

ANAM RECITAL: JASMINE MILTON (VIOLIN)

From Romance to Rhapsody

MONDAY 22 SEPTEMBER 3.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Amy BEACH (1867-1944) Romance, op. 23 (1893)	7'
Frédéric CHOPIN (1810-1849) Nocturne No. 20 in C-sharp Minor (1830)	7'
Eugène YSAÏE (1858-1931) Violin Sonata No. 5 in G Major, op. 27 (1923)	10'
<i>i. L'aurore</i>	
<i>ii. Danse rustique</i>	
Jean SIBELIUS (1865-1957) Violin Concerto in D Minor, op. 47 (1904-1905)	31'
<i>i. Allegro moderato</i>	
<i>ii. Adagio di molto</i>	
<i>iii. Allegro, ma non tanto</i>	

Jasmine Milton (SA) violin

Louisa Breen (ANAM Associate Faculty) piano

Approximate duration: 1 hour

ABOUT JASMINE MILTON

Born into a musical family, Jasmine Milton began learning violin at age four with her father Michael Milton. Jasmine is currently in her second year of training at ANAM under the tutelage of Adam Chalabi.

After completing her secondary studies in 2021 with Elizabeth Layton, she moved to Brisbane to commence her Bachelor of Music (Honours) degree at the University of Queensland under the tutelage of Associate Professor Adam Chalabi. During her studies she was the recipient of the Howard and Gladys Sleath scholarship (2022) and performed the Mendelssohn Violin concerto with the Northern Rivers Symphony Orchestra (2023).

When not practicing or performing, Jasmine enjoys going out for coffee, spending time at the beach and cooking vegan food with friends.

Jasmine is supported by ANAM Syndicate donors Gillian McIntosh, Anne Saunders.

Louisa Breen's Associate Faculty position is supported by Igor Zambelli.

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 our website, 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

Amy Beach's *Romance* for violin and piano, op. 23, is a lyrical, heartfelt work that showcases her gift for melodic expression and Romantic harmony. The piece unfolds with tender, singing lines and rich piano textures. Its seamless dialogue between violin and piano reflects Beach's deep understanding of both instruments. A skilled pianist herself, Beach performed the premiere with her friend Maud Powell, one of the leading violinists of the time and the work's dedicatee. Though brief, the *Romance* captures a wide emotional range from quiet introspection to passionate intensity. It remains a favourite among performers and audiences alike and stands as a testament to Beach's unique musical voice and her place as one of America's pioneering composers.

Frédéric Chopin's Nocturne No. 20 in C-sharp minor, composed in 1830, is one of the composer's most intimate and evocative works. Originally written for solo piano, it is often called the *Largo* due to its slow, expressive tempo and singing melodic line. The piece unfolds like a tender, heartfelt lullaby, blending melancholy with a quiet, almost spiritual beauty. This arrangement for violin showcases the instrument's capacity for warm, vocal expression, bringing a new dimension to Chopin's timeless melody.

Belgian violinist and composer **Eugène Ysaÿe** occupies a pivotal position in the evolution of violin music at the turn of the twentieth century, bridging the virtuosity and lyricism of the Romantic era with the more introspective individualist aesthetics of early Modernism. Said to have been inspired by a Joseph Szigeti performance of Bach's six sonatas and partitas for unaccompanied violin, Ysaÿe composed his own set of six solo sonatas, op. 27, in 1923. Each sonata was dedicated to a contemporary violinist whom Ysaÿe knew, and evokes not only the technical style, but also the artistic personality, of each dedicatee. The fifth of these sonatas was dedicated to Mathieu Crickboom, thought to be one of Ysaÿe's favourite students, and who later became an important pedagogue in his own right. The first movement, titled *L'Aurore* ('Sunrise'), conveys something of the quality of a meditative tone poem in miniature. It evocatively conjures the gradual emergence of light and life. The second movement, *Danse Rustique*, shifts to earthy rhythms and folk-like vitality, framed by vigorous double stops and lively bowing.

Jean Sibelius's violin concerto is one of the most beloved and challenging works in the violin repertoire. Composed between 1902 and 1904, the concerto reflects Sibelius's deep affinity for the violin — an instrument he once dreamed of mastering as a performer. Though he ultimately turned to composition, his understanding of the violin's expressive and technical capabilities shines throughout this work.

Renowned for its emotional depth, evocative atmosphere, and demanding solo part, the concerto unfolds in three movements: the first is darkly rhapsodic, filled with haunting melodies and sweeping gestures; the second, a poignant and expansive slow movement; and the finale, a fiery, dance-like Allegro, famously described by musical commentator Donald Francis Tovey as "a polonaise for polar bears."

Sibelius's music is deeply shaped by the landscapes and folklore of his native Finland, and this concerto is no exception, reflecting that influence through a unique blend of rich Romanticism and Finnish nationalism. However, beneath its virtuosic surface lies a deeper exploration of solitude, struggle, and identity. Premiered in its final form in 1905 under the baton of Richard Strauss, the concerto has since become a cornerstone of the violin repertoire, distinctive in voice, emotionally profound, and uniquely of Sibelius.

Words by Jasmine Milton