currently on the violin and chamber music faculty at New York University and the Hartt School; he frequently gives master classes. He previously has been on the faculty of the Oberlin Conservatory, Lawrence University and numerous music festivals, including The Intensive String Quartet Workshop, Aria International, The Hawaii Performing Arts Festival, Silver Bay Festival, Musicorda, Hsing Tien Kong (Taiwan), Bearstown (Korea), Killington, Hot Springs Music Festival, and New Arts Festival.

SALISBURY SYMPHONY ORCHESTRA

At Salisbury University

Romantic Holiday Concert
Saturday, December 12, 2009
7:30 p.m.
Holloway Hall Auditorium

Overture to Ruslan and Ludmilla

Mikhail Glinka (1804-1857)

Violin Concerto in D major, opus 77

Johannes Brahms (1833-1897)

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

Anton Miller, violin

INTERMISSION

Morgenblätter Waltz, opus 279

Johann Strauss II (1825-1899)

Liebesfreud, from 3 Viennese Waltzes

Fritz Kreisler (1875-1962)

Tambourin Chinois, opus 3

Anton Miller, violin

Les Patineurs "Skaters" Waltz, opus 183

Emile Waldteufel (1837-1915)

Tritsch-Tratsch Polka, opus 214

Johann Strauss II (1825-1899)

SALISBURY SYMPHONY ORCHESTRA

At Salisbury University

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Amy Beauchamp
Anne Chicheportiche
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Page Miller
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Rebecca Racusin

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*Jessi Deane
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Program Notes

The opera *Russlan and Ludmilla* was premiered in St. Petersburg on December 9, 1842. The story is a very complicated fairy tale based on a poem written by Aleksandr Pushkin in 1820 about love overcoming all obstacles. The overture is in sonata form and begins with a strong first theme followed by a lyrical second. Strong single note pedal tones alternating between pizzicato strings and high winds characterize the development section. Toward the end of the overture, there is a whole-tone scale played by the trombones and other low instruments and represents the magic of the dwarf Chernomor. This particular theme permeates through the entire opera.

The *Brahms violin concerto in D major* was first performed on January 1, 1879, in Leipzig, Germany and was a true collaboration between Brahms as composer and conductor and his friend Joseph Joachim as soloist. The concerto is in standard three movement concerto form and is truly a contest between the orchestra and violin with of course, the violin winning. Movement one begins in a leisurely tempo and is in sonata-concerto form. It is full of rich Romantic colorings, rhapsodic, gypsy-like passages, multiple stops, rapid scales and broken chords in the violin solo. Most unusual for this movement is the "waltz" theme at the end of the exposition. The second movement begins with a beautiful aria-like theme first announced by the oboes and after the second repetition, the violin responds several times in an "arabesque" fashion. The third movement is a stately, joyous dance that again utilizes a gypsy theme and ends with a fast march that serves as the coda.

Les Patineurs, known today as the "Skater's Waltz" was really inspired by Émile Waldteufel's family of dance musicians. Written in 1882, the introduction to the waltz reminds one of a starting position of an ice skater who is getting ready to begin dancing on the ice. The sections that follow evoke a wintry, holiday feeling in an ice skating ring, perhaps the Cercle des Patineurs in the Bois de Boulogne in Paris. This is a familiar tune that has been featured in dozens of films, including *Chariots of Fire*.

The *Morgenblätter (Morning Papers) Waltz – Opus 279* was first performed on January 12 1864 as a sort of musical joust for the Vienna Authors' and Journalists' Association. The other waltz, *Abendblätter (Evening Papers)* was written by another well-known composer, Jacques Offenbach. The work is in five sections, each containing a different waltz, followed by a coda that is a reprise of the first waltz. The lively *Tritsch-Tratsch Polka* was named after a Viennese satirical newspaper and was written in 1858. It wonderfully evokes the gossiping *chit-chat* world of Viennese society. Strauss employs a three part form with much use of the flute and piccolo in the polka during the return of the A section.

Fritz Kreisler was not only a great violinist of his day, but an excellent composer of miniature pieces such as *Liebesfreud* that he designed to charm his Romantic audiences as he toured the world. *Liebesfreud*, "Love's Joy," is part of a set of three old Viennese dances he wrote that were so admired by Sergei Rachmaninov that he transcribed them for solo piano. *Tambourin Chinois* (Chinese Drum) was composed by Kreisler around 1905 and is one of the virtuoso's most popular showpieces. There are many open-fifths and pentatonic scales that give the exotic and oriental qualities to the outer sections, in contrast to the middle section.



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