

ANAM RECITAL: JASMINE MILTON (VIOLIN)

WEDNESDAY 16 OCTOBER 1.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Wolfgang Amadeus MOZART (1756-1791) Violin Sonata No. 18 in G Major, K. 301 13'
(1778)

- i. Allegro con spirito*
- ii. Allegro*

Sergei PROKOFIEV (1891-1953) Sonata for Two Violins in C Major, op. 56 16'
(1932)

- i. Andante cantabile*
- ii. Allegro*
- iii. Commodo (quasi allegretto)*
- iv. Allegro con brio*

Camille SAINT-SAËNS (1835-1921) Violin Concerto No. 3 in B Minor, op. 61 27'
(1880)

- i. Allegro non troppo*
- ii. Andantino quasi allegretto*
- iii. Molto moderato e maestoso – Allegro non troppo*

Jasmine Milton (SA) violin

Sophia Jones (QLD) violin

Berta Brozgul (ANAM Associate Faculty) piano

Approximate duration: 60 minutes

ABOUT JASMINE MILTON

Born into a musical family, Jasmine Milton began learning violin at age four with her father Michael Milton. She is currently in her first year of training at ANAM under the tutelage of Adam Chalabi. Jasmine is a passionate chamber musician and a founding member of the Piruli String Quartet, which won the Flinders Quartet mentorship in Musica Viva's Strike a Chord competition (2021). She has also benefited from mentoring by the Australian Chamber Orchestra, as a member of the ACO academy from 2017-2019, and from masterclasses with Ray Chen, Dale Barltrop, Pinchas Zukerman and Robin Wilson. Find out more at anam.com.au/musicians



ANAM relies on the generous support of donors to help us develop our young and talented musicians. To provide the very best performers for your concert experience today and in the future, please donate to ANAM now via this link, call (03) 9645 7911 or speak to our Box Office staff at today's concert.

ANAM respectfully acknowledges the traditional custodians of the lands spread across Australia on which we work and live. We uphold and honour their continued relationship to these sites, we pay our respects to their Elders past, present and emerging, and extend that respect to all Aboriginal and Torres Strait Islander Peoples.

PROGRAM NOTES

Words by Jasmine Milton

Wolfgang Amadeus Mozart composed his Violin Sonata in G major, K. 301 in 1778, during a formative period of his career when he was honing his style and exploring the potential of the sonata genre. This work is the first in a set of six violin sonatas written by Mozart in Mannheim and Paris over the course of the tour undertaken by him and his mother during 1777 and 1778. Published as part of his first opus, they reflect both the classical elegance and the emotional depth characteristic of his compositions and mark a definite departure from his earlier sonatas for fortepiano and violin, in which he clearly favoured the piano. Mozart refers to this set as "duets" in his letters, emphasising the fact that the two instruments are no longer interchangeable and are for the most part, equal.

The work is in two movements, typically intended for playing in a household setting, where the violin part could also be played by the flute. The first movement *Allegro con spirito* opens with a lyrical theme presented by the violin. It showcases Mozart's melodic ingenuity and his ability to create engaging dialogues between the two instruments. The second movement, *Allegro*, has a lilting charm, the middle-section in minor mode, offering a starker atmosphere in the form of a Sicilienne.

The next work, **Sergei Prokofiev's** Sonata for Two Violins in C, op. 56, actually originated as a passion project I developed, alongside my friend and housemate, Sophia. We were thrilled to have the opportunity to curate a performance at NGV earlier this year in response to Australian artists, Grace Crowley and Ralph Balson. These two pioneering figures of abstract art in Australia alongside Prokofiev were instrumental in the world-wide movement from the precision of traditional conventions to the experimentation and freedom of modernism.

Prokofiev bridged the gap between modernism and neo-classicism, drawing on the traditional structures of the classical period and the intriguing and emerging tonalities, or lack thereof of the 20th century. His Sonata for Two Violins is written in an archaic *Sonata di Chiesa* ('church sonata') form featuring dissonant harmonies that weave between various tonalities, often never quite defining the harmony. Composed in 1943, a time when the world was engulfed in the turmoil of World War II, this work was commissioned by the Soviet Union's Ministry of Culture as part of a series of chamber works intended to uplift spirits during trying times.

Prokofiev's distinct musical voice and national identity was shaped by the St Petersburg nationalism of The Mighty Five, Russia's most prominent 19th century composers, in combination with Eastern European folk song and the romanticism of Tchaikovsky. The first movement showcases features from these influences such as the melismatic lines and close harmonies of Eastern Europe folk singing and melodies of heartache. It introduces a serene yet somewhat melancholic theme, which is developed through intricate counterpoint. The dialogue between the two violins creates a sense of conversation, with each voice weaving in and out of the foreground. The second movement, *Allegro*, is a kind of scherzo (but in a march rhythm) featuring harsh chords, dissonance and a hint of menace in the melody. In stark contrast, the third movement introduces a more introspective and lyrical character. The interplay between violins highlights the emotional depth of the work, allowing for moments of poignant reflection. The final *Allegro con brio* brings the sonata to a vibrant and exhilarating conclusion. It combines fast-paced motifs and rhythmic drive in a return to the energetic and carefree style of eastern European folk music.

For me, this work is a genuine reflection of the collaborative spirit of chamber music. Sophia and I have spent countless evenings rehearsing together, a glass of bubbles in hand, picking this piece apart and putting it back together. Her insights have made this process so incredibly rewarding - I couldn't have imagined doing it with anyone else.

Composed in 1880 for his close friend, violinist virtuoso Pablo de Sarasate, **Camille Saint-Saëns'** Violin Concerto in B minor, Op. 61 is one of the most celebrated works in the violin repertoire. It showcases the instrument's lyrical beauty, technical prowess, and the composer's distinctive melodic flair, standing out not only for its musical complexity but also for its innovative structure.

Saint-Saëns diverges from conventional concerto form by omitting the traditional cadenza and orchestral introduction. Instead, the soloist enters emphatically after just a few bars, establishing an immediate connection with the audience. The first movement is marked by rich thematic material, with the soloist navigating between soaring melodies and intricate passages, demonstrating both strength and sensitivity. It unfolds in a straightforward sonata form with a sweetly expressive second theme expressed in delicate triplets.

The second movement, *Andante*, offers a contrast in mood, showcasing a lush, expressive melody. With a gentle rocking barcarolle feel, the violin sings with a deep emotional resonance, underpinned by delicate orchestral textures.

The finale opens with a slow introduction derived from a motif in the slow movement, but soon transitions into a bright staccato tune infused with hints of Spanish colour—a nod to Saint-Saëns' time in Spain and his intention for the concerto to be performed by Sarasate. The second theme then emerges with a more overtly passionate expression, providing a striking contrast to the assertive "Spanish" tune that dominates with its energy. As the movement progresses, playful motifs dance throughout, bringing a sense of liveliness and charm. The rhythmic complexity adds layers of excitement, ultimately leading to a jubilant close.