

*MUSIC*  
AT STANFORD

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MUSIC FOR STRINGS

Stanford  
Philharmonia

Paul Phillips

MUSIC DIRECTOR  
AND CONDUCTOR



TUESDAY, 16 MARCH 2021  
8:00 P.M.

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STANFORD UNIVERSITY DEPARTMENT OF MUSIC

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PROGRAM:  
MUSIC FOR STRINGS

I

Chacony in G Minor

Henry Purcell  
(1659–1695)

II

Sinfonie Concertante in G Major, Op. XIII, No. 2 Chevalier de Saint-Georges

I. Allegro

(1745–1799)

II. Rondeau

ROGER XIA

RICHARD CHEUNG

*violin soloists*

III

Adoration

Florence Price  
(1887–1953)

Arr. Jonathan Girard

IV

Capriol Suite

Peter Warlock  
(1894–1930)

I. *Basse-Danse*. Allegro moderato

II. *Pavane*. Allegretto, ma un poco lento

III. *Tordion*. Con moto

IV. *Bransles*. Presto

V. *Pieds-en-l'air*. Andantino tranquillo

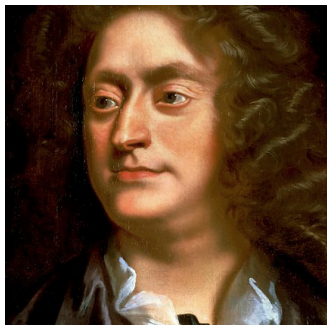
VI. *Mattachins (Sword Dance)*. Allegro con brio

*The Stanford Philharmonia expresses grateful acknowledgment for Professor Chris Chafe's expert guidance in the use of JackTrip and Teaching Associate Jan Stoltenberg's assistance in training SP 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 SP, and the vital role of Orchestral Studies Administrator Adriana Ramírez Mirabal in distributing JackTrip kits to all SP members.*

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## PROGRAM NOTES

### HENRY PURCELL: *Chacony in G Minor*



Purcell probably wrote the *Chacony in G Minor* around 1680. The date of the first performance is not known. It is scored for strings in four parts. Performance time is approximately six minutes.

Henry Purcell is the one composer who lived and worked before J. S. Bach who has found a place in the repertory of the modern symphony orchestra. He is regularly described as the finest English composer before Edward Elgar, if not the greatest English composer of all time. Purcell's early death, at the age of thirty-six,

curtailed the attainment of exceptional British musical distinction until Elgar, Ralph Vaughan Williams, and then Benjamin Britten emerged some two centuries later. Britten particularly admired the beauty and clarity of Purcell's music, and to honor the 250th anniversary of Purcell's death in 1945, Britten chose a theme from *Abdelazer* (or *The Moor's Revenge*) as the subject of a new score he was writing for an instructional film called *The Instruments of the Orchestra*. Purcell is perhaps best known today for his music's appearance in that composition, known as *The Young Person's Guide to the Orchestra: Variations and Fugue on a Theme of Henry Purcell*, Op. 34.

Purcell wrote instrumental music early in his career, partly as a way of teaching himself the rules of counterpoint. On September 10, 1677 (the date believed to have been his eighteenth birthday), he took his first adult job, that of composer for the court violin band known as the Twenty-Four Violins, replacing the esteemed Matthew Locke, who had died that August. (Purcell commemorated him in the elegy, "What hope for us remains now he is gone?") The G minor *chacony* for strings is probably one of the pieces he wrote in his new position. We know little about the work, not even why Purcell called it a *chacony* rather than a *chaconne*, the common French title for a piece written over a repeating bass line, for Purcell's term—perhaps his own creation?—appears nowhere else in the literature. In any event, it is a magnificent example of the Baroque mastery of these popular ostinato variations, which grow in power and magic with each repetition of the same eight-measure phrase.

— Based on a program note by Phillip Huscher,  
program annotator for the Chicago Symphony Orchestra since 1987.

CHEVALIER DE SAINT-GEORGES (JOSEPH BOLOGNE):  
Sinfonie Concertante in G Major, Op. XIII, No. 2



The biography of the 18th-century composer Chevalier de Saint-Georges is so outlandish that even today, it strains the imagination. This illegitimate son of a teenage African slave and wealthy French aristocrat rose to great eminence in sport and music before becoming ensnared in the French Revolution and its aftermath, leading to his woeful demise. Joseph Bologne was born in 1745 in Guadeloupe to Nanon, a sixteen-year-old enslaved woman from Senegal, and Georges de Bologne Saint-Georges, a plantation owner originally from Metz in northeastern France. Joseph was accepted into the nobleman's family, acknowledged as his son, and raised in his household, with Joseph's mother Nanon in servitude to Georges's wife as her personal maid. In 1753, Georges brought seven-year-old Joseph to Paris to be educated. At the *Académie royale polytechnique des armes et de l'équitation*, Joseph became a gifted horseman and master fencer, defeating the most renowned swordsmen of the day with his lightning speed. Upon his graduation in 1766, Joseph was made a *Gendarme du roi* (officer of the king's bodyguard) and given the title *Chevalier*; henceforth he was known as Chevalier de Saint-Georges.

But it is for his prodigious musical skill as a violinist and composer that Chevalier de Saint-Georges is chiefly recognized today. In 1764, the Italian composer Antonio Lolli wrote two concertos for him. In 1766, the great French composer, François Gossec, dedicated a set of six string trios to Saint-Georges. In 1769, the Chevalier joined the violin section of Gossec's orchestra, *Le Concert des Amateurs*, and began composing sonatas, chamber music, and concertos around this time. It caused a sensation when Saint-Georges appeared in 1772 as soloist in one of his own violin concertos, with Gossec as conductor. The following year, Saint-Georges became the orchestra's concertmaster and conductor and continued composing a steady stream of violin concertos and *symphonies concertantes*, i.e., works for two or more soloists, typically either two violins or two violins and viola. Between 1777 and 1790, Saint-Georges composed six operas. Unfortunately, most of his music is lost, with only about a third of his works having survived.

Around 1777, after the premiere of his first opera, *Ernestine*, the Chevalier became music director of the private theater of the Marquise de Montesson, wife of the Duc d'Orléans. One benefit of this position was a residence for Saint-Georges in the ducal palace on the Chaussée d'Antin. Baron von Grimm, a writer and diplomat who was secretary to the Duke of Orleans, also lived in the palace, and when Grimm learned that Wolfgang A. Mozart's mother Anna Maria had died on 3 July 1778 during the Mozarts' sojourn in Paris, he brought the grieving young composer to stay with him. Thus Mozart and Saint-Georges both resided at the ducal palace for a period of about two months in 1778.

Sinfonie Concertante, Op. XIII, No. 2 in G Major, composed that year by Saint-Georges, is a work in two movements for two solo violins and string orchestra. Following a lengthy orchestral introduction, the two solo violins enter with an embellished version of the principal theme presented in the opening measures. This conventional yet attractive movement in typical Classical style offers ample opportunity for virtuosic displays by the soloists. Twelve bars before the end of the movement comes a striking moment when the two solo violins ascend scalewise in thirds to high E and G, respectively, and then plunge each more than two octaves to low D. The second movement is a lively Rondeau that features an extended cadenza for the solo violinists.

For multiple reasons, it is virtually certain that Mozart knew the music of Saint-Georges. Baron Grimm, an old friend of Leopold Mozart, would certainly have introduced Wolfgang to Saint-Georges, a leading figure in the Parisian musical establishment. In a letter to Fridolin Weber (Mozart's future father-in-law) dated 29 July 1778, Wolfgang mentions *Le Concert des Amateurs*, Saint-Georges's orchestra, among his musical connections in Paris in the context of seeking performing opportunities for Fridolin's daughter Aloysia, the soprano of whom Mozart was enamored (and sister of his future wife Constanze). Shortly after leaving Paris, Mozart composed a *symphonie concertante* of his own, K. 364 for violin and viola soloists in E-flat major, his first work for more than one string soloist, and in that work, incorporated the same striking phrase from the end of the first movement of Saint-Georges's *symphonie concertante*!

After the French Revolution, Saint-Georges was pressed into military service as commander of a regiment of "men of color" called the *Légion nationale des Américains et du midi*, and then simply *Légion St. Georges*. Despite his aristocratic upbringing, Saint-Georges supported the establishment of the French Republic, yet during the Reign of Terror in the early 1790s, was imprisoned for eighteen months under threat of execution without ever being charged with a crime. Saint-Georges managed to escape the guillotine, but in 1795 suffered the loss of his military rank, which was a heavy blow to his honor and self-esteem. Dogged by poor health during his last years, Saint-Georges took solace in his music, saying, "Towards the end of my life, I was particularly devoted to my violin... never before did I play it so well!"

That the life of Joseph Bologne sounds like a movie script has not escaped Hollywood's attention. In June 2020, Searchlight Pictures, a Disney-owned company, announced plans to produce a film about Chevalier de Saint-Georges, with a creative team led by director Stephen Williams (whose credits include *Watchmen* and *Westworld*) and writer Stefani Robinson (*Atlanta*, *What We Do in the Shadows*).

## FLORENCE PRICE: Adoration



The long overdue recognition of Black composers now taking place in the United States has directed belated attention to the music of William Grant Still, William Dawson, Hall Johnson, Ulysses Kay, Adolphus Hailstork, Margaret Bonds, and many others. One of the most remarkable of these composers is Florence Price, whose symphonies, concertos, and other compositions are now being programmed and broadcast to a much greater extent than ever before. The publication in

2020 of *The Heart of a Woman: The Life and Music of Florence B. Price* by Rae Linda Brown (edited by Guthrie P. Ramsey, Jr.) by the University of Illinois Press is a major step forward in recognizing the talent and achievements of this pioneering composer.

Florence Beatrice Smith was born in Little Rock, Arkansas, in 1887, to a family that belonged, in Rae Linda Brown's words, "to the small, but significant, black upper class." Her mother was a businesswoman and well-trained singer and pianist, while her father was Little Rock's only African American dentist. Florence was a gifted student who gave her first piano performance at the age of four, had her first composition published at the age of eleven, and graduated from high school as valedictorian at the age of fourteen! At the age of sixteen, she enrolled at the New England Conservatory of Music, where she majored in piano and organ. She studied composition with George Chadwick, director of the conservatory and prominent Boston composer. While composing her first symphony, "she began to explore her interest in the use of Negro folk materials in large-scale compositions", according to Rae Linda Brown. Florence graduated in 1906 with honors, an artist diploma in organ, and a teaching certificate.

In 1912, she married Thomas J. Price, a successful civil rights attorney, and for the next fifteen years, Florence Price focused primarily on raising a family and giving music lessons. She wrote teaching pieces for piano, and for violin with piano accompaniments, but no large-scale compositions. As racial oppression grew during the "Jim Crow" era, life in Little Rock became increasingly intolerable for the Price family. Following a brutal lynching there in 1927, the Prices moved to Chicago, and it was there that Florence truly resumed her creative life as a composer. In 1932, Price's *Symphony in E Minor* won a prize, leading to its premiere by the Chicago Symphony Orchestra — the first composition by a black woman to be performed by a major orchestra. For the remaining twenty years of her life, Florence Price thrived as a composer and performer, with major vocalists of that era, including Marian Anderson, Roland Hayes, and Harry Burleigh, performing her songs, and conductors such as Frederick Stock of the Chicago Symphony, and Sir John Barbirolli of the Halle Orchestra in Manchester, England, programming and performing her music.

*Adoration*, a heartfelt composition that Florence Price composed for organ in 1951, has been arranged both for orchestral and choral ensembles. This arrangement was written last year by Jonathan Girard, Director of Orchestras at the University of British Columbia School of Music.

### PETER WARLOCK: Capriol Suite



Philip Arnold Heseltine was a British composer and music critic whose short and rather scandalous life (see <https://thequietus.com/articles/24644-peter-warlock-junkshop-classical-music-review>) was marked by fanatical interest in occult practices. Heseltine's fascination with witchcraft led him to adopt the pseudonym Peter Warlock. As described by the Scottish composer and critic Cecil Gray, his friend and biographer, the transition from Heseltine to Warlock proceeded in stages, becoming more

and more of a profound transformation over time:

*The change from Philip Heseltine to Peter Warlock was a gradual one, involving several distinct and separate phases — firstly, the adoption of a pseudonym merely as a matter of practical convenience; secondly, its use as a kind of disguise and protective armour; thirdly, when it becomes positive and takes the offensive, as it were; and finally, a phase in which he takes a deliberate and perverse pleasure in turning upon and rending his former self and everything associated with him. The creation gradually assumes the upper hand over its creator, the monster over Frankenstein, and ultimately destroys him.*

Warlock was known for outrageous behavior in both his private and public life; he drank heavily, indulged in drug use (hashish, mushrooms, cocaine), and may have been bipolar or schizophrenic. In his thirties, feeling that he had lost his creative inspiration, Warlock is believed to have taken his own life when he died, at the age of 36, of coal gas poisoning. A small but devoted band of followers belong to "The Peter Warlock Society", which publishes newsletters and states online that "This web site is here to promote the history, the music, and encourage the scholarship of this important composer of some of the most perfect songs ever written."

*Capriol: Suite for String Orchestra*, composed around 1926 and published in 1927, is Warlock's best known orchestral work. As indicated by the subtitle, *Based on Dance Tunes from Arbeau's "Orchésographie"* (1588), *Capriol* is a set of six dances constructed upon Renaissance melodies. Warlock's tasteful use of cross-relations and bracing dissonance adds just the right amount of 20th-century "spice" to the quasi-Elizabethan musical style of this repertoire favorite for string orchestra.

— Paul Phillips © 2021

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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, 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. 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), selection for the Exxon/Arts Endowment Conductors Program, 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.paulsphilips.com](http://www.paulsphilips.com).

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## ABOUT THE SOLOISTS

**ROGER XIA**, a Stanford freshman, graduated from Davis Senior High School in California and studied in the San Francisco Conservatory of Music Pre-College Division as a scholarship student. He started piano lessons at the age of five and violin lessons at seven and continues at Stanford with Thomas Schultz and Owen Dalby, respectively. Roger has studied piano with Linda Beaulieu, Natsuki Fukasawa, and Richard Cionco, and violin with Dong Ho and William Barbini. He was a National Young Arts Foundation winner in 2018 and 2020, and was selected as a member of the National Youth Orchestra (NYO-USA) in 2019 and 2020. Roger was the concertmaster of the San Francisco Symphony Youth Orchestra from 2017–20 and performed as a piano soloist with the orchestra. Aside from music, Roger enjoys ping pong, *kung fu*, and skiing.

**RICHARD CHEUNG** is a Stanford freshman from Hong Kong who plans to major in Computer Science and minor in Music. He started playing the violin and piano when he was five years old and currently continues his violin lessons with Connie Lo. Richard has also studied with Professor Boris Kuschnir and the late maestro Aaron Rosand. He performs and participates in various competitions. He was invited by Hong Kong’s biggest television network, TVB, to perform at the 2016 Caritas Charity Concert. Richard also performed in Carnegie Hall at the International Talent Competition Winner’s Recital 2017, hosted by American Protégé, where he received both First Prize and a Judge’s Distinction Award. Recently, he was concertmaster of the ESF (English Schools Foundation) Music Festival Concertante Orchestra in Hong Kong. Besides music, Richard enjoys hiking, cooking, and hockey.

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## ABOUT THE ENSEMBLE

Orchestral activity at Stanford began in 1891, the year that Stanford University was founded, with the formation of an instrumental ensemble that eventually developed into the Stanford Symphony Orchestra. **STANFORD PHILHARMONIA** is a select chamber orchestra that, in ordinary times, performs concerts in Bing Concert Hall and venues throughout the Palo Alto vicinity. Currently, SP is an ensemble of 13 string players who rehearse weekly on Tuesday evenings using JackTrip. It is anticipated that in Spring Quarter, SP will be able to resume rehearsing in person in Bing Concert Hall, with a somewhat larger group of players that may also include harp, keyboard, and percussion, and may be able to give a live concert at Stanford’s Frost Amphitheater in May.

Stanford Philharmonia performs repertoire from the Baroque to the present, frequently with outstanding student and faculty soloists, as well as renowned visiting artists. Recent performances have included concertos with flutist Carol Wincenc, Stanford faculty artists Owen Dalby and Robin Sharp, and winners of the annual Concerto Competition; a live performance of John Corigliano's score for the film *The Red Violin* in collaboration with Stanford Live; and *The Brilliance of Bach* at the Fox Theater in Redwood City as part of the Stanford in Redwood City Speaker Series. Recent concerts have included music by Bach, Bartók, Beethoven, Bizet, Chopin, Corelli, Fauré, Haydn, Mozart, Prokofiev, Ravel, Respighi, Schoenberg, Schubert, Richard Strauss, Stravinsky, Vaughan Williams, Weber, and Webern, as well as Anthony Burgess, Lukas Foss, Gabriela Lena Frank, Gordon Jacob, and George Walker.

Like its sister organization the Stanford Symphony Orchestra, the Stanford Philharmonia 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 Philharmonia, Stanford Symphony Orchestra, or Stanford Summer Symphony 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).

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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).

**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.

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# STANFORD PHILHARMONIA

PAUL PHILLIPS, *Music Director and Conductor*

## Violin I

- Laurie Kost '08, *concertmaster*      Clinical Research Manager, Stanford University.  
Los Altos, CA
- Joe Foley, Ph. D '13      Research engineer, Stanford School of Medicine.  
Palo Alto, CA
- Richard Cheung '24      Plans to major in Computer Science, minor in Music.  
Stanford, CA

## Violin II

- Jane Wu, *principal*      Ph.D. student in Computer Science, 3rd year.  
Pasadena, CA
- Ilan Ladabaum '24      Plans to major in Symbolic Systems.  
San Carlos, CA
- Meilinda Sun '21      Major in Computer Science.  
Los Angeles, CA

## Viola

- Alex Hwang, *principal*      Ph.D. student in Applied Physics, 1st year.  
Stanford, CA
- Evie Chen '24      Major – Undecided.  
Stanford, CA
- Martin Altenburg '21      Major in Electrical Engineering,  
co-term in Computer Science.  
Stanford, CA

## Violoncello

- Eric Cooper, *principal*      Ph.D. student in Physics, 3rd year.  
Stanford, CA
- Jennifer Xiong '22      Major in Music, minor in Art Practice.  
Stanford, CA

## Contrabass

- Griffin Glenn, *principal*      Ph.D. student in Applied Physics, 2nd year.  
Stanford, CA
- Bryant Huang '21      Major in Architectural Design, minor in Music.  
Stanford, CA