Stanford Symphony Orchestra
Stanford Symphonic Chorus
Stanford University Singers

Paul Phillips and John Mauceri, Conductors

WHEN:
SATURDAY, MARCH 10
7:30 PM
SUNDAY, MARCH 11
2:30 PM

VENUE:
BING
CONCERT HALL
Leonard Bernstein (1918-1990)

On the Waterfront – Symphonic Suite
From the Film (1954/5)

“I heard music as I watched: that was enough.” The 36-year-old Bernstein was in a screening room watching a rough-cut of a hard-hitting movie exposing corruption and exploitation on the New York City docks. The screening was enough to fire Bernstein’s imagination: “Day after day I sat at a movieola, running the print back and forth, measuring in feet the sequences I had chosen for the music, converting feet into seconds by mathematical formula, making homemade cue sheets.”

Scoring the movie took Bernstein from February to May 1954. His flourishing career as a composer of symphonies, scores for Broadway, as a leading conductor, pianist and teacher at home and abroad, and other aspects of the life of an increasingly omnipresent musician, were put on hold. The finished movie On the Waterfront, written by Budd Schulberg, directed by Elia Kazan, would go on to win eight Oscars, including Best Picture, Director, Actor and Supporting Actress. These eight Oscars equaled the previous record-holder, Gone with the Wind.

Bernstein’s score, however, only received a nomination, out-voted by an
average score by Dimitri Tiomkin for The High and Mighty. Although approached many times after 1954, Bernstein was never again to write an original film score.

Bernstein composed for the film in much the same way he wrote for the theater, apparently with little specific direction from his director. Kazan, always economical, though effective, in his use of music, (and brilliant in his use of silence to increase the tension of a scene) incorporated a little over 30 minutes of Bernstein's score into his 108-minute movie. Not surprisingly, the composer wanted "to salvage some of the music that would otherwise have been left on the floor of the dubbing-room," and published his own symphonic suite for the concert hall the following year. Although it does follow the movie's narrative as much as possible and its musical themes are developed, the 20-minute continuous score is, by design, more symphonic suite than symphonic poem.

A hauntingly expressive unaccompanied horn melody portrays the solitary longshoreman Terry Malloy (Marlon Brando) and his battles against his overbearing and corrupt union boss Johnny Friendly (Lee J. Cobb) and his cronies who organize the New York harbor. Bernstein's horn melody speaks of individual isolation and, at the same time, evokes dawn over the New York docklands and skyline, transcending the specific narrative and becoming, as its composer hoped, part of a portrait of life in NYC. Cellist and conductor Mstislav Rostropovich put it another way: "His Suite from On the Waterfront I have conducted many, many times, and this music smells of the United States. But it is a good smell!" The music suddenly shifts gear to an aggressive, rhythmically-driven Presto barbaro tempo and we are thrust into the violence of the racketeers and to music drawn from an early rooftop scene in the film when an informer is thrown to his death. A fragment of the solitary horn melody then leads to eloquently flowing love music between Malloy and Edie Doyle (Eva Marie Saint) and to a melody (which was cut from the film) which grows in ardor each of the five times it is presented. A third horn solo announces a furious, scherzo-like battle with music drawn from the climactic fight between Malloy and Friendly. An alto saxophone now reintroduces Malloy's theme and its orchestration grows to a sonorous full orchestra as the badly beaten-up Malloy bravely enters the dock for an honest day's work, now with the full support of his fellow workers, emboldened by his example. Friendly's iron grip is now beaten.

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Danny Elfman (b. 1953) Concerto for Violin and Orchestra, Eleven Eleven (2017)

In 2017 Elfman premiered his first Violin Concerto in Prague, which was performed by the Czech National Symphony Orchestra with violinist Sandy Cameron and conducted by John Mauceri. The work was co-commissioned by Stanford Live, the Prague Proms, and the Royal Scottish National Orchestra. Of the concerto Elfman says, "I need to push myself into new territory with fresh challenges as much as I can and whenever I can. I am told I have a recognizable style but my greatest pleasure is when I can surprise the audience with my music."


Belshazzar's Feast, the blockbuster choral masterpiece that firmly consolidated the 29-year-old William Walton as a composer of the front rank with the British public, grew from a modest, informal, verbal commission from the BBC. They had in mind a 20-minute work, "suitable for the microphone," and "really light in character," for small chorus and small orchestra ("not more than 15 soloists").
A fee was not even specified. At the time, Walton had a reputation as an enfant terrible with Façade, in which Edith Sitwell's poems were recited through a megaphone to his jazzy, Twenties music. When presented with his friend Osbert Sitwell's carefully structured, vividly described Old Testament story of the capture of the Children of Israel in Babylon and overthrow of the decadent King Belshazzar (drawn from books of Daniel, Isaiah, Revelation and Psalms 137 and 81), Walton's imagination went into overdrive. Working at the Sitwell's favored accommodation on the Italian Amalfi coast and in the Northamptonshire stables of his sponsor's family home in England, Walton seized on the dramatic images in the Biblical story and wrote for forces equivalent to those of the grandest of English oratorios. It was by far his largest project to date and beyond the resources of the piqued BBC. They bowed out, the Leeds Festival bowed in and its artistic director Sir Thomas Beecham, fearing a first and only performance for the new work, assigned the conducting to the up-and-coming Malcolm Sargent. "As you'll never hear the thing again, my boy," Beecham rather grandly said to Walton. "Why not throw in a couple of brass bands?"

Walton did exactly that: "thrown in they were, and there they remain," he said. The twin ensembles of three trumpets, three trombones, and tuba seated to either side of the orchestra add a visceral shimmer to Walton's depiction of Belshazzar's pagan feast and to other climactic scenes in the work. The feast forms the second of three clearly defined tableaux in Sitwell's compact libretto. The first is Isaiah's prophecy of the Israelites' exile in Babylon (Howl ye, howl ye), followed by their resignation and lamentations (By the waters of Babylon) and aspirations (How can I forget thee, O Jerusalem). The riches of Belshazzar's Babylon is then invoked by solo baritone. Soon, Walton unleashes his considerable skill in precisely focused, crisp orchestration, which includes high E-flat clarinet, alto saxophone and a host of exotic percussion to invoke the gods of gold, silver, iron, stone, wood and brass. The rhythmic drive of Walton's score comes from his familiarity with the theater scores of Stravinsky and Strauss, and other European composers then embracing the jazz age. His skill in harnessing his choral resources comes from his training as a choral scholar at Oxford and his familiarity with the English choral tradition.

In stark contrast to Walton's musical depiction of hedonism at Belshazzar's court, the baritone soloist, unaccompanied at first, then intones the writing on the wall, the words and their translation dramatized with a tautness and impact that is spine-tingling. The scene's eerie sounds were to serve Walton well in his film scores in the years to come. In the final tableau, Walton unleashes a triumphal paean of praise and alleluias in thanks for the delivery of the Israelites from captivity. Its glory in victory is calmed somewhat by a choral section lamenting the fall of Babylon and its fate to come. But the alleluias prevail and, in the words of the leading critic of the day, the influential critic Ernest Newman: "Mr. Walton works constantly at a voltage that takes our breath away."

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Thus spake Isaiah:
Thy sons that thou shalt beget,
They shall be taken away
And be eunuchs
In the palace of the King of Babylon.
Howl ye, howl ye, therefore:
For the day of the Lord is at hand!

By the waters of Babylon,
There we sat down: yea, we wept
And hanged our harps upon the willows.

For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song.
Sing us one of the songs of Zion.

How shall we sing the Lord's song
In a strange land?

If I forget thee, O Jerusalem,
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of my mouth.
Yea, if I prefer not Jerusalem above
my chief joy.

By the waters of Babylon
There we sat down: yea, we wept.
O daughter of Babylon, who art to be destroyed,
Happy shall he be that taketh thy children
And dasheth them against a stone,
For with violence shall that great city
Babylon be thrown down
And shall be found no more at all.
Babylon was a great city,
Her merchandise was of gold and silver,
Of precious stones, of pearls, of fine linen,
Of purple, silk, and scarlet,
All manner vessels of ivory,
All manner vessels of most precious wood,
Of brass, iron, and marble,
Cinnamon, odours, and ointments,
Of frankincense, wine, and oil,
Fine flour, wheat, and beasts,
Sheep, horses, chariots, slaves,
And the souls of men.

In Babylon
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.

Belshazzar, whiles he tasted the wine,
Commanded us to bring the gold
and silver vessels:
Yea! the golden vessels,
which his father, Nebuchadnezzar,
Had taken out of the temple that was in
Jerusalem.

He commanded us to bring the golden vessels
Of the temple of the house of God,
That the King, his Princes, his wives,
And his concubines might drink therein.

Then the King commanded us:
Bring ye the cornet, flute, sackbut, psaltery
And all kinds of music: they drank wine again,
Yea, drank from the sacred vessels.
And then spake the King:
Praise ye the God of Gold,
Praise ye the God of Silver,
Praise ye the God of Iron,
Praise ye the God of Wood,
Praise ye the God of Stone,
Praise ye the God of Brass,
Praise ye the Gods!

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords
And drank wine before the thousand.

Belshazzar whiles he tasted the wine
Commanded us to bring the gold
and silver vessels
That his Princes, his wives, and his concubines
Might rejoice and drink therein.

After they had praised their strange gods,
The idols and the devils,
False gods who can neither see nor hear,
Called they for the timbrel and the pleasant harp
To extol the glory of the King.
Then they pledged the King before the people,
Crying, Thou, O King, art King of Kings:
O King, live for ever...

And in that same hour, as they feasted,
Came forth fingers of a man's hand
And the King saw
The part of the hand that wrote.
And this was the writing that was written:
"MENE, MENE, TEKEL UPHARSIN"
"THOU ART WEIGHED IN THE BALANCE
AND FOUND WANTING."
In that night was Belshazzar the King slain
And his Kingdom divided.

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel,
Blow up the trumpet in the new moon,
Blow up the trumpet in Zion
For Babylon the Great is fallen, fallen.
Alleluia!

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob,
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail, and rend their raiment.
They cry, Alas, Alas, that great city,
In one hour is her judgement come.

The trumpeters and pipers are silent,
And the harpers have ceased to harp,
And the light of a candle shall shine no more.

Then sing aloud to God our strength:
Make a joyful noise to the God of Jacob,
For Babylon the Great is fallen.
Alleluia!
Biographies

Danny Elfman
For over 30 years, four-time Oscar nominee Danny Elfman has established himself as one of the most versatile and accomplished film composers in the industry. He has collaborated with directors such as Tim Burton, Gus Van Sant, Sam Raimi, Peter Jackson, Ang Lee, Rob Minkoff, Guillermo del Toro, Brian De Palma, James Ponsoldt and David O’Russell. Beginning with his first score on Tim Burton’s *Pee-wee’s Big Adventure*, Elfman has scored over 100 films, including: *Milk* (Oscar nominated), *Good Will Hunting* (Oscar nominated), *Big Fish* (Oscar nominated), *Men in Black* (Oscar nominated), *Edward Scissorhands*, *Batman*, *To Die For*, *The Nightmare Before Christmas*, *Alice in Wonderland*, *Silver Linings Playbook*, *American Hustle*, *Avengers: Age of Ultron*, *Spiderman*, *A Simple Plan*, *Midnight Run*, *Sommersby*, *Dolores Claiborne*, and the Errol Morris documentaries *The Unknown Known*, and *Standard Operating Procedure*. Most recently he has provided the music for Warner Bros. *Justice League*, and Gus Van Sant’s *Don’t Worry He Won’t Get Far On Foot*. He is currently working on the upcoming Tim Burton film *Dumbo* for Disney, and *The Grinch* for Universal.

A native of Los Angeles, Elfman grew up loving film music. He travelled the world as a young man, absorbing its musical diversity. He helped found the band Oingo Boingo, and came to the attention of a young Tim Burton, who asked him to write the score for *Pee-wee’s Big Adventure*. 34 years later, the two have forged one of the most fruitful composer-director collaborations in film history. In addition to his film work, Elfman wrote the iconic theme music for the television series *The Simpsons* and *Desperate Housewives*.

Elfman has expanded his writing to composing orchestral concert works which include: *Serenada Schizophrana*, a
symphony commissioned by the American Composer’s Orchestra, which premiered at Carnegie Hall in 2005, Rabbit and Rogue, for the American Ballet Theater choreographed by Twyla Tharp, performed at The Metropolitan Opera house in 2008, and Iris for Cirque du Soleil directed by French choreographer Philippe Decouflé. In 2011, Danny Elfman’s Music from the Films of Tim Burton live orchestral concert, premiered at Royal Albert Hall, and has since toured around the world and won two Emmys.

In 2017 Elfman premiered his first violin concerto in Prague, which was performed by the Czech National Orchestra. This year, his first Piano Quartet, commissioned by the Berlin Philharmonic Piano Quartet, will premiere in the fall at the Berlin Philharmonie.

Sandy Cameron
Declared “brilliant” by the Washington Post, violinist Sandy Cameron is one of the most strikingly unique artists of her generation. Since her debut at the age of 12 in Eindhoven, The Netherlands, Sandy has performed extensively as a soloist throughout the world. Here are some personal highlights of Sandy’s work:

Places: The White Nights Festival in St. Petersburg, Russia, when the sun would barely set, was one of the first of a number of unique performance experiences Ms. Cameron has had. Another standout was her first time to Australia, performing at the Adelaide Festival of the Arts. Performing in an Olympic stadium in South Korea and bringing world premiere performances to Tokyo have also been very special. Additionally, Ms. Cameron has enjoyed playing in David Geffen Hall at Lincoln Center, the Kennedy Center in Washington, D.C., the Hollywood Bowl in Los Angeles, Royal Albert Hall in London, and the Elbphilharmonie in Hamburg, Germany.

Orchestras: The Seattle Symphony and the Kirov Orchestra were the first two great orchestras Ms. Cameron had the privilege of performing with. Since then, collaborations have included the San Diego Symphony, Colorado Symphony Orchestra, Royal Liverpool Philharmonic, Tokyo Philharmonic, and the National Symphony Orchestra, among others.
Projects: The most rewarding experience of Ms. Cameron’s career is Danny Elfman’s Violin Concerto, *Eleven Eleven*. Danny wrote this concerto for Ms. Cameron, and she had the great pleasure and honor of presenting the world premiere with conductor John Mauceri at the Prague Proms in June 2017. It was received with great success, and they had the luxury of continuing that success in Hamburg at the Elbphilharmonie. She first began working with Mr. Elfman while performing with the Los Angeles based Cirque du Soleil show, *IRIS*, which ran from 2011-13. Since Cirque, she’s had a number of exciting experiences which include performing Tan Dun’s *Martial Arts Trilogy*, touring globally with renowned trumpeter-composer Chris Botti, as a featured soloist in Austin Wintory’s score to the video game *Assassin's Creed: Syndicate*, and a number of featured solo appearances in concert productions such as Danny Elfman’s *Music from the Films of Tim Burton*, Disney’s *The Nightmare Before Christmas Live in Concert*, Disney’s *The Little Mermaid Live in Concert*, and *Willy Wonka and the Chocolate Factory Live in Concert*, all at the Hollywood Bowl.

The outstanding violin played by Ms. Cameron, crafted by Pietro Guarnerius of Venice, c. 1735, is on extended loan through the generous efforts of the Stradivari Society ® of Chicago.

**John Mauceri**

John Mauceri, world-renowned conductor, educator, and writer, has appeared with the world’s greatest opera companies and symphony orchestras, on the musical stages of Broadway and Hollywood as well as at the most prestigious hall of academia. Mr. Mauceri served as music director (direttore stabile) of the Teatro Regio in Turin, Italy for three years after completing seven years (22 productions and three recordings) as music director of Scottish opera, and is the first American ever to have held the post of music director of an opera house in either Great Britain or Italy. He was music director of the Washington Opera (The Kennedy Center) as well as Pittsburgh Opera, and was the first music director of American Symphony Orchestra in Carnegie Hall after its legendary founding director, Leopold Stokowski, with whom he studied. For fifteen years he served on the faculty of his
alma mater Yale University and returned in 2001 to teach and conduct the official concert celebrating the university’s 300th anniversary. In 2016, he celebrated the 50th anniversary of the Yale Symphony, which he helped to found, with concerts in New Haven and at Carnegie Hall.

For 18 years, Mr. Mauceri worked closely with Leonard Bernstein and conducted many of the composer’s premieres at Bernstein’s request. He is the Founding Director of the Hollywood Bowl Orchestra, which was created for him in 1991 by the Los Angeles Philharmonic Association. Breaking all records at the Bowl, he conducted over 300 concerts at the 18,000-seat amphitheater with a total audience of four million people.

For seven years (2006-2013) he served as chancellor of the University of North Carolina’s School of the Arts, America’s first public arts conservatory-university. He has conducted at New York’s Metropolitan Opera, London’s Royal Opera House (Covent Garden), Milan’s Teatro alla Scala, Berlin’s Deutsche Oper, the New York Philharmonic, the Chicago Symphony Orchestra, the Boston Symphony Orchestra, all the major London orchestras, as well as l’Orchestre Nationale de France and the Tokyo Philharmonic.

On Broadway, he was co-producer of On Your Toes and served as musical supervisor for Hal Prince’s production of Candide, as well as Andrew Lloyd Webber’s Song and Dance with Bernadette Peters. He also conducted the orchestra for the film version of Evita.

Deeply committed to preserving two American art forms, the Broadway musical, and Hollywood film scores, he has edited and performed a vast catalogue of restorations and first performances, including a full restoration of the original 1943 production of Rodgers & Hammerstein’s Oklahoma!, performing editions of Gershwin’s Porgy & Bess, Girl Crazy, and Strike up the Band, Bernstein’s Candide and A Quiet Place, Blitzstein’s Regina, and film scores by Miklos Rozsa, Franz Waxman, Erich Wolfgang Korngold, Max Steiner, Elmer Bernstein, Jerry Goldsmith, Danny Elfman and Howard Shore.

As one of two conductors in Decca Records’ award-winning series “Entartete Musik,” Mauceri made a number of historic first recordings of music banned by the Nazis. The intersection of the “degenerate composers” of Europe and the refugee composers of Hollywood is the subject of much of his research and his writings. In addition, Mr. Mauceri has conducted significant premieres of works by Verdi, Debussy, Hindemith, Ives, Stockhausen, Blitzstein, and Weill.

In articles, speeches, radio and television appearances, John Mauceri has taken his passion for music and the importance of the arts to audiences throughout the world. These include Harvard University, Yale University, the Smithsonian Institution, the NEA, the Academy of Motion Picture Arts and Sciences, Gramophone Magazine, NPR, BBC, PBS, the New York Times, the Los Angeles Times, and the Huffington Post where he regularly writes a blog.

Mr. Mauceri is one of the world’s most accomplished recording artists, having released over 75 audio CDs and is the recipient of Grammy, Tony, Olivier, Drama Desk, Edison Klassiek, 3 Emmy Awards, 2 Diapasons d’Or, Cannes Classique, EchO Klassik, Billboard, and four Deutsche Schallplatten awards. In 1999, Mr. Mauceri was chosen as a “Standard-bearer of the Twentieth Century” for WQXR, the America’s most-listened-to classical radio station. According to WQXR, “These are a select number of musical artists who have already established themselves as forces to be reckoned with and who will be the Standard Bearers of the 21st Century’s music scene.” The recipients were chosen for “their visionary talent and technical
virtuosity.” In addition, CNN and CNN International chose Mr. Mauceri as a “Voice of the Millennium.” Mr. Mauceri was recently awarded the Ditson Conductor’s Award for his five decades of commitment to performing and editing American music.


**Paul Phillips**

Appointed Gretchen B. Kimball 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. He has conducted recordings with the Iceland Symphony Orchestra, RTÉ National Symphony Orchestra (Ireland), and Brown University Orchestra, whose CD *Manhattan Intermezzo* became the #1 best-selling Naxos recording upon its release in January 2016. 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.

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 first Kapellmeister at Stadttheater Lüneburg. Upon his selection for the Exxon/Arts Endowment Conductors Program, he returned to the U.S., holding positions with the Greensboro Symphony, Greensboro Opera, Maryland Symphony, Savannah Symphony, and Savannah Symphony Chorale 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, Seiji Ozawa, and Gunther Schuller are among the conductors with whom Phillips studied at Tanglewood, Aspen, the Salzburg "Mozarteum," LA Philharmonic Institute, Music Academy of the West, and other festivals in the U.S. and Europe. His former conducting students include Jonathan Girard (Director of Orchestras, University of British Columbia), Charlie Alterman (Musical Director of Next to Normal, Pippin, 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.

His reduced orchestration of Stravinsky's opera Mavra, published by Boosey & Hawkes, has been performed at Glyndebourne and other leading opera houses, while his book A Clockwork Counterpoint: The Music and Literature of Anthony Burgess (Manchester University Press, 2010), 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 and the Russian Traditions as "the best exposition in print of Stravinsky's serial methods."

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 storyteller Bill Harley. Their two-act opera Weedpatch will be premiered in March 2018 in Cambridge, Massachusetts, by North Cambridge Family Opera, which commissioned the opera from Phillips and Harley upon selecting them as the winners of NCFO's first Commission Competition.

Stephen M. Sano

Stephen M. Sano, Professor of Music at Stanford University, assumed the position of Director of Choral Studies in 1993. At Stanford, Dr. Sano directs the Stanford Chamber Chorale and Symphonic Chorus, where he has been described in the press as "a gifted conductor," and his work as "Wonderful music making! ... evident in an intense engagement with his charges: the musicians responded to this attention with wide-eyed musical acuity." Other reviews have lauded, "It is difficult to believe that any choral group anywhere is capable of performing better than the Stanford chorus under the direction of Stephen M. Sano."

Dr. Sano has appeared as guest conductor with many of the world's leading choral organizations including in collaborative concerts with the Choir of Trinity College, Cambridge;
the Joyful Company of Singers (London); the Choir of Royal Holloway, University of London; the Kammerchor der Universität der Künste Berlin; and the Kammerchor der Universität Wien (Vienna). He often appears as guest conductor of the Peninsula Symphony Orchestra in its collaborative concerts with the Stanford Symphonic Chorus, and has served on the conducting faculty of the Wilkes University Encore Music Festival of Pennsylvania. He has studied at the Tanglewood Music Center and is in frequent demand as a master class teacher, conductor, and adjudicator in choral music. To date, he has taught master classes and conducted festival, honor, municipal, and collegiate choirs from over 20 states, as well as from England, Austria, Germany, Canada, Australia, and Japan.

On Stanford campus, Dr. Sano’s accomplishments as a leader and educator have been recognized through his appointments as the inaugural chair holder of the Professor Harold C. Schmidt Directorship of Choral Studies and as the Rachford and Carlota A. Harris University Fellow in Undergraduate Education at Stanford University. He was also the recipient of the 2005 Dean’s Award for Distinguished Teaching.

Outside of the choral world, Dr. Sano is a scholar and performer of *ki hō alu* (Hawaiian slack key guitar), and an avid supporter of North American Taiko (Japanese American drumming). As a slack key artist, his recordings have been nominated as finalists for the prestigious Nā Hōkū Hanohano Award and the Hawaiian Music Award. His recording, Songs from the Taro Patch, was on the preliminary ballot for the 2008 Grammy Award. Dr. Sano’s recordings can be heard on the ARSIS Audio, Pictoria, and Daniel Ho Creations labels (choral); and the Daniel Ho Creations and Ward Records labels (slack key guitar).

A native of Palo Alto, California, Dr. Sano holds Master’s and Doctoral degrees in both orchestral and choral conducting from Stanford, and a Bachelor’s degree in piano performance and theory from San José State University.

**Robert Huw Morgan**

Robert Huw Morgan, director of the Stanford University Singers, is the University Organist at Stanford University, a position he has held since 1999. A native of Wales, he received his BA and MA from Cambridge University and in 1989 became a Fellow of the Royal College of Organists. Between 1985 and 1988, he was an Organ Scholar at St John’s College, Cambridge University, where his duties included playing the organ for the daily services in the College Chapel, and assisting the renowned choral conductor George Guest in the direction of the celebrated choir of boys and men. During that time, he studied organ repertoire with the great British virtuoso, Nicholas Kynaston, and improvisation with Nigel Allcoat.

In July 1999, he was awarded two doctorates in Organ Performance and Orchestral Conducting from the University of Washington in Seattle,
where his teachers were Professors Carole Terry (organ) and Peter Eros (conducting). From 1994 to 1996, he was staff piano accompanist at the University of Washington School of Music and thereafter, for three years, was Assistant Conductor of the University Symphony Orchestra and Opera.

He performs a wide repertoire of organ music, from the earliest sources to contemporary music. Recent performances have included appearances at St. James Cathedral, Seattle, as well as at the cathedral in Bogotá, Colombia as part of the ‘Bach in Bogotá’ festival. In 2005, Dr. Morgan performed the complete organ works of Dieterich Buxtehude in celebration of the twentieth anniversary of the landmark Fisk organ at Stanford University. The academic year 2010-2011 saw him perform the complete organ works of Johann Sebastian Bach, a series of fourteen concerts celebrating the twenty-fifth birthday of the Fisk organ.

As a conductor, he has led performances of several operas (Falstaff, Hansel & Gretel, and Die Fledermaus among others) as well as such choral masterpieces as Bach’s St. John Passion and the Mass in B minor, the Vespers of both Monteverdi and Rachmaninoff, and Mozart’s Requiem and Mass in C minor.

As both an accompanist and soloist, he has toured in Europe, America, and Australia and has recorded performances for BBC Television and Radio, as well as television and radio stations in the U.S., Australia, and Canada.

In addition to his duties as University Organist, he also holds the positions of Lecturer in Music, Director of the Stanford University Singers, and Director of the Stanford Memorial Church Choir.

**Ensembles**

**STANFORD SYMPHONY ORCHESTRA**

On December 16, 1891, two months after Stanford University opened its doors, the first Stanford Orchestra was organized, consisting of just eleven members. Now, more than 125 years later, orchestral activity at Stanford has expanded to two orchestras: the Stanford Symphony Orchestra (SSO), a large orchestra with over 100 members, and the Stanford Philharmonia (SP), a chamber orchestra of about 50 musicians.

The SSO presents approximately six concert programs per season, performing a broad repertoire of symphonic music from the Baroque period to compositions of the present day. Winners of Stanford Symphony Orchestra’s annual Concerto Competition are regularly featured as guest soloists. Additionally, the orchestra annually performs joint concerts with Stanford choral groups and the Stanford Wind Symphony. The SSO has collaborated with many world-renowned artists, premiered numerous contemporary works, and featured on its concerts many Stanford students and faculty as soloists, composers, and conductors.

Supported by the Department of Music and the Associated Students of Stanford University (ASSU), the SSO is the largest on-campus student music organization. Membership is open to all members of the Stanford community, with priority given to students. In addition to a relatively small number of music majors, the SSO attracts a diverse membership that includes majors in computer science, engineering, aerospace and aeronautics, and a wide range of majors in the humanities. Each spring, about a dozen members of the SSO and SP are elected to the Orchestra.
Committee, which organizes the annual Fall Retreat, plans trips to attend San Francisco Symphony concerts, hosts Dinners with the Conductor, applies for ASSU funding, and assists with many other orchestral activities. An expanded committee helps to organize orchestra tours during tour years.

In January 2013, the SSO moved into its new home on campus, Bing Concert Hall. To celebrate the new hall, the SSO presented "The Beethoven Project," featuring performances that year of all of Beethoven's symphonies and piano concertos, with Van Cliburn gold medalist Jon Nakamatsu as soloist in the five piano concertos. The project culminated in a European tour called "In Beethoven's Footsteps," with SSO performances in Germany, Austria, and the Czech Republic in cities associated with Beethoven. Other SSO tours include trips to Australia and New Zealand in 2005, to China in 2008 as part of the Beijing Olympic Cultural Festival, and to Cuba and Mexico in 2017—a cultural exchange on the theme of "Music that Dances" that drew upon traditions of the host countries while presenting new works by Stanford faculty composers Giancarlo Aquilanti and Mark Applebaum.

STANFORD SYMPHONIC CHORUS
With over 200 members, the Stanford Symphonic Chorus is the largest choral organization at Stanford University. The ensemble specializes in the performance of choral masterworks with orchestra and makes its home at both of Stanford's primary performance venues, the stunning Bing Concert Hall and cathedralesque Memorial Church. During its history, the Stanford Symphonic Chorus has performed under the batons of many luminary conductors, including Seiji Ozawa, Bruno Walter, Erich Leinsdorf, and Pierre Monteux, and performed at the opening of the 2008 Beijing Olympics International Youth Arts Festival.

STANFORD UNIVERSITY SINGERS
A select concert choir of approximately 50 members, the Stanford University Singers perform a broad range of Western classical music, both a cappella and accompanied. Recent performance highlights include J.S. Bach's magisterial Mass in B minor; Brahms’s Ein Deutsches Requiem, in the composer's arrangement for four-hand piano accompaniment; and a program of unaccompanied Renaissance motets by Tallis, Byrd, and Palestrina. In June and July of 2008, members of the University Singers also joined singers from the other Department of Music choral ensembles in a ten-day concert tour of China that included performing at the opening events of the Olympic International Youth Cultural Festival.
STANFORD SYMPHONY ORCHESTRA
Paul Phillips, Music Director and Conductor

VIOLIN I
Léa Bourgade, concertmaster
Christina Ding
Dong Hui (Tony) Kim
Do-Hyoung Park
Hiroti Saito
Colin Gaffney
Ayano Kitano
Carling Hank
Xingyu (Alice) Yang
Seung Hye (Beatrice) Choi

VIOLIN II
Tara Iyer, principal
Cole Graham
Eunhye (Grace) Jung
Zarah Tesfai
Charlotte Peale
Noah Berrie
Andrew Jabara
Hannah Mueller
Emily Yang
Meredith Nelson
Arianna Serafini

VIOLA
Ben Parks, principal
Jennie Yang
Michael Basili
Nova Meurice
Arkira
Chantaratananond
Isaac Scheinfeld
Carson Conley
Bryce Alfred Johnson
Suhas Sastry
Will Gutzman

VIOLONCELLO
Erik Roise, principal
Will Pittock
Monica Anuforo
Claire Hillier
Emily Huang
Simon Evered
Ayoade Balogun
Grace Mueller

CONTRABASS
Eddie Tchaouchev, principal
Noah Bailyn
Cara Turnbull
Bryant Huang
Bruce Moyer

FLUTE
Nnamdi Odita-Honnah
Krishan Kumar
Tiffany Jiang
Victoria Ding
Cyndia Yu

OBOE
Kwyn Demmert
Jonathan Qi
Kenneth Wang

ENGLISH HORN
Kwyn Demmert

CLARINET
Jocelyn Kang
Steven Cheng
Robert Collar
Ashlyn Gary
Benjamin deMayo

E-FLAT CLARINET
Robert Collar

BASS CLARINET
Benjamin deMayo

BASSOON
Jason Lin
Noah Cort
Juliet Hamak

CONTRABASSOON
Juliet Hamak

ALTO SAXOPHONE
Cody Stocker

HORN
Jake Gold
Armando Castellano
Vaughn White
Susan Vollmer

TRUMPET
Bob Runnels
Pablo Garcia
Joanna Sylman

TROMBONE
Avner Kreps
Jacob Bedia
Olivia Ames

BASS TROMBONE
Kevin Wang

TUBA
Jonathan Lin

TIMPANI
Sumeet Singh
Josh Payne

PERCUSSION
Max Melin
Josh Payne
Greg Messa
Peter Hansel

HARP
Sierra Ha
Randy Pratt

PIANO/CELESTA
Adrian Liu

ORGAN
Robert Huw Morgan

WALTON BRASS BANDS

LEFT BAND
Ari Micich, Trumpet 1
Jason Park, Trumpet 2
Kent Mikasa, Trumpet 3
Don Couch, Trombone 1
Don Howe, Trombone 2
C.L. Behrens, Bass Trombone
Joel White, Tuba

RIGHT BAND
Rick Leder, Trumpet 1
Stephen Ruppenthal, Trumpet 2
Chris Wilhite, Trumpet 3
Andrew Hill, Trombone 1
Ryan Black, Trombone 2
Todd Weinman, Bass Trombone
Johnathan Hsu, Tuba
STANFORD SYMPHONIC CHORUS
Stephen M. Sano, Director
Su Mi Park, Rehearsal Pianist • Eric Tuan, Chorus Administrator

Soprano
Lisa Abeyounis, Jan Allen,
Elisabeth Barek, Courtney Behm,
Ruth Benz, Connie Chang, Amy Chen,
Chou Chiang, Siu-Quan Chow,
Carey Conniff, Sneha Deo,
Andrea Dobbs, Jara Dusatko,
Ros Edmonds, Bevin Emery,
Cristina Engh, Marti Engh, Patty Fisher,
Margaret Fuller, Inna Gitman,
Laura Griswold, Claudia Hevel,
Mette Huberman, Monique Huguenin,
Tomoko Ishii, Letitia Lai, Laisz Lam,
Monique Lane, Ariella Lee, Kyyoun Lee,
Alma Lopes, Jeri Mao,
Jeanne Marzano, Lynda McLaughlin,
Catherine Milton, Kimie Nebrigt,
Ann Newman, Kimiko Ogun,
Maria Claudia Peroto,
Roxanne Reeves, Wena Rosario,
Gae Sares, Tracy Schmidt,
Laurel Shimer, Mirna Skracic,
Carol Slotnick, Jeri Stalford,
Marla Stark, Diane Toby, Cecilia Tom,
Francoise Tournaire, Elizabeth Trudell,
Mieko Tsukamoto, Julia Tung,
Mieko Turley, Tanya Urschel,
Nancy Vincler, Keiko Waga,
Anna Wichansky, Sasha Winter,
Keren Ruth Wong, Diane Yeramian,
Helen Young

Alto
Marsha Adler, Lois Aldwin, Dee Baily,
Ann Bamesberger, Becky Bell,
Cricket Bidleman, Sarah Bodary-Winter,
Joanne Bogart, Shauna Bowden,
Grace Carland, Regina Casper,
Barbara Christian, Jane Chronis,
Tracey Chuang, Hye Chung,
Margaret Cooper, Lina Crane,
Wendy Crowder, Mark Daly,
Jeanne Fishback, Uta Francke,
Lorien French, Peggy George,
Amanda Giles, Miyuki Goldman,
Diane Greenberg, Catherine Hardy,
Laura Harker, Zhenjie He, Cathy Heaney,
Kali Hess, Julie Hill, JoLani Hironaka,
Jo Jaros, Anne Jones,
Ellen McGinty King, Colleen Labozetta,
Amy Lee, Jo Leung, Elaine Levenson,
Megan Maher, Alice Mansell,
Paula Maurano, Dorothy McCartney,
Hannelore McCrumb, Peggy McGill,
Vera Michalchik, Sharon Mueller,
Alberta Mussati, Marion Noble,
Kathy Noravian, Sandy Ogden,
Donna Pfeifer, Suzanne Rankin,
Janet Rector, Jacqueline Rogoff,
Ellen Schneider, Helen Sohn,
Jennifer Song, Rosemary Stevens,
Andrea Stryer, Cherise Thompson,
Kim Van Tran, Karlette Warner,
Elizabeth Weiss,
Theresa Whitney-Corvin, Lisa Yang,
Nancy Yang, Sally Zhen

Tenor
Eric Berdahl, Timothy Biglow,
Katerina Blazek, Richard Bogart,
Yin Chen, Frank Crow, Chris French,
Preston Gardner, Carsten Hast,
David Hewings, Marla Kravatz,
Ken Kuroda, Ann MacLeod,
Marcio Paduan Donadio, Alan Phinney,
Florian Schmid, Fred Tejada,
Henry Whitfield, Suqian Wu,
Naomi Zamir

Bass
Larry Brandt, John Chow,
Rick Ciardella, Cecil Coe, Will Corvino,
Marc-Antoine Cote, Hans de Veer,
Mark Decker, Uwe Enders,
Andy Escobar, Edward Feigenbaum,
Tom Feledy, Ken Frier,
Charles Guenzer, Rex Jamison,
John Jaros, John Kiszla, David Klinger,
David Koffman, Michael Kuehn,
Yutaka Kuroda, Ming-Lung Lee,
Kenneth Lu, Mati Merilo, Jinhong Mi,
Patrick Mulvanny, Tom Newman,
Greg Parker, Richard Pering,
Richard Probst, Gregory Rathborne,
Ray Renati, Peter Robinson,
Alexander Sholtz, Anthony Shortland,
Jay Siedenburg, Gergely Szucs,
Edwin Tan, Chinin Tana, Ian Wall,
Henry Watts, Michael Webb,
Len Weisberg, Richard Woolley
STANFORD UNIVERSITY SINGERS
Robert Huw Morgan, Director
Alli Keys, Chorus Administrator

Soprano
Claire Baker, Camila Hayashi,
Alpha Hernandez, Elyssa Hofgard,
Alli Keys, Angie Lee, Lillian Mao,
Maria Massucco, Shenglan Qiao,
Elizabeth Reichert, Priyanka Shekar,
Hana Shin, Corinna Slater,
Jessica Verran-Lingard, Kitty Yeung

Alto
Jennifer Altavilla, Sydney Barada,
Lily Chen, Kathlynn Simotas,
Danielle Tang, Abby Taylor,
Caitlin Tierney, Lisa Zacarias,
Nina Zheng, Victoria Zhurita

Tenor
Matt Fernald, Sean Gugler,
Jon-Michael Knapp, Albert Liang,
Andy Liu

Bass
Warren Bein, Gabriel Buchsbaum,
Robert Forke, David Freeman,
John Godbey, Don Lowmiller,
Joel Reinecke, Ben Ripman,
Conrad Shock