

*MUSIC*  
AT STANFORD

---

MUSIC FOR STRINGS  
Stanford Symphony  
Orchestra Strings

Paul Phillips  
MUSIC DIRECTOR  
AND CONDUCTOR



THURSDAY, 11 MARCH 2021  
8:00 P.M.

---

STANFORD UNIVERSITY DEPARTMENT OF MUSIC

---

PROGRAM:  
MUSIC FOR STRINGS

I

**Sonata Da Chiesa**

**Adolphus Hailstork**

(b. 1941)

- I. *Exultate*. Lento–Allegro
- II. *O magnum mysterium*. Misterioso
- III. *Adoro*. Teneramente
- IV. *Jubilate*. Jubiloso
- V. *Agnus Dei*. Adagio
- VI. *Dona nobis pacem*. L'istesso tempo
- VII. *Exultate*. L'istesso tempo—Allegro

II

**St. Paul's Suite**

**Gustav Holst**

(1874–1934)

- I. *Jig*. Vivace
- II. *Ostinato*. Presto
- III. *Intermezzo*. Andante con moto
- IV. *Finale (The Dargason)*. Allegro

III

**From Holberg's Time: Suite in Olden Style, Op. 40**

**Edvard Grieg**

(1843–1907)

- I. *Præludium*. Allegro vivace
- II. *Sarabande*. Andante
- III. *Gavotte*. Allegretto
- IV. *Air*. Andante religioso
- V. *Rigaudon*. Allegro con brio

*The SSO expresses grateful acknowledgment for Professor Chris Chafe's expert guidance in the use of JackTrip and Teaching Associate Jan Stoltenberg's assistance in training SSO members to use JackTrip, Constantin Basica's help setting up the livestream, the generous financial support of the Friends of Music at Stanford and the Department of Music to purchase JackTrip kits for use by the SSO, and the vital role of Orchestral Studies Administrator Adriana Ramírez Mirabal in distributing JackTrip kits to all SSO members.*

---

## PROGRAM NOTES

### ADOLPHUS HAILSTORK: *Sonata Da Chiesa*

*Sonata Da Chiesa* (*Church Sonata*) reflects the composer's fascination with cathedrals, particularly the Cathedral of All Saints in Albany, New York, in which he was a chorister as a child. The Latin titles of the movements reflect the mood of the music: Exaltation — O Great Mystery — Adoration — Jubilation — O Lamb of God — Grant Us Thy Peace, concluding with a return to Exaltation. *Sonata Da Chiesa* was composed in 1992 on commission from the Thomas Jefferson High School for Science and Technology in Alexandria, Virginia, for its string orchestra directed by Hazel K. Cheilek.

Adolphus Hailstork received his Doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at Manhattan School of Music under Vittorio Giannini and David Diamond, at the American Institute at Fountainebleau with Nadia Boulanger, and at Howard University with Mark Fax. Dr. Hailstork has received commissions from major symphony orchestras and written numerous works for chorus, solo voice, various chamber ensembles, band, and orchestra. Among his compositions are *Celebration*, which has been recorded by the Detroit Symphony Orchestra; *Out of the Depths*, which won the 1977 Belwin-Mills Max Winkler Award; *American Guernica*, awarded first prize in a national contest sponsored by the Virginia College Band Directors in 1983; and *Mourn Not the Dead*, which received the 1971 Ernest Bloch Award for choral composition.

The composer's Second Symphony (commissioned by the Detroit Symphony), and second opera, *Joshua's Boots* (commissioned by the Opera Theatre of St. Louis and the Kansas City Lyric Opera) premiered in 1999. Dr. Hailstork's second and third symphonies were recorded by the Grand Rapids Symphony Orchestra under the direction of David Lockington. *An American Port of Call*, one of Hailstork's most widely performed compositions, has been performed by the Boston Symphony Orchestra and recorded for Naxos by the Virginia Symphony Orchestra led by JoAnn Falletta. His compositions have been performed by the Philadelphia Orchestra, Chicago Symphony Orchestra, and New York Philharmonic, and led by James DePriest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Thomas Wilkins, and other renowned conductors.

Commissions include *Rise for Freedom*, an opera about the Underground Railroad, premiered in the fall of 2007 by the Cincinnati Opera Company; *Set Me on a Rock* (re: Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society (2008); and the choral ballet *The Gift of the Magi* for treble chorus and orchestra (2009). *Zora, We're Calling You*, a work for speaker and orchestra, was premiered by the Orlando Symphony in 2011; *I Speak of Peace*, in honor of and featuring the words of President John F. Kennedy, was commissioned by the Bismarck Symphony (Beverly Everett, conductor), which premiered it in November 2013.

More recent works include *The World Called* (based on Rita Dove's poem "Testimonial"), a work for soprano, chorus and orchestra commissioned by the

Oratorio Society of Virginia (premiered May 2018); *Still Holding On*, an orchestra work commissioned and premiered by the Los Angeles Philharmonic (premiered February 2019); the Fourth Symphony; and *A Knee on a Neck* (tribute to George Floyd) for chorus and orchestra.

Dr. Hailstork resides in Virginia Beach, Virginia, and is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk. For further information, visit [www.adolphushailstork.com](http://www.adolphushailstork.com).

### **GUSTAV HOLST: *St. Paul's Suite***

Best known for *The Planets*, whose bold sounds and brilliant orchestration have made it a concert hall favorite since its premiere in 1918, Gustav Holst produced an exceptionally diverse body of work influenced by such varied sources as plainsong hymns, English and Welsh folk song, astrology, Indian mythology, and Hindu spiritualism. At the age of 21, Holst met Ralph Vaughan Williams when they were students at the Royal College of Music. The two composers became close friends and each other's chief critics, playing their music for each other throughout their lives as they worked on their latest compositions. Holst's style is also influenced by the music of Purcell, Haydn, Wagner, Strauss, Ravel, Schoenberg, and Stravinsky, among others.

Born Gustavus Theodore von Holst in Cheltenham, England, in 1874, Holst descended from three generations of musicians. He was named for his grandfather Gustavus von Holst of Riga, Latvia, who emigrated to England in 1802 as a child with his family and became a fashionable harp teacher and composer. In his youth, Holst (who went by "Gustav" and formally dropped the "von" in 1918) learned to play piano, violin, and trombone, and supported himself by playing in theatre orchestras and working as an opera repetitor, church organist, and choir director, plus other musical odd jobs. Around the age of 30, he was offered a position as director of music at St. Paul's Girls' School in Hammersmith, England, where he taught from 1905 until his death in 1934. A gifted and dedicated teacher, Holst also taught at Morley College and other British educational institutions. An intensely private individual who shunned attention, especially after the popularity of *The Planets* raised his international profile, Holst habitually turned down honors, awards, and interview requests that came his way. Nonetheless, he traveled twice to the United States to lecture and teach, at the University of Michigan in 1923 and at Harvard University in 1932.

For the last 20 years of his life, Holst composed much of his music in a sound-proof teaching room at St. Paul's Girls' School that was built for him when a music wing was added to the school. *St. Paul's Suite* for string orchestra, completed in 1913 and first published in 1922, is the first work that he composed there. Originally titled *Suite in C*, Op. 29, No. 2, it is one of numerous works that Holst composed for the school ensemble. Later, he added wind parts to *St. Paul's Suite*, scoring it for full orchestra.

The suite opens with a lively "Jig", an energetic movement primarily in  $6/8$  meter interspersed with phrases in  $9/8$ . The use of the modal flat seventh scale degree lends an English flavor to the style, whether leaning toward minor (as in the opening section in D Aeolian) or major (as in the final C Mixolydian section).

“Ostinato”, the title of the second movement, is the musical term for a repeated pattern. In this case, the ostinato is the four-note figure E–D–C–D, played in even eighth notes by the second violins throughout nearly the entire movement. Except for one eight-bar phrase, when the ostinato (raised an octave) is taken over by the first violins, and the final cadence in the closing bars, the seconds repeat the ostinato from start to finish. The “Intermezzo”, with its minor inflection and distinctive augmented second melodic interval, sounds more Romanian than English. Even the lively Vivace interjections, which twice interrupt the flow of the  $\frac{3}{4}$  Andante, have an Eastern European flavor more akin to Bartók than Vaughan Williams. The  $\frac{6}{8}$  jig rhythm of the opening movement recurs in the “Finale”, which blends the folksongs “Dargason” and “Greensleeves” in a masterful display of counterpoint. Solo violin and viola are featured in several movements, with the coda of the “Intermezzo” entrusted to solo string quartet.

### EDVARD GRIEG: *From Holberg’s Time: Suite in Olden Style*, Op. 40

The Norwegian composer Edvard Grieg composed his *Holberg Suite* to celebrate the 200th anniversary of the birth of the playwright Ludvig Holberg (1684–1754). Holberg, a contemporary of Bach and Handel, was a native of Bergen, Norway, the same city where Grieg was born. Holberg lived during the period of the Dano-Norwegian dual monarchy and is considered the founder of modern Danish and Norwegian literature. While best known for his stage comedies, Holberg was also widely recognized for his writings on natural and common law.

Grieg composed the Holberg music in 1884 for solo piano, orchestrating it for strings that same year. As a composition that harks back to an earlier musical period, Grieg’s *Holberg Suite* is a forerunner of works like Igor Stravinsky’s *Pulcinella*, Sergei Prokofiev’s “Classical” Symphony, and Maurice Ravel’s *Le Tombeau de Couperin*. Despite the use of Bachian movement titles such as “Præludium”, “Sarabande”, “Gavotte”, and “Air”, the music generally typifies Grieg’s 19th-century, Romantic style rather than the Baroque period. The *Holberg Suite* and Ravel’s orchestral version of *Le Tombeau de Couperin* both conclude with a “Rigaudon”, a lively French Baroque dance form in duple meter that was popular at the court of Louis XIV.

— Paul Phillips © 2021

---

## ABOUT THE CONDUCTOR

PAUL PHILLIPS is the Gretchen B. Kimball Director of Orchestral Studies and Associate Professor of Music at Stanford University, where he conducts the Stanford Symphony Orchestra, Stanford Philharmonia, and Stanford Summer Symphony, and founded the Stanford University Ragtime Ensemble. He teaches conducting, topics in musicology, and interdisciplinary courses related to music, including an IntroSem titled *Harmonic Convergence: Music's Intersections with Science, Mathematics, History, and Literature*. During the pandemic, he designed and taught several new courses, including *Orchestra Online*, featuring distinguished guest speakers from throughout the musical world, and *Black Music Revealed*, a Cardinal Course that examines the underappreciated contributions of Black composers and performers worldwide from the 18th century to the present.

Phillips is a renowned conductor, composer, author, and pianist who has conducted over 70 orchestras, opera companies, choirs, and ballet troupes worldwide, including the San Francisco Symphony, Dallas Symphony, Detroit Symphony, Boston Academy of Music, Paul Taylor Dance Company, and Netherlands Radio Chamber Orchestra and Chamber Choir. His five recordings for Naxos include three discs of William Perry's music — two with the RTÉ National Symphony Orchestra (Ireland) and one with the Slovak Philharmonic Orchestra — plus *Manhattan Intermezzo* and *Anthony Burgess: Orchestral Music* with the Brown University Orchestra, recorded during his tenure as Director of Orchestras and Chamber Music at Brown from 1989–2017. He has also recorded with the Iceland Symphony Orchestra. Phillips has performed with Itzhak Perlman, Dave Brubeck, Dizzy Gillespie, and many other celebrated classical, jazz, and pop stars, and is an accomplished pianist who has performed at the Piccolo Spoleto Festival, Carnegie Recital Hall, Lincoln Center, and Flower Piano in San Francisco. His awards include 1st Prize in the NOS International Conductors Course (Holland) and Wiener Meisterkurse Conductors Course (Vienna), eleven ASCAP Awards for Adventurous Programming of Contemporary Music, and numerous composition prizes and commissions.

After studies at Eastman, Columbia, and the University of Cincinnati College-Conservatory of Music, Phillips was a repetitor and conductor in Germany at the Frankfurt Opera and Stadttheater Lüneburg. Upon his selection for the Exxon/Arts Endowment Conductors Program, he returned to the US, assuming posts with the Greensboro Symphony, Greensboro Opera, Maryland Symphony, Savannah Symphony, Savannah Symphony Chorale, Rhode Island Philharmonic, Pioneer Valley Symphony Orchestra and Chorus, and Brown University prior to his arrival at Stanford. His conducting teachers include Gunther Schuller, Kurt Masur, Seiji Ozawa, and Leonard Bernstein. Phillips's book *A Clockwork Counterpoint*, a groundbreaking examination of composer-novelist Anthony Burgess's music and its relationship to his writings, has been hailed in the press as "prodigiously researched" and "seamlessly fascinating." His arrangement of Stravinsky's *Mavra*, published by Boosey & Hawkes, has been performed internationally. Phillips is also a noted music theorist whose

article “The Enigma of *Variations*: A Study of Stravinsky’s Final Work for Orchestra” was cited by musicologist Richard Taruskin as “the best exposition in print of Stravinsky’s serial methods.”

For further information, visit [www.paulsPhillips.com](http://www.paulsPhillips.com).

---

## ABOUT THE ENSEMBLE

The **STANFORD SYMPHONY ORCHESTRA** is one of the America’s leading collegiate orchestras, with a distinguished history dating back to 1891, the year that Stanford University was founded. In normal times, the SSO has a membership of approximately 100 musicians and presents about ten concerts annually on campus. Currently, the SSO comprises two ensembles, Strings and Winds, each with about 15 musicians, that rehearse online on Monday and Thursday evenings using JackTrip, an open source software application that enables live performances over the Internet with greatly improved accuracy and fidelity. This format will continue through Spring Quarter 2021, with the resumption of in-person activity in Bing Concert Hall projected to begin in Fall Quarter 2021.

The SSO performs repertoire from the Baroque to the present, frequently with outstanding student and faculty soloists as well as renowned visiting artists. Recent SSO concerts have included music by Berlioz, Bernstein, Brahms, Corelli, Debussy, Dukas, Fauré, Gounod, Ibert, Khachaturian, Korngold, Liszt, Mahler, Mussorgsky, Prokofiev, Rimsky-Korsakov, Saint-Saëns, Schubert, Shostakovich, Stravinsky, Tchaikovsky, Vaughan Williams, Wagner, and Walton, as well as contemporary works by Lera Auerbach, Kaija Saariaho, and SSO music director Paul Phillips. Recent collaborations with Stanford Live have included concerts with Darlene Love, Nitin Sawhney, and Rob Kapilow, and the U.S. premiere of Danny Elfman’s Violin Concerto featuring soloist Sandy Cameron and guest conductor John Mauceri. In addition to the annual Halloween Concert in collaboration with the Stanford Wind Symphony, the SSO presents a joint concert with the Stanford Symphonic Chorus each winter and hosts the annual Concerto Competition to give talented Stanford students the opportunity to perform as orchestral soloists.

Like its sister organization, the Stanford Philharmonia, the Stanford Symphony Orchestra is supported by the Department of Music and the Associated Students of Stanford University (ASSU). Membership is open to all Stanford undergraduate and graduate students, faculty, staff, and members of the community. Anyone interested in auditioning for the Stanford Symphony Orchestra or Stanford hilharmonia should contact Orchestra Administrator Adriana Ramírez Mirabal at [orchestra@stanford.edu](mailto:orchestra@stanford.edu).

For further information, visit [orchestra.stanford.edu](http://orchestra.stanford.edu).

---

## ABOUT JACKTRIP

### JACKTRIP NETWORK MUSIC TECHNOLOGY

The JackTrip open source software application enables the live performance of music over the Internet by dramatically reducing the audio latency common in other online collaborations solutions while preserving the original audio quality. It was developed at Stanford University by Professor Chris Chafe and his team and has been in use worldwide since the early 2000s. A large community of advocates and technical contributors continue to make improvements.

JackTrip was published under an MIT open source license in 2007 (copyrighted by Juan-Pablo Cáceres and Chris Chafe at Stanford University).

**We are grateful for support from our community.** If you are interested in learning more about supporting the Stanford Symphony Orchestra or Stanford Philharmonia, please contact Maude Brezinski, Senior Director of Development for the Arts, at [Maudeb@stanford.edu](mailto:Maudeb@stanford.edu) or (650) 723-0044.

---

# STANFORD SYMPHONY ORCHESTRA STRINGS

PAUL PHILLIPS, *Music Director and Conductor*

## Violin I

Tony Kim '21, <i>concertmaster</i>	Major in Computer Science. Dublin, CA.
Roger Xia '24	Major — undecided. Davis, CA.
Robert Hu '22	Major in Computer Science. Palos Verdes, CA.
Ryan Nguyen '24	Major in Mechanical Engineering, minor in Music; Sacramento, CA.

## Violin II

Constance Horng '23, <i>principal</i>	Major in Computer Science and Music. Saratoga, CA.
Nathan Sariowan '24	Plans to major in Computer Science, minor in Music. San Diego, CA.
Daphne Guo	Graduate student in Chemistry specializing in Chemistry Education. Stanford, CA.

## Viola

Miraclestar Doby '23, <i>principal</i>	Major in Computer Science, Information Track; Minor in Music. Santa Monica, CA.
Peyton Lee '24	Plans to major in Music. Stanford, CA.
Charlie Tian	Software engineer, Google. San José, CA.

## Violoncello

Erik Roise '21, <i>principal</i>	Major and Masters program in Mechanical Engineering. Menlo Park, CA.
Jessica Lee '24	Plans to major in Political Science. Rancho Palos Verdes, CA.
Maya Sankar	Ph.D. student in Mathematics. Palo Alto, CA.

## Contrabass

Bryant Huang '21, <i>principal</i>	Major in Architectural Design and Music. Stanford, CA.
Grant Parker	Associate Professor of Classics and Resident Fellow in Toyon Hall, Stanford, CA.