

MUSIC
AT STANFORD

MUSIC FOR WINDS
Stanford Symphony
Orchestra Winds

Paul Phillips
MUSIC DIRECTOR
AND CONDUCTOR



THURSDAY, 18 MARCH 2021
8:00 P.M.

STANFORD UNIVERSITY DEPARTMENT OF MUSIC

PROGRAM: MUSIC FOR WINDS

I

Petite Symphonie

Charles Gounod

(1818–1893)

- I. *Adagio and Allegretto*. Adagio — Allegretto
- II. *Andante cantabile*. Andante (quasi Adagio)
- III. *Scherzo*. Allegro moderato
- IV. *Finale*. Allegretto

II

More Old Wine in New Bottles

Gordon Jacob

(1895–1984)

- I. *Down Among the Dead Men*. Risoluto
- II. *The Oak and the Ash*. Lento
- III. *The Lincolnshire Poacher*. Vivace ma presto non troppo
- IV. *Joan to the Maypole*. Poco lento — Allegro moderato ma scherzando

The Stanford Symphony Orchestra 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 SSO, and the vital role of Orchestral Studies Administrator Adriana Ramírez Mirabal in distributing JackTrip kits to all SSO members.

PROGRAM NOTES

CHARLES GOUNOD: *Petite Symphonie*

Charles Gounod was a 19th-century French composer best known for his twelve operas, chiefly *Faust* (1859) and *Roméo et Juliette* (1867). He also composed much church music and many songs. Gounod's "Ave Maria" (1853), based upon the first prelude of *The Well-Tempered Clavier*, Book I (and originally published as "Méditation sur le Premier Prélude de Piano de J. S. Bach") and his short orchestral work *Funeral March of a Marionette* (the "Alfred Hitchcock theme"), remain widely performed today.

Petite Symphonie in B-flat major is a four-movement work composed by Gounod in 1885 for a Parisian wind ensemble led by the renowned flutist Paul Taffanel, who commissioned the work. The opportunity to compose a wind nonet (for flute plus pairs of oboes, clarinets, horns, and bassoons) presented a new challenge for Gounod, who wrote two symphonies for full orchestra in the 1850s but subsequently had composed mainly opera, songs, and religious music. Taffanel and his *Société de musique pour instruments à vent* premiered Gounod's *Petite Symphonie* in Paris at the Salle Pleyel in Paris on 30 April 1885. It was an immediate success and has remained one of the most popular wind chamber works ever since.

GORDON JACOB: *More Old Wine in New Bottles*

Gordon Percival Septimus Jacob was born in Upper Norwood, South London, in 1895, the seventh son (Septimus) and tenth child in his family. As a boy, he studied piano and took up percussion in order to join his school band and orchestra. He was educated at Dulwich College and wrote his first orchestral pieces there. During World War I, he was captured by the Germans near Arras, and in his prison camp, organized a small orchestra whose entire repertoire he arranged or composed. This early practical approach to music was to remain a hallmark, and his music is always eminently "playable."

After the war, he entered the Royal College of Music, where he studied piano with Thalben Ball; composition with Sir Charles Villiers Stanford, Herbert Howells, and Ralph Vaughan Williams; and conducting with Sir Adrian Boult. Shortly after graduation, he was offered an instructor position at the RCM and remained on its faculty for the next 42 years, instructing Imogen Holst, Sir Malcolm Arnold, and many others who became internationally recognized composers. Jacob composed approximately 400 works, with many fine works for winds among them, including the *William Byrd Suite* (1922), *An Original Suite* (1928), *Music for a Festival* (1951), *Flag of Stars* (1954), *Old Wine in New Bottles* (1959), *Giles Farnaby Suite* (1967), and *More Old Wine in New Bottles* (1977).

More Old Wine in New Bottles comprises settings of four old English folk songs. At 81 years of age, Jacob was persuaded by his friend June Emerson, owner of the music publishing firm Emerson Edition Ltd, to compose a sequel to *Old Wine in New Bottles*, which he'd composed seventeen years earlier. Initially, he referred

to the piece as “Son of Old Wine” in a letter to Emerson dated June 1776. By August of that year, he wrote to Emerson that he was “about to get to work” on “Old Wine — Set 2.” In September 1776, Emerson replied and suggested that the piece be named *More Old Wine in New Bottles*. Jacob replied, “Thank you for your thoughtful reaction to “More Old Wine...” I agree with the title, in fact I nearly called it that myself — don’t know why I didn’t.” June Emerson had promised to publish the new work and kept her word, issuing it in 1781.

“Down Among the Dead Men” is an English drinking song first published in 1728 in *The Dancing Master*, a multi-volume book of songs. The song opens with toasts to the King and to Bacchus, god of wine. Each stanza celebrates the joys of wine and love, and ends with this judgment upon any man who opposes this view: “Down among the dead men let him lie!” Apart from its literal meaning, the expression also means to become so drunk as to fall off one’s chair and land on the floor amid the empty bottles, or “dead men”, that have been drained of their contents. Jacob’s composition teacher Charles Villiers Stanford used “Down Among the Dead Men” as the basis of his orchestral work *Concert Variations upon an English Theme*, composed in 1898, and vocal arrangements of the song have long been popular with university glee clubs at Oxford, McGill, Columbia, Northwestern, and Penn, among others. More recently, renditions of “Down Among the Dead Men” have turned up on television (*Outlander*) and in several video games, including *Assassin’s Creed IV: Black Flag* (2013), *Assassin’s Creed Syndicate* (2015), and *Lamplight City* (2019).

“The Oak and the Ash” (or “The North Country Maid”) is a ballad about a country girl who seeks fortune and adventure in London only to realize how much she misses her home in the North Country. Also known as “The Northern Lasse’s Lamentation” or “The Unhappy Maid’s Misfortune”, the tune was originally a dance and appeared in several 17th-century collections of ballads, including *Transcripts of Music for the Virginals* and *The Dancing Master* (1650). One version of the song lists nine verses, of which the third expresses the essence of the song: “I like not the court, nor the city resort,/Since there is no fancy for such maids as me;/Their pomp and their pride I can never abide,/Because with my humour it does not agree.” After each verse comes this chorus: “Oh the oak and the ash and the bonnie ivy tree,/They flourish at home in my country.”

“The Lincolnshire Poacher” is a traditional English folk song that extols the joys of poaching: “Success to every gentleman that lives in Lincolnshire./Success to every poacher that wants to sell a hare,/Bad luck to every game-keeper that will not sell his deer./Oh, ‘tis my delight on a shining night, in the season of the year.” Said to have been a favorite of King George IV (1762-1830), it first appeared in print around 1776. Although versions of the song have been associated with Somersetshire, Northumberland and Leicestershire, it properly belongs to Lincolnshire and was the regimental quick march of the Royal Lincolnshire Regiment and the 2nd Battalion Royal Anglian Regiment, who are known as “the Poachers”. In the United States, the tune was known as “The New York Volunteer” and adopted by various New York regiments during the Civil War.

“Joan to the Maypole” describes a typical May Day on the lawn, with couples dancing around the May Pole to contend for the May garland. The pair who win this coveted award become King and Queen of May. This merry song, which is known variously as “May-day Country Mirth”, “The Young Lads and Lasses”, “Innocent Recreation”, or “The Disappointment”, is thought to have originated prior to 1600. It was first printed around 1630 and ca. 1720, appeared in the collection titled *Pills to Purge Melancholy* by Thomas D’Urfey.

Old Wine in New Bottles and *More Old Wine in New Bottles* are both scored for thirteen instruments: two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons plus contrabassoon, two horns, and two trumpets. They reflect Jacob’s refined compositional style, which emphasizes unique textures, clear formal structures, and recognizable folk melodies, and both have become staples of the chamber wind repertoire.

— 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 U.S., 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.

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, which rehearse online, using JackTrip, on Monday and Thursday evenings. This format will continue through Spring Quarter, with the resumption of in-person activity in Bing Concert Hall projected to begin in Fall Quarter.

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 Philharmonia should contact Orchestra Administrator Adriana Ramírez Mirabal at orchestra@stanford.edu.

For further information, visit 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 or (650) 723-0044.

STANFORD SYMPHONY ORCHESTRA WINDS

PAUL PHILLIPS, *Music Director and Conductor*

Cyndia Yu	Ph.D. student in Physics, 4th year. East Palo Alto, CA	Flute, piccolo
Melinda Zhu '23	Major in Computer Science. Santa Monica, CA	Flute
Clare Chua '24	Major — undecided. Saratoga, CA	Oboe, English horn
Amy Miyahara '23	Major in Psychology. Diamond Bar, CA	Oboe
Jackson Willis	Stanford Law School, 1st year. Palo Alto, CA	Clarinet
Robert Matthew Wood '24	Plans to major in Environmental Systems Engineering and minor in Music. Stanford, CA	Clarinet
Veronica Pratt '23	Major in Physics and Classics. Woodside, CA	Bassoon
Cullen Blain	CSMA In-School Music Programs Manager. Mountain View, CA	Bassoon
Juliet Hamak	High School Science Teacher. San José, CA	Contrabassoon
Mitchell Garmany '22	Major in Music and Political Science. Ladera Beach, CA	Horn
Theo Makler '24	Major – undecided. Palo Alto, CA	Horn
Avi Gupta '23	Major in Computer Science. Redwood City, CA	Trumpet
Israel Cummings	Junior, Palo Alto High School. Palo Alto, CA	Trumpet