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# Miller-Porfiris Duo

Praised by the press for their “haunting and picturesque” musical interpretations, the Miller-Porfiris Duo has been delighting audiences since 2005.

On the string and chamber music faculty of the Hartt School in Connecticut, the duo has been in residency and given seminars and masterclasses at festivals and institutions such as New York University, Duke University, Kutztown University, Foulger Festival at Kean University, St. George International Festival in Greece, ARIA International Arts Academy at Mt. Holyoke College, Three Bridges International Chamber Music Festival at the University of Minnesota Duluth, the Festival Eterna Primavera in Cuernavaca Mexico, Conciertos de la Villa Santo Domingo, and the Iceland Academy for the Arts. They were recently appointed co-directors of the Point Counterpoint Chamber Music Camp. Recent seasons have seen tours around the southern United States and to Israel, and collaborations with Lynn Harrell, Jamie Laredo, and Joseph Kalichstein.

Committed to expanding the repertoire for violin and viola, in 2010 they commissioned and recorded 3 new works for violin and viola by Belize-born British composer Errollyn Wallen, Argentinean composer Mario Diaz Gavier, and American composer Libby Larsen for their debut CD “Five Postcards.” Their second CD, titled “Eight Pieces” and released in 2013, was deemed a “fine new recording” and praised for its “wonderfully smooth ensemble work” and “vibrant and focused” playing by Gramophone and Audible Audiophile Magazines. Recent acclaim from Fanfare for the Duo's third CD, entitled “Divertimenti” declares their playing “a lightning bolt” and speaks to the “color, fire, and passion.”

For more information visit their website at [www.millerporfirisduo.org](http://www.millerporfirisduo.org).

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Since giving his Carnegie Hall concerto debut in 1992, American violinist **ANTON MILLER** has appeared throughout the United States and abroad as a soloist, chamber musician, recitalist, and pedagogue. On the violin and chamber music faculty at the Hartt School and New York University, he previously has been on the faculty of the Oberlin Conservatory, Lawrence University, and Swarthmore College. Anton completed his Master of Music degree at The Juilliard School studying with renown violin pedagogue Dorothy DeLay and chamber music with Felix Galimir and members of the Juilliard Quartet. He received his Bachelor of Music Degree from Indiana University as a student of Franco Gulli.

Violist **RITA PORFIRIS** has been the subject of articles and interviews in media across the globe, performing in major concert halls and music festivals worldwide both as chamber musician and as a soloist. In May 2016, the Baltimore Sun declared “Rita Porfiris proved an ideal soloist, as much for her richness of tone and impeccable articulation as for the warmth and subtlety of her phrasing.” She has been on the faculties of New York University, the University of Houston Moores’ School of Music, Florida International University, and the Harlem School for the Arts in New York. In her former 20 year-long career as an orchestral musician, she worked under some of the most recognized conductors of the 20-21 Centuries, including Leonard Bernstein, Sergiu Celibidache, Kurt Masur, Michael Tilson Thomas, and Christoph Eschenbach. Rita received both her BM and MM in Viola Performance from The Juilliard School, studying with William Lincer.



*“Violinist Anton Miller and violist Rita Porfiris sailed through the piece with admirable expressive flair and technical poise, smoothly backed by conductor and ensemble. The soloists tossed in a welcome encore -- a souped-up version of the Handel-Halvorsen Passacaglia that included a wry touch of Piazzolla -- and played the heck out of it”*  
-Baltimore Sun

*“The troupe navigated the complex counterpoint well in movement one. Soloists play well together, assisted by their constant attention to each other’s performance nuances. The attention produced an excellent show for the Miller-Porfiris Duo with standing, cheering patrons wanting more.”*  
- Lincoln Journal-Star

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# Miller-Porfiris Duo Film Programs



# MP2 Film Programs 2017-18

Most of us have grown up watching movies with soundtracks specifically written or arranged to fit each scene. This ensures that all showings are exactly the same, to all audiences at different locations and different times.

Yet in the days of early silent film, music was not used in this way. Each theater had its own accompanist who played live music personally selected from big generic books that corresponded to different types of actions. For example: there could have been music for a "Chase Scene" "Hurry Music-Party" or "Hurry Music- Fire."

In some big cities you might have been lucky enough to hear a film with an orchestra, but in most theaters this accompanist was a single musician.

Showings of classic silent films are now often accompanied by modern compositions written specifically to fit the old films, and performed by either a single keyboard or an orchestra. Although live music certainly enhances the experience, it is still contemporary music applied specifically and meaningfully to a film, one step removed from recording a movie soundtrack.

In most of our film concerts, we accompany the film with music that is period-appropriate; that is music that was written prior to, or around the time of the creation of the film for a true immersive historical experience. We do not perform with monitors to line up our music with precise points in the film but rather interact with the film ourselves, merging the chamber and cinematic experience for the enhancement of both art forms.

## Program 1: "Out West"

In this film showing, the Miller Porfiris Duo celebrates one of the most popular genres in film history. The Great Train Robbery, one of the very first silent films in existence, is known for innovative techniques and some of the first on-location filming. Out West is a 1918 American short comedy film, a satire on then-contemporary westerns, starring the comedic team of Roscoe "Fatty" Arbuckle, Buster Keaton, and Al St. John. Think of it as the very first "Blazing Saddles!" (This film has been edited to reflect the cultural sensitivities of today's audiences) (run time: approx 40 mins)



### Films:

**Great Train Robbery**  
(Edison Films, 1903)

**Out West** (Paramount,  
1918)

### Music:

Aaron Copland, Wilhelm  
Grosz, Reinhardt Gliere,  
Ferde Grofe

Mark O'Connor



## Program 2: Pollyanna

Here we examine how forced emigration due to a rapidly changing political landscape in Europe forever altered the American music scene, and influenced the entire Hollywood film industry. Austrian Robert Fuchs, friend of Johannes Brahms, was notable for his influence on his students Korngold, Zemlinsky, and Steiner, composers that joined the ranks of other recognizable names leaving their cultural heritage behind due to increasing persecution during Hitler's rise to power. They quickly found employment and a whole new way of expressing themselves in the newly developing film industry in California. It was their music, associated with some of the most iconic films of the era, that shaped not only future generations of movie composers, but all mainstream classical composers. (run time: 55 minutes)

### Films:

**Pollyanna** (P. Powell,  
1919)

### Music:

Robert Fuchs, Franz  
Schubert. Ernst Toch

## Program 3: The Rise of United Artist Studios

An homage to the actors that founded one of the biggest studios in Hollywood. We go on a tour through the development of early silent film, from the trailblazing Great Train Robbery by Edison Films, to an early Pickford appearance in The Violinmaker of Cremona, to her iconic role in Pollyanna. We end the show with a special bonus scene from one of the greatest stars of the era, Charlie Chaplin. (run time: approx 80 minutes)

### Films:

**Great Train Robbery**

**Violinmaker of  
Cremona**

**Pollyanna**

**Modern Times**  
(excerpt)

### Music:

Aaron Copland,  
Wilhelm Grosz, R.  
Gliere, Ferde Grofe,  
Jeno Hubay, Irving  
Berlin, Gliere, Victor  
Herbert, R. Fuchs, F.  
Schubert, L. Daniderff