IDLE AMUSEMENTS 
AND RUDE 
AWAKENINGS: 
MUSIC FOR WINDS 

Stanford Symphony 
Orchestra Winds 

Paul Phillips 
MUSIC DIRECTOR 
AND CONDUCTOR

THURSDAY, 3 JUNE 2021 
8:00 P.M.
PROGRAM

IDLE AMUSEMENTS AND RUDE AWAKENINGS:
MUSIC FOR WINDS

I

Rossiniana: Four Pieces from *Sins of Old Age* Gioachino Rossini

I. *Idle Amusements*. Allegretto moderato
II. *Frenzied Dance* (“Tarantella Napoletana”). Allegro con brio
III. *Graceful Dance* (“La Pesarese”). Allegretto moderato
IV. *Rude Awakening*. Allegro vivace

II

*La fille aux cheveux de lin* Claude Debussy
Arranged for eleven wind instruments by Paul Phillips (2021) (1862–1918)

III

*Cinquième Symphonie: Dixtour d’Instruments à Vent, Op. 75* Darius Milhaud

I. *Rude* (1892–1974)
II. *Lent*
III. *Violent*

IV

*Serenade in D Minor, Op. 44* Antonín Dvořák

I. *Moderato, quasi marcia* (1841–1904)
II. *Minuetto. Tempo di minuetto – Trio. Presto*
III. Andante con moto
IV. *Finale. Allegro molto*

The Stanford Symphony Orchestra gratefully acknowledges the Department of Music and Associated Students of Stanford University (ASSU) for their generous support of Stanford’s orchestral program, the donors who have generously financed the JackTrip kits used by the students in SSO Strings and SSO Winds, and Professor Chris Chafe and his JackTrip team for their expert guidance in the use of this technology.
**PROGRAM NOTES**

**GIOACCHINO ROSSINI  Rossiniana: Four Pieces from Sins of Old Age**
(Arranged by Stephen Michael Gryc)

The great Italian composer Gioacchino Rossini retired from the life of the theater in 1829 after composing thirty-nine operas in nineteen years. He lived the latter part of his life in Paris where he presided over extravagant musical and culinary soirées for which he composed many songs, piano pieces, and works for small ensembles. Rossini assembled a diverse catalog of his later works into a collection that he titled *Sins of Old Age*. The four movements of *Rossiniana* (three piano pieces and one song, the *Tarantella Napoletana*) are taken from this large collection. Most of Rossini’s later music is light-hearted and humorous, yet it is as fully inventive and virtuosic as his earlier theater music. Woodwind instruments, featured so often in the jolliest melodies of his operas, capture the humor and dash of music that reflects Rossini’s enormous zest for life.

Stephen Michael Gryc, who arranged Rossini’s music for *Rossiniana*, is an American composer. His expertise in writing for orchestral instruments has brought him commissions from some of the world’s leading soloists including the principal trumpet and trombone players of the New York Philharmonic. Gryc’s music for large ensembles has been performed by groups such as the Minnesota Orchestra and the United States Marine Band. Gryc’s many awards include the Rudolf Nissim Prize for orchestral composition from the ASCAP Foundation. Gryc’s works are published by companies in New York and Paris and are recorded on compact discs from nine different commercial labels.

This arrangement is scored for pairs of flutes, oboes, clarinets, and bassoons, with Flute 2 doubling piccolo. — *Stephen Michael Gryc © 2017*

**CLAUDE DEBUSSY  La fille aux cheveux de lin**
(Arranged by Paul Phillips)

*La fille aux cheveux de lin* (“The Girl with the Flaxen Hair”) is Prélude VIII from the first book of twelve preludes for piano by Claude Debussy, composed between December 1909 and February 1910. (Debussy composed his second book of twelve preludes between late 1912 and April 1913.) The title of this prelude is taken from one of the *Chansons écossaises* (Scottish songs) published in the 1852 collection *Poèmes antiques* (Ancient Poems) by Leconte de Lisle (1818–1894). The feeling of serenity produced by this short, gentle piano prelude is perfectly described by its tempo marking, *Très calme et doucement expressif* (very calm and softly expressive).

This arrangement for eleven winds, made on 5 April 2021, preserves the original key of G♭ major and is scored for pairs of flutes, oboes, clarinets, horns, and bassoons plus contrabassoon. — *Paul Phillips © 2021*
Darius Milhaud was a French composer, born in Marseille, who established strong ties to California during the latter part of his life. Originally trained as a violinist, he studied composition at the Paris Conservatoire, where he met Arthur Honegger and Germaine Tailleferre, fellow members of the group of Parisian composers that came to be known as Les Six (The Group of Six). From 1917–19, Milhaud lived in Rio de Janeiro, serving as secretary to the poet and dramatist Paul Claudel, France's ambassador to Brazil at the time. The sound of Brazilian popular music exerted a strong influence on Milhaud, who incorporated Brazilian tunes into Le boeuf sur le toit (The Ox on the Roof), Saudades do Brasil (Yearnings for Brazil), and Scaramouche, three of his most well-known compositions. Milhaud embedded jazz elements into works such as his ballet La création du monde (The Creation of the World), used polytonality extensively, and was influenced by Stravinsky, Schoenberg, and other Modernist composers.

Born into a Provençal Jewish family, Milhaud was forced to flee Europe when the Nazis invaded France in 1940. He secured a professorship that year at Mills College, where he remained on the faculty for the next three decades, teaching at Mills and the Paris Conservatoire in alternate years from 1947–71. Milhaud also taught at the Aspen Music Festival and in 1947 became one of the founders of the Music Academy of the West in Santa Barbara. Milhaud's students include the popular song writer Burt Bacharach, the great jazz pianist Dave Brubeck (who named his first son Darius after Milhaud), and the renowned American composer and Stanford alumnus William Bolcom.

Among the most prolific composers of the 20th century, Milhaud composed hundreds of compositions in a wide variety of genres, his list of opus numbers extending to 443. Many of his compositions are quite short, such as his Cinquième Symphonie, also known as his Chamber Symphony No. 5, composed in 1922. (Milhaud composed six chamber symphonies followed by twelve symphonies for large orchestra.) This brief work, lasting just over six minutes, consists of two fast movements in ⁴⁄₄ meter (marked “Rude” and “Violent”, respectively) surrounding a slow movement (“Lent”) in ⁶⁄₈. This dixtour (decet or dextet in English) is scored for ten wind instruments: two flutes (one doubling piccolo), oboe, English horn, clarinet, bass clarinet, two bassoons, and two horns. — Paul Phillips © 2021

Antonín Dvořák composed, in all, two serenades for a simplified orchestra: in 1875, the Serenade in E Major for string orchestra (Op. 22) and, three years later, the Serenade in D minor for wind instruments, violoncello, and double-bass (Op. 44). (From a planned third Serenade, begun in the following year 1879, there arose a new composition entitled “Czech Suite”.) Both Serenades rank among the most characteristic and also the loveliest expressions of Dvořák's creative
give talented Stanford students the opportunity to perform as orchestral soloists.

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**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).

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After studies at Eastman, Columbia, and the University of Cincinnati College—numerous composition prizes and commissions. ASCAP Awards for Adventurous Programming of Contemporary Music, and (Holland) and Wiener Meisterkurse Conductors Course (Vienna), eleven His awards include 1st Prize in the NOS International Conductors Course Carnegie Recital Hall, Lincoln Center, and Flower Piano in San Francisco. He has also recorded with the Iceland Symphony Orchestra, Savannah Symphony, Savannah Symphony Chorale, Rhode Island Philharmonic, and Pioneer Valley Symphony Orchestra and Chorus. 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 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, Stanford Summer Symphony, and 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 two new courses — 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 — while collaborating with Professor Chris Chafe on the use of JackTrip technology for orchestral playing, with Stanford Philharmonia, SSO Strings, and SSO Winds rehearsing and presenting livestream performances this year.

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 prior to joining the Stanford faculty in 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., where he has held posts with the Greensboro Symphony, Greensboro Opera, Maryland Symphony, Savannah Symphony, Savannah Symphony Chorale, Rhode Island Philharmonic, and Pioneer Valley Symphony Orchestra and Chorus. 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.”

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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. The resumption of in-person activity for the Stanford Symphony Orchestra is projected to begin in Fall 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 Arensky, Berlioz, Bernstein, Brahms, Corelli, Debussy, Dukas, Fauré, Gounod, Grieg, Holst, Ibert, Jacob, Khachaturian, Korngold, Liszt, Mahler, Mozart, Mussorgsky, Prokofiev, Purcell, Rimsky-Korsakov, Saint-Saëns, Schubert, Shostakovich, Stravinsky, Tchaikovsky, Vaughan Williams, Wagner, and Walton, as well as contemporary works by Lera Auerbach, Adolphus Hailstork, 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
we read: “In Berlin my critique produced a positive ‘run’ on the music shops
and, I can say without exaggeration, made you a name overnight. Heaven grant
that the high opinion I have of your talent may be fully justified.”

— Otakar Šourek (translated by Dr L. Dorůžka)

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Antonín Dvořák  Serenade in D Minor, Op. 44

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