Canadian-born violinist LARA ST. JOHN has been described as "something of a phenomenon" by The Strad and a "high-powered soloist" by the New York Times. She has performed as soloist with the orchestras of Cleveland, Philadelphia, San Francisco, Seattle, Toronto, Montreal, Vancouver, and with the Boston Pops, the Royal Philharmonic Orchestra, NDR Symphony, Zurich Chamber Orchestra, Camerata Ireland, Amsterdam Symphony, Brazilian Symphony, Sao Paulo Symphony, China Philharmonic, the Hong Kong, Tokyo and Kyoto Symphonies, and the orchestras of Brisbane, Adelaide and Auckland among many others.

The Los Angeles Times wrote "Lara St. John happens to be a volcanic violinist with a huge, fabulous tone that pours out of her like molten lava. She has technique to burn and plays at a constant high heat."

Lara began playing the violin at two years old. She made her first appearance as soloist with orchestra at age four, and her European debut with the Gulbenkian Orchestra in Lisbon when she was 10. She toured Spain, France, Portugal and Hungary at ages 12 and 13, entered the Curtis Institute at 13, and spent her first summer at Marlboro three years later. Her teachers have included Felix Galimir and Joey Corpus. She performs on the 1779 "Salabue" Guadagnini thanks to an anonymous donor.

Lara created her own label, Ancalagon, in 1999, and has recorded with the Royal Philharmonic, the Simon Bolivar Youth Orchestra of Venezuela and The Knights, with which she won the June award in 2011 for her Mozart album. Of her Bach Six Sonatas and Partitas for Violin Solo, American Record Guide wrote: "I simply don't know where else you can go to hear Bach played at this level of artistry. Once again she eclipses her competition".

Lara began playing the violin at two years old. She made her first appearance as soloist with orchestra at age four, and her European debut with the Gulbenkian Orchestra in Lisbon when she was 10. She toured Spain, France, Portugal and Hungary at ages 12 and 13, entered the Curtis Institute at 13, and spent her first summer at Marlboro three years later. Her teachers have included Felix Galimir and Joey Corpus. She performs on the 1779 "Salabue" Guadagnini thanks to an anonymous donor.
**Program**

**THE RED VIOLIN** *(1998)*

Film with Live Orchestra

A FRANÇOIS GIRARD FILM
MUSIC BY JOHN CORIGLIANO

STANFORD PHILHARMONIA
LARA ST. JOHN, SOLO VIOLIN
PAUL PHILLIPS, CONDUCTOR

FILM WITH LIVE ORCHESTRA PRODUCED BY SCHIRMER THEATRICAL

**THE RED VIOLIN**

A RHOMBUS MEDIA/MIKADO Production

CARLO CECCHI • IRENE GRAZIOLI

JEAN-LUC BIDEAU • GREGA SCACCHI • JASON FLEMYNG • SYLVIA CHANG

COLM FEORE • DON MCKELLAR and SAMUEL L. JACKSON

Produced By NIV FICHMAN

Written By DON MCKELLAR With FRANÇOIS GIRARD

Directed By FRANÇOIS GIRARD

Produced in association with New Line International Releasing, Channel Four Films, Telefilm Canada, Citytv/Bravo, Vienna Film Financing Fund and Sony Classical.

**THE RED VIOLIN**

CARLO CECCHI • IRENE GRAZIOLI

Schirm er Theatrical Creative Team

Robert Thompson, Producer

Alyssa Foster, Associate Producer

Jeff Sugg, Production Designer

David Flachs, Score Preparation

Glen Cottace, Music Advisor

Ronen Shaj, Click Track Production

Tom Hooper, Score Editing

Lara St. John, Consultant

Dina Gilbert, Music and Film Synchronization & Score Consultant

SCHIRMER THEATRICAL

This program is presented in partnership with Music at Stanford.

**Program Subject to Change.** Please be considerate of others and turn off all phones, pagers, and watch alarms. Photography and recording of any kind are not permitted. Thank you.

**Biographies**

Appointed Director of Orchestral Studies and Associate Professor (Teaching) of Music at Stanford University in 2017, PAUL PHILLIPS is a conductor, composer, and author who has conducted more than 60 orchestras, opera companies, and ballet troupes worldwide, including the San Francisco Symphony, Dallas Symphony, Netherlands Radio Chamber Orchestra and Choir, Orquesta Sinfónica de Salta (Argentina), Paul Taylor Dance Company, and Opera Providence, as well as numerous choruses. His conducting honors include 1st Prize in the NOS International Conductors Course (Holland) and Wiener Meisterkurse Conductors Course (Vienna), and eleven ASCAP Awards for Adventurous Programming of Contemporary Music.

Phillips has recorded with the Iceland Symphony Orchestra and Brown University Orchestra, whose Manhattan Intermezzi became the #1 best-selling Naxos recording worldwide upon its release last year. With the RTE National Symphony Orchestra (Ireland), he has recorded two compact discs of William Perry’s Music for Great Films of the Silent Era for Naxos, and last year conducted live original music by Donald Sosin with the Charlie Chaplin films The Count and The Pawnshop to commemorate the 100th anniversary of Chaplin’s Mutual Comedies and the creation of the Little Tramp character.

After studies at Eastman, Columbia, and the University of Cincinnati College-Conservatory of Music, Phillips began his career in Germany as Conducting Assistant to Michael Gielen at the Frankfurt Opera and 1st Kapellmeister at Stadthäuser Lüneburg. Upon his selection for the Exxon/Arts Endowment Conductors Program, he returned to the US, holding positions with the Greensboro Symphony, Greensboro Opera, Maryland Symphony, Savannah Symphony, and Savannah Symphony Chorus prior to his appointment as Director of Orchestras and Chamber Music at Brown University in 1989.

He has also served as Associate Conductor of the Rhode Island Philharmonic, and Music Director/Conductor of the Pioneer Valley Symphony Orchestra and Chorus.

Leonard Bernstein, Michael Tilson Thomas, Kurt Masur, Otmar Suitner, and Gunther Schuller are among the conductors with whom Phillips studied at Tanglewood, Aspen, the LA Philharmonic Institute, Music Academy of the West, Salford Mozarteanum, and other academies in the US and Europe. His own former conducting students include Jonathan Girard (Director of Orchestras, University of British Columbia), Charlie Alterman (Musical Director of Neat to Normal, Pigpin, and other Broadway shows), and Vinay Parameswaran (Assistant Conductor, Cleveland Orchestra). In 2016, Phillips received the prestigious Harriet W. Sheridan Award for Distinguished Contribution to Teaching and Learning at Brown University.

An award-winning composer, Phillips has composed orchestral works, a ballet, choral music, song cycles, keyboard and chamber music, music for theatre, and works for young audiences in collaboration with singer-songwriter Bill Harley. Phillips’s two-act opera Weepath, with a libretto by Harley, will be premiered in March 2018 in Cambridge, Massachusetts, by North Cambridge Family Opera, which commissioned it upon selecting Phillips and Harley as the winners of its first Commission Competition.

Phillips’s reduced orchestration of Stravinsky’s opera Mavra, published by Boosey & Hawkes, has been performed at Glyndebourne and other leading opera houses. His book A Clockwork Counterpoint: The Music and Literature of Anthony Burgess, a groundbreaking examination of the work of the British composer-novelist best known as the author of A Clockwork Orange, has been hailed in the press as “prodigiously researched, elegantly written” and “seamlessly fascinating.” Phillips is also a noted music theorist whose article “The Enigma of Variations: A Study of Stravinsky’s Final Work for Orchestra” in Music Analysis is cited by Richard Taruskin in Stravinsky’s serial methods.”