HELPING STANFORD STUDENTS AND THE LOCAL COMMUNITY

FRIENDS OF MUSIC AT STANFORD

Friends of Music (FoM) is an association of music lovers which seeks to encourage the enjoyment of music within the University and the local community, and to maintain the pre-eminence of the Department of Music in academics and performance. FoM raises funds for a wide range of activities including scholarships for student music lessons, graduate fellowships, educational programs, concert programs and tours by student ensembles, student financial aid, musical events for community schools, and visiting artists to provide masterclasses and dorm events.

We encourage you to join FoM to foster these goals and to share the camaraderie of like-minded people on the Peninsula.

To learn more about FoM, access friendsofmusic.stanford.edu, or contact the Friends of Music Liaison at (650) 725-1932.

ADVANCE TICKETS

Advance and day-of tickets for Department of Music ticketed events are available online only from Stanford Ticket Office:

tickets.stanford.edu

DEPARTMENT OF MUSIC EMAIL LIST

The Department of Music presents over 100 concerts and other events each year, most of them with free admission. To keep informed, please sign up for our email list. You’ll receive informative and timely updates on a weekly schedule.

music.stanford.edu/news/join-department-musics-email-list

Stanford Symphony Orchestra

Paul Phillips

MUSIC DIRECTOR AND CONDUCTOR

Addison Jadwin

VIOLA SOLOIST

BING CONCERT HALL

FRIDAY, 4 MARCH 2022

SATURDAY, 5 MARCH 2022

7:30 P.M.
COVID-19 SAFETY PROTOCOLS FOR DEPARTMENT OF MUSIC EVENTS

The Stanford Department of Music is presenting in-person events in our venues again as we continue the 2021–22 academic year. Our patrons should be aware that some campus-wide COVID policies are still in effect. The following policies are based on current state, local, and university guidance. As has been the case for the past several months, this information is subject to change; we will keep you informed via our various publicity channels and signage posted at our venues regarding current COVID policies applying to our concerts.

Patrons should stay home if they are experiencing a fever or any COVID-19 symptoms, have tested positive for COVID-19 within the past 14 days, or have had close contact with anyone who is confirmed or is suspected of having COVID-19.

In accordance with University requirements for visitors, all visitors (including children) coming to Stanford for indoor or outdoor activities must meet at least one of two criteria:

1) Be fully vaccinated against COVID-19.
2) Receive a negative COVID-19 test within 72 hours prior to arrival onsite.

(At-home tests are allowed for children.)

Masks are required for both unvaccinated and vaccinated patrons across all Department of Music venues. Patrons should bring their own face masks that fully cover their nose and mouth and must wear them at all times. Masks with valves will not be allowed.

While we are taking measures to enhance the safety of our patrons and employees, an inherent risk of exposure to and infection with COVID-19 exists in any public place where people are present, and a visit to a Department of Music venue may still pose a risk to your safety. By visiting a Department of Music event, you voluntarily assume all risks related to exposure of COVID-19. Failure to follow these guidelines will result in removal from the venue.

Stanford Symphony Orchestra gratefully acknowledges Zack Leuchars and Daniel Valdez for their production assistance with the livestreamed performance, and the Department of Music and ASSU for their generous support of Stanford’s orchestral program.

Bassoon
Teddy Zhang
Sonny Young
Sagada Penano
Veronica Pratt
Jack Liu

Contrabassoon
Jack Liu
Jocelyn Chen

Horn
Brennan Bower
Mitchell Garmany
Clare Phelps
EJ Daniels
Theo Makler
Katelyn Chan
Suzanne Calhoun
James Collings

Trumpet
Colin Ovens
Ellie Fajer
Johnny Danger Dollard
Dhruv Vaze
Cameron Camp

Piccolo Trumpet
Johnny Danger Dollard

Bass Trumpet
Cameron Camp

Trombone
Joseph Diaz
Samuel Kwok

Bass Trombone
Taran Kota

Euphonium
Franz Pfanner
Weston Gray

Tuba
Noah Islam
Bin Love
Brian Pham

Timpani
Griffin Miller
Jack Xiao
Eshaan Rawat

Percussion
Eshaan Rawat
Ireh Kim
Katie Chang
Jack Xiao

Harp
Renee Qin
Angelina Chan

Celesta
Jason Guo
PROGRAM

Icarus in Orbit

George Walker
(1922–2018)

Concerto for Viola and Orchestra

William Walton
(1902–1983)

I. Andante comodo

II. Vivo, con molto preciso

III. Allegro moderato

Addison Jadwin ’23, violist
2020 Concerto Competition Winner

INTERMISSION

The Rite of Spring (Le Sacre du Printemps)

Igor Stravinsky
(1882–1971)

FIRST PART: ADORATION OF THE EARTH


SECOND PART: THE SACRIFICE

Introduction – Mystic Circles of the Young Girls – Glorification of the Chosen One – Evocation of the Ancestors – Ritual Action of the Ancestors – Sacrificial Dance (The Chosen One)

Unauthorized sound recording and photography are prohibited.

Jay Perry and McDowell Kenley are gratefully acknowledged for providing instruments and equipment used in these performances of The Rite of Spring.

To Ensure a More Pleasant Experience for All: No food, drink, or smoking is permitted in the concert hall. Cameras and other recording equipment are prohibited. Please ensure that your phone, other electronic devices, or watch alarms are all turned off. An Additional Note to Parents: We appreciate your effort in bringing your children to a live music performance. Out of respect for other audience members and the performers, we count on you to maintain their quiet and attentive behavior. Thank you.
George Walker  Icarus in Orbit

In Greek mythology, Dedalus was a fabled architect, sculptor, and inventor ordered by King Minos to build the Labyrinth — a maze designed to confine the Minotaur, the dreaded half-man, half-bull eventually slain by Theseus. When King Minos later turned against Dedalus and his son Icarus and imprisoned them, Dedalus crafted wings for Icarus and himself that they used to escape captivity and fly over the ocean to safety. Having fashioned the wings from feathers and wax, Dedalus warned Icarus not to fly too close to the sun. But, ignoring his father’s warning, Icarus soared upward until his wings melted and he fell into the sea and drowned.

Icarus in Orbit by George Walker is a brief musical depiction of this familiar Greek myth, reflecting the story's overall arch with a few deft strokes. Following a single, bold opening chord in brass, percussion, and strings comes a serene section featuring woodwinds and harp as we envision Dedalus and Icarus in orbit, safely cruising through the air. A brief ff interruption by strings soon leads to a forceful, dramatic section evoking the tension between father and son as Icarus becomes defiant. Agitated ascending lines in the strings, punctuated by irregular outbursts in percussion and winds, suggest Icarus's reckless climb to an unsafe altitude, with a momentary respite as vibraphone and other percussion play a short cadenza against piercing held notes in the woodwinds. Fiercely dissonant, loud music signals the danger as Icarus’s wings melt, with his plunge into the sea represented by a solo flute cadenza that plummets from high to low, and loud to soft. Two short ff blasts precede a final sustained dissonance representing the fall of Icarus and his destruction.

Born in Washington, D.C., on 27 June 1922, George Theophilus Walker began to play the piano at the age of five. He was admitted to the Oberlin Conservatory at 14 and subsequently attended the Curtis Institute of Music, where he studied piano with Rudolf Serkin, chamber music with William Primrose and Gregor Piatigorsky, and composition with Rosario Scalero, Samuel Barber's teacher. Walker began his professional career as a pianist, becoming the first African-American to perform with the Philadelphia Orchestra under Eugene Ormandy. Walker received his Doctorate from the Eastman School of Music and became a professor of music at Rutgers University. He published over 90 works and was commissioned by many major American orchestras, including the New York Philharmonic and Boston Symphony. Walker received six honorary doctorates and in 1996 became the first Black composer to receive the Pulitzer Prize in Music. His autobiography Reminiscences of an American Composer and Pianist was published in 2009 by Scarecrow Press. George Walker died on 23 August 2018 in Montclair, New Jersey, at the age of 96.

The Stanford Orchestras wish to thank Joan M. Mansour, Robert L. Wiskocil, Susan Lai Williams, Helen Baldovinos, and Professor Richard Bland and Ms. Marlene Rabinovitch (in memory of Sam and Shirley Rabinovitch) for their recent generous contributions to The Stanford Symphony Orchestra Gift Fund, which supports projects and activities by Stanford Philharmonia and the SSO. This will be the first orchestral trip since the SSO's tour to Mexico and Cuba in 2017, and the first trip abroad by any Stanford instrumental ensemble since 2018.

Like its sister organization 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, Stanford Philharmonia, or Stanford Summer Symphony should send an email to orchestra@stanford.edu.

In March 2022, Stanford Philharmonia will travel to Bermuda over the spring break to perform three concerts at the 2022 Bermuda Festival of the Performing Arts (bermudafestival.org). Led by music director Paul Phillips, the concerts will feature violinists Roger Xia '24 and Richard Cheung '24 performing Symphonie Concertante in G Major by the Chevalier de Saint-Georges (March 24), Stanford alumna Caroline Campbell performing a program of works featuring her world-renowned violin virtuosity (March 25), and pianist Ethan Chi '22 performing the Grieg Piano Concerto in A minor (March 26). Additionally, SP musicians will perform chamber music in nursing homes during the trip and Professor Phillips will work with Bermudian string students, conducting a side-by-side performance of these students with the string players of Stanford Philharmonia.

To make a tax-deductible contribution to help fund the tour, please visit orchestra.stanford.edu and click on Make a Gift to donate to The Stanford Symphony Orchestra Gift Fund, which supports projects and activities by Stanford Philharmonia and the SSO. The concerts will feature violinists Roger Xia '24 and Richard Cheung '24 performing Symphonie Concertante in G Major by the Chevalier de Saint-Georges (March 24), Stanford alumna Caroline Campbell performing a program of works featuring her world-renowned violin virtuosity (March 25), and pianist Ethan Chi '22 performing the Grieg Piano Concerto in A minor (March 26). Additionally, SP musicians will perform chamber music in nursing homes during the trip and Professor Phillips will work with Bermudian string students, conducting a side-by-side performance of these students with the string players of Stanford Philharmonia.

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William Walton  Concerto for Viola and Orchestra

William Walton composed concertos for viola (1928–29), violin (1938–39), and violoncello (1955–56). Of these three works, the Viola Concerto has achieved the most secure spot in the repertoire, becoming one of the most popular and frequently performed concertos ever written for viola. The composer and viola virtuoso Paul Hindemith was the soloist at the premiere, which took place in London on 3 October 1929 with the Queen's Hall Orchestra conducted by the composer. In its original version, the Viola Concerto employed a large orchestra of triple woodwinds and full brass: 4 horns, 3 trumpets, 3 trombones, and tuba. In 1961, Walton reduced the orchestration to double woodwinds and fewer brass (4 horns, 2 trumpets, 3 trombones, and no tuba) while adding harp. In the printed score, Walton states that he “strongly prefers” this version (although he did not withdraw the original version). It is the reduced version that is now generally performed and is being played on these concerts.

The Viola Concerto is in three movements: a quasi-slow first movement, scherzo, and allegro finale with dreamy epilogue. As some commentators have noted, this format closely mirrors that of Prokofiev’s First Violin Concerto, whose English premiere, which Walton is likely to have attended, occurred in 1925. The first movement (Andante comodo) is predominantly lyrical and in a flowing ⁹/₈ meter, with lovely dialogue between the solo viola and other orchestral solo instruments throughout much of the movement. While the movement is set in A minor, the harmonic device of “false relation” (i.e., the simultaneous or near-simultaneous presence of different forms of the same note, such as C natural and C sharp, for example) adds a spikiness to the harmonic language reminiscent of English music of the 16th and 17th centuries. One hears this device particularly clearly at the close of the first movement, as the solo viola alternately plays E-C♯ sounding of the false relation C♯-A, suggesting A major —

The Stanford Symphony Orchestra. With a repertoire of over 1,000 works spanning much of the classical and pops repertoire, Phillips has performed with Itzhak Perlman, Christopher O’Riley, and Carol Wincenc; collaborated with Steve Reich, William Bolcom, George Walker, and many other composers; and led concerts featuring Dizzy Gillespie, Dave Brubeck, Ray Charles, Dionne Warwick, Tony Bennett, Glen Campbell, and many other jazz and pop stars. His honors include 11 ASCAP Awards for Adventurous Programming of Contemporary Music, 1st Prize in the NOS International Conductors Course (Holland) and Wiener Meisterkurse Conductors Course (Vienna), and selection for the Exxon/Arts Endowment Conductors Program. Studies at Eastman, Columbia, and the University of Virginia College-Conservatory of Music, and at Tanglewood with Leonard Bernstein, Kurt Masur, Seiji Ozawa, and Leonard Slatkin, led to conducting posts in Europe and the U.S., including the Frankfurt Opera, Stadttheater Lüneburg, Greensboro Symphony, Greensboro Opera, Maryland Symphony, Savannah Symphony, and Rhode Island Philharmonic. From 1994–2017, Phillips was Music Director/Conductor of the Pioneer Valley Symphony Orchestra and Chorus in Massachusetts. He has led numerous workshops and clinics, including a 2019 Conductors Guild Conductor Training Workshop at Stanford, and is President-Elect of the Western Region of the College Orchestra Directors Association. Phillips has received numerous commissions and awards for his compositions and has performed widely as a pianist, including at the Piccolo Spoleto Festival, Carnegie Recital Hall, and Lincoln Center. His orchestration of Stravinsky’s opera Mavra is published by Boosey & Hawkes, and his book A Clockwork Counterpoint: The Music and Literature of Anthony Burgess has been praised in the press as “seamlessly fascinating”. His essays are published in six books on Burgess, including the Norton Critical Edition of A Clockwork Orange, and he serves as Music Advisor to the International Anthony Burgess Foundation in Manchester, England. For further information, visit www.paulsphillips.com.
The tremendous impact of The Rite of Spring has been felt in the world of music ever since its famous premiere on 29 May 1913. At that performance by the Ballets Russes in Paris, a riot erupted in the audience, which reacted with violent emotion to the intense power generated by Igor Stravinsky’s music and Vaslav Nijinsky’s choreography. In the words of one audience member, “The young man seated behind me in the box stood up during the course of the ballet to enable himself to see more clearly. The intense excitement under which he was laboring betrayed itself presently when he began to beat rhythmically on top of my head with his fists. My emotion was so great that I did not feel the blows for some time.” While the shock of that initial hearing soon passed (the work was calmly and enthusiastically received from its second performance on), The Rite of Spring has retained its remarkable freshness and power during the 109 years since its premiere.

Stravinsky has written in detail about the ballet’s scenario:

“...I represent pagan Russia and is unified by a single idea: the mystery and great surge of the creative power of spring. The piece has no plot, but the choreographic succession is as follows:

FIRST PART: THE KISS OF THE EARTH. The spring celebration. It takes place in the hills. The pipers and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. Games start. The spring Khovod [mock abduction of the bride]. The people divide into two groups, opposing each other. The holy procession of the wise old men. The oldest and wisest interrupts the spring games, which come to a stop. The people pause trembling before the great action. The old men bless the spring earth. The kiss of the earth. The people dance passionately on the earth, sanctifying it and becoming one with it.

SECOND PART: THE GREAT SACRIFICE. At night the virgins hold mysterious games, walking in circles. One of the virgins is consecrated as the victim and is twice pointed to by fate, being caught twice in the perpetual circle. The virgins honor her, the chosen one, with a marital dance. They invoke the ancestors and entrust the chosen one to the old wise men. She sanctifies herself in the presence of the old men in the great holy dance, the great sacrifice.”

The most revolutionary aspect of the music is its rhythm. Previously, a work or movement would generally be set in one time signature (¾ or ¾, for example) and remain there, but in sections of The Rite of Spring, particularly the “Glorification of the Chosen One” and “Sacrificial Dance”, the beat is irregular with time signatures changing nearly every bar. The music is notated with great precision, but the result to the listener can sound unpredictable and savage. The innovations are not limited to rhythm. Startling new harmonies, many of them based on the octatonic (half step-whole step) scale, are interwoven with fragments of actual Russian folk tunes. In “The Augurs of Spring” and “Procession of the Sage”, the simultaneous unfolding of independent patterns creates a marvelously complex sonority. The look of these passages in the score is equally striking, with the interplay of these lines resulting in visual patterns of great intricacy, originality, and beauty. Stravinsky’s imagination in the area of instrumentation was unequalled; he drew instrumental colors from the orchestra that had never been dreamed of before and have been widely imitated ever since. The extremely large orchestra for which the work was composed marked the end of an era; following the outbreak of World War I in 1914, Stravinsky wrote for much smaller ensembles and never again wrote for an orchestra this large.

Late in his long life, Stravinsky said of this work: “I was guided by no system whatever in The Rite of Spring ... I had only my ear to help me; I heard and I wrote what I heard. I am the vessel through which The Rite passed.”

— Program notes by Paul Phillips © 2022

ABOUT THE SOLOIST

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**Igor Stravinsky** *The Rite of Spring (Le Sacre du Printemps)*

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**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 and Stanford Philharmonia, and teaches conducting, musicology, and interdisciplinary courses. He has conducted over 75 orchestras, opera companies, choirs, and ballet troupes worldwide, including the San Francisco Symphony, Dallas Symphony, Detroit Symphony, Orquesta Sinfónica de Salta, Netherlands Radio Chamber Orchestra and Chamber Choir, Opera Providence, and Paul Taylor Dance Company. His five Naxos recordings include *Music for Great Films of the Silent Era* (Parts 1 and 2) with the RTÉ National Symphony Orchestra (Ireland), *Toujours Provence* with the Slovak Philharmonic Orchestra, and *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; he has also recorded with the Iceland...
Symphony Orchestra. With a repertoire of over 1,000 works spanning much of the classical and pops repertoire, Phillips has performed with Itzhak Perlman, Christopher O’Riley, and Carol Wincenc; collaborated with Steve Reich, William Bolcom, George Walker, and many other composers; and led concerts featuring Dizzy Gillespie, Dave Brubeck, Ray Charles, Dionne Warwick, Tony Bennett, Glen Campbell, and many other jazz and pop stars. His honors include 11 ASCAP Awards for Adventurous Programming of Contemporary Music, 1st Prize in the NOS International Conductors Course (Holland) and Wiener Meisterkurse Conductors Course (Vienna), and selection for the Exxon/Arts Endowment Conductors Program. Studies at Eastman, Columbia, and the University of Cincinnati College-Conservatory of Music, and at Tanglewood with Leonard Bernstein, Kurt Masur, Seiji Ozawa, and Leonard Slatkin, led to conducting posts in Europe and the U.S., including the Frankfurt Opera, Stadthetere Lüneburg, Greensboro Symphony, Greensboro Opera, Maryland Symphony, Savannah Symphony, and Rhode Island Philharmonic. From 1994–2017, Phillips was Music Director/Conductor of the Pioneer Valley Symphony Orchestra and Chorus in Massachusetts. He has led numerous workshops and clinics, including a 2019 Conductors Guild Conductor Training Workshop at Stanford, and is President-Elect of the Western Region of the College Orchestra Directors Association. Phillips has received numerous commissions and awards for his compositions and has performed widely as a pianist, including at the Piccolo Spoleto Festival, Carnegie Recital Hall, and Lincoln Center. His orchestration of Stravinsky’s opera Mavra is published by Boosey & Hawkes, and his book A Clockwork Counterpoint: The Music and Literature of Anthony Burgess has been praised in the press as “seamlessly fascinating”. His essays are published in six books on Burgess, including the Norton Critical Edition of A Clockwork Orange; and he serves as Music Advisor to the International Anthony Burgess Foundation in Manchester, England. 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. With a membership of 110 undergraduate and graduate students, the SSO rehearses on Monday and Thursday evenings and presents about ten concerts annually on campus. The orchestra performs repertoire from the Baroque to the present, frequently with outstanding student and faculty soloists as well as renowned visiting artists. Recent collaborations with Stanford Live include a pops concert with vocalist Darlene Love; the U.S. premiere of Danny Elfman’s Violin Concerto, featuring soloist Sandy Cameron and guest conductor John Mauceri; Rob Kapilow’s “What Makes It Great?” on Schubert’s “Unfinished” Symphony; and a performance with composer Nitin Sawhney. Each year, the SSO performs the Halloween Concert in collaboration with the Stanford Wind Symphony, collaborates with the Stanford Symphonic

William Walton  Concerto for Viola and Orchestra

William Walton composed concertos for viola (1928–29), violin (1938–39), and violoncello (1955–56). Of these three works, the Viola Concerto has achieved the most secure spot in the repertoire, becoming one of the most popular and frequently performed concertos ever written for viola. The composer and viola virtuoso Paul Hindemith was the soloist at the premiere, which took place in London on 3 October 1929 with the Queen’s Hall Orchestra conducted by the composer. In its original version, the Viola Concerto employed a large orchestra of triple woodwinds and full brass: 4 horns, 3 trumpets, 3 trombones, and tuba. In 1961, Walton reduced the orchestration to double woodwinds and fewer brass (4 horns, 2 trumpets, 3 trombones, and no tuba) while adding harp. In the printed score, Walton states that he “strongly prefers” this version (although he did not withdraw the original version). It is the reduced version that is now generally performed and is being played on these concerts.

The Viola Concerto is in three movements: a quasi-slow first movement, scherzo, and allegro finale with dreamy epilogue. As some commentators have noted, this format closely mirrors that of Prokofiev’s First Violin Concerto, whose English premiere, which Walton is likely to have attended, occurred in 1925. The first movement (Andante comodo) is predominantly lyrical and in a flowing 9/8 meter, with lovely dialogue between the solo viola and other orchestral solo instruments throughout much of the movement. While the movement is set in A minor, the harmonic device of “false relation” (i.e., the simultaneous or near-simultaneous presence of different forms of the same note, such as C natural and C sharp, for example) adds a spikiness to the harmonic language reminiscent of English music of the 16th and 17th centuries. One hears this device particularly clearly at the close of the first movement, as the solo viola alternately plays E-C♯ and C♯-A sixths, shifting back and forth between the keys of A minor and A major, with A minor ultimately prevailing. Melodic emphasis on the perfect fourth — a characteristic of Hindemith’s music, fittingly enough — is a prevalent feature of the second movement, which opens with the motif F♯-B-E in the solo viola. The finale (Allegro moderato) begins with the same three notes as the second movement, although reversed (E-B-F♯), stacked as ascending perfect fifths and played by solo bassoon. This opening theme, employed prominently throughout much of the movement, eventually becomes the subject of a vigorous fugue played by the full orchestra. The finale concludes in a gently melancholic mood with a return of the contemplative music from the close of the first movement. The simultaneous sounding of the false relation C♯/C brings the finale to an harmonically ambiguous close, as the solo viola’s final sonority — C♯-A, suggesting A major — is sustained against repeated A minor chords played by low strings and harp.
George Walker  Icarus in Orbit

In Greek mythology, Dedalus was a fabled architect, sculptor, and inventor ordered by King Minos to build the Labyrinth — a maze designed to confine the Minotaur, the dreaded half-man, half-bull eventually slain by Theseus. When King Minos later turned against Dedalus and his son Icarus and imprisoned them, Dedalus crafted wings for Icarus and himself that they used to escape captivity and fly over the ocean to safety. Having fashioned the wings from feathers and wax, Dedalus warned Icarus not to fly too close to the sun. But, ignoring his father’s warning, Icarus soared upward until his wings melted and he fell into the sea and drowned.

Icarus in Orbit by George Walker is a brief musical depiction of this familiar Greek myth, reflecting the story’s overall arch with a few deft strokes. Following a single, bold opening chord in brass, percussion, and strings comes a serene section featuring woodwinds and harp as we envision Dedalus and Icarus in orbit, safely cruising through the air. A brief ff interruption by strings soon leads to a forceful, dramatic section evoking the tension between father and son as Icarus becomes defiant. Agitated ascending lines in the strings, punctuated by irregular outbursts in percussion and winds, suggest Icarus’s reckless climb to an unsafe altitude, with a momentary respite as vibraphone and other percussion play a short cadenza against piercing held notes in the woodwinds. Fiercely dissonant, loud music signals the danger as Icarus’s wings melt, with his plunge into the sea represented by a solo flute cadenza that plummets from high to low, and loud to soft. Two short ff blasts precede a final sustained dissonance representing the fall of Icarus and his destruction.

Born in Washington, D.C., on 27 June 1922, George Theophilus Walker began to play the piano at the age of five. He was admitted to the Oberlin Conservatory at 14 and subsequently attended the Curtis Institute of Music, where he studied piano with Rudolf Serkin, chamber music with William Primrose and Gregor Piatigorsky, and composition with Rosario Scalero, Samuel Barber’s teacher. Walker began his professional career as a pianist, becoming the first African-American to perform with the Philadelphia Orchestra under Eugene Ormandy and the first African-pianist with Rudolf Serkin, chamber music with William Primrose and Gregor Piatigorsky. He was admitted to the Oberlin Conservatory in 1945 and the first to sign with the preeminent management company National Concert Artists. But with insufficient performance opportunities to sustain a professional career despite a highly lauded European tour in 1954, Walker received his Doctorate from the Eastman School of Music and became a professor of music at Rutgers University. He published over 90 works and was commissioned by many major American orchestras, including the New York Philharmonic and Boston Symphony. Walker received six honorary doctorates and in 1996 became the first Black composer to receive the Pulitzer Prize in Music. His autobiography Reminiscences of an American Composer and Pianist was published in 2009 by Scarecrow Press. George Walker died on 23 August 2018 in Montclair, New Jersey, at the age of 96.

The Stanford Orchestras wish to thank Joan M. Mansour, Robert L. Wiskocil, Susan Lai Williams, Helen Baldovinos, and Professor Richard Bland and Ms. Marlene Rabinovitch (in memory of Sam and Shirley Rabinovitch) for their recent generous contributions to The Stanford Symphony Orchestra Gift Fund, which supports projects and activities by Stanford Philharmonia and the SSO. This will be the first orchestral tour since the SSO’s tour to Mexico and Cuba in 2017, and the first trip abroad by any Stanford instrumental ensemble since 2018.

Chorus, and hosts the annual Concerto Competition to give talented Stanford students the opportunity to perform as orchestral soloists.

Like its sister organization 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, Stanford Philharmonia, or Stanford Summer Symphony should send an email to orchestra@stanford.edu.

In March 2022, Stanford Philharmonia will travel to Bermuda over the spring break to perform three concerts at the 2022 Bermuda Festival of the Performing Arts (bermudafestival.org). Led by music director Paul Phillips, the concerts will feature violinists Roger Xia ‘24 and Richard Cheung ’24 performing Symphonie Concertante in G Major by the Chevalier de Saint-Georges (March 24), Stanford alumna Caroline Campbell performing a program of works featuring her world-renowned violin virtuosity (March 25), and pianist Ethan Chi ’22 performing the Grieg Piano Concerto in A minor (March 26). Additionally, SP musicians will perform chamber music in nursing homes during the trip and Professor Phillips will work with Bermudian string students, conducting a side-by-side performance of these students with the string players of Stanford Philharmonia.

To make a tax-deductible contribution to help fund the tour, please visit orchestra.stanford.edu and click on Make a Gift to donate to The Stanford Symphony Orchestra Gift Fund, which supports projects and activities by Stanford Philharmonia and the SSO. This will be the first orchestral trip since the SSO’s tour to Mexico and Cuba in 2017, and the first trip abroad by any Stanford instrumental ensemble since 2018.
STANFORD SYMPHONY ORCHESTRA
Paul Phillips, Music Director and Conductor

PROGRAM

I

Icarus in Orbit
George Walker (1922–2018)

II

Concerto for Viola and Orchestra
William Walton (1902–1983)

I. Andante comodo
II. Vivo, con molto preciso
III. Allegro moderato

Addison JAdwin ’23, violist
2020 Concerto Competition Winner

INTERMISSION

III

The Rite of Spring (Le Sacre du Printemps)
Igor Stravinsky (1882–1971)

FIRST PART: Adoration of the Earth

SECOND PART: The Sacrifice
Introduction – Mystic Circles of the Young Girls – Glorification of the Chosen One – Evocation of the Ancestors – Ritual Action of the Ancestors – Sacrificial Dance (The Chosen One)

Unauthorized sound recording and photography are prohibited.

Jay Perry and McDowell Kenley are gratefully acknowledged for providing instruments and equipment used in these performances of The Rite of Spring.

To Ensure a More Pleasant Experience for All: No food, drink, or smoking is permitted in the concert hall. Cameras and other recording equipment are prohibited. Please ensure that your phone, other electronic devices, or watch alarms are all turned off.

An Additional Note to Parents: We appreciate your effort in bringing your children to a live music performance. Out of respect for other audience members and the performers, we count on you to maintain their quiet and attentive behavior. Thank you.
COVID-19 SAFETY PROTOCOLS FOR DEPARTMENT OF MUSIC EVENTS

The Stanford Department of Music is presenting in-person events in our venues again as we continue the 2021–22 academic year. Our patrons should be aware that some campus-wide COVID policies are still in effect. The following policies are based on current state, local, and university guidance. As has been the case for the past several months, this information is subject to change; we will keep you informed via our various publicity channels and signage posted at our venues regarding current COVID policies applying to our concerts.

Patrons should stay home if they are experiencing a fever or any COVID-19 symptoms, have tested positive for COVID-19 within the past 14 days, or have had close contact with anyone who is confirmed or is suspected of having COVID-19.

In accordance with University requirements for visitors, all visitors (including children) coming to Stanford for indoor or outdoor activities must meet at least one of two criteria:
1) Be fully vaccinated against COVID-19.
2) Receive a negative COVID-19 test within 72 hours prior to arrival onsite. (At-home tests are allowed for children.)

Masks are required for both unvaccinated and vaccinated patrons across all Department of Music venues. Patrons should bring their own face masks that fully cover their nose and mouth and must wear them at all times. Masks with valves will not be allowed.

While we are taking measures to enhance the safety of our patrons and employees, an inherent risk of exposure to and infection with COVID-19 exists in any public place where people are present, and a visit to a Department of Music venue may still pose a risk to your safety. By visiting a Department of Music event, you voluntarily assume all risks related to exposure of COVID-19. Failure to follow these guidelines will result in removal from the venue.

Bassoon
Teddy Zhang
Sonny Young
Sagada Penano
Veronica Pratt
Jack Liu
Contrabassoon
Jack Liu
Jocelyn Chen
Horn
Brennan Bower
Mitchell Garmany
Clare Phelps
EJ Daniels
Theo Makler
Katelyn Chan
Suzanne Calhoun
James Collings
Trumpet
Colin Ovens
Ellie Fajer
Johnny Danger Dollard
Dhruv Vaze
Cameron Camp
Piccolo Trumpet
Johnny Danger Dollard
Bass Trumpet
Cameron Camp
Trombone
Joseph Diaz
Samuel Kwok
Bass Trombone
Taran Kota
Euphonium
Franz Pfanner
Weston Gray
Tuba
Noah Islam
Bin Love
Brian Pham
Timpani
Griffin Miller
Jack Xiao
Eshaan Rawat
Percussion
Eshaan Rawat
Ireh Kim
Katie Chang
Jack Xiao
Harp
Renee Qin
Angelina Chan
Celesta
Jason Guo

Stanford Symphony Orchestra gratefully acknowledges Zack Leuchars and Daniel Valdez for their production assistance with the livestreamed performance, and the Department of Music and ASSU for their generous support of Stanford’s orchestral program.
Stanford Symphony Orchestra
Paul Phillips
MUSIC DIRECTOR AND CONDUCTOR
Addison Jadwin
VIOLA SOLOIST

BING CONCERT HALL
FRIDAY, 4 MARCH 2022
SATURDAY, 5 MARCH 2022
7:30 P.M.

HELPING STANFORD STUDENTS AND THE LOCAL COMMUNITY

Friends of Music (FoM) is an association of music lovers which seeks to encourage the enjoyment of music within the University and the local community, and to maintain the pre-eminence of the Department of Music in academics and performance. FoM raises funds for a wide range of activities including scholarships for student music lessons, graduate fellowships, educational programs, concert programs and tours by student ensembles, student financial aid, musical events for community schools, and visiting artists to provide masterclasses and dorm events.

We encourage you to join FoM to foster these goals and to share the camaraderie of like-minded people on the Peninsula.

To learn more about FoM, access friendsofmusic.stanford.edu, or contact the Friends of Music Liaison at (650) 725-1932.

ADVANCE TICKETS

Advance and day-of tickets for Department of Music ticketed events are available online only from Stanford Ticket Office:

tickets.stanford.edu

DEPARTMENT OF MUSIC EMAIL LIST

The Department of Music presents over 100 concerts and other events each year, most of them with free admission. To keep informed, please sign up for our email list. You’ll receive informative and timely updates on a weekly schedule.

music.stanford.edu/news/join-department-musics-email-list