



AMERICAN COMPOSERS FESTIVAL 2016 ORGAN SPLENDOR

PAUL JACOBS • CHRISTOPH BULL • FREDERICK SWANN • CRAIG WILLIAMS

FEB. 4-6

classical series

SEGERSTROM CENTER FOR THE ARTS
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

2015-16 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Performance begins at 8 p.m. Preview talk with Alan Chapman begins at 7 p.m.

CARL ST. CLAIR • CONDUCTOR | **PAUL JACOBS** • FESTIVAL CURATOR AND ORGAN
CHRISTOPH BULL • ORGAN | **PACIFIC CHORALE** — **JOHN ALEXANDER** • ARTISTIC DIRECTOR

AMERICAN COMPOSERS FESTIVAL 2016

Organ Splendor

Wayne Oquin (b. 1977)

Resilience for Organ and Orchestra

(WORLD PREMIERE)

Paul Jacobs

Morten Lauridsen (b. 1943)

Lux Aeterna

Introitus

In Te, Domine, Speravi

O Nata Lux

Veni, Sancte Spiritus

Agnus Dei

Christoph Bull

Pacific Chorale

INTERMISSION

William Bolcom (b. 1938)

Humoresk for Organ and Orchestra

Christoph Bull

Stephen Paulus (1949–2014)

Pilgrims' Hymn

Pacific Chorale

Concerto No. 4 for Organ and Orchestra

I. Robust

II. Soaring

III. Whirling; with Agitation

Paul Jacobs

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The Saturday, Feb. 5, performance is being recorded for broadcast
on Sunday, March 13, at 7 p.m. on Classical KUSC.



WAYNE OQUIN
(b. 1977)

Resilience for Organ and Orchestra

WAYNE OQUIN (b. 1977)

Instrumentation: 3 flutes (third doubling on piccolo), 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 3 percussion, harp, celeste, strings, organ
Performance time: 12 minutes

What to Listen For

Critics praise Oquin for his spiritually intense musical expression, which connects listeners with inner emotions while reaching outward for the eternal. *The San Francisco Examiner*, in a review of Oquin's *Reverie*, noted that "The dreamlike spirit of the title was established by the composer through tones and chords sustained for considerable duration. Above these sustained sounds the score then wove melodic fragments of increasing complexity, allowing this work to emerge as another reflection on the past. This time, however, the past was far more distant, drawing upon the melismatic organa of the 12th century for models..."

Oquin's compositions frequently engage the grave issues and events of our times in ways that enable listeners to find personal and spiritual meaning, as in his *A Time to Break Silence*, which reflects on the life and words of Dr. Martin Luther King, Jr. In reviewing *A Time to Break Silence*, the magazine *Opera Britannia* called the work "strikingly beautiful," and described the passage *I See the Promised Land* as "heart-stopping in its unaffected simplicity." In a review of the same work, *Classical Source* noted that "Wayne Oquin's setting of lines from Dr. Martin Luther King Jr.'s final speech stripped away the familiar accompaniment of black and white images, pressing supporters and crowd noises, leaving only the words, after a long introduction of bare note clusters from the piano. The singer created an overwhelming sense of King's vision and the inspiration which resulted from it in this fine setting."

Lux Aeterna

MORTEN LAURIDSEN (b. 1943)

Instrumentation: strings, organ, chorus
Performance time: 28 minutes

Background

A visit to the website of American composer Morten Johannes Lauridsen transports the viewer to a realm of serene timelessness and natural beauty. Its images of the sea, sky and water-washed rocks are at one with Lauridsen's music; many were captured from the 2012 documentary film *Shining Night: A Portrait of Composer Morten Lauridsen* and were photographed at the composer's Waldron Island retreat in San Juan County, Wash.

A native of the Pacific Northwest, Lauridsen was born in 1943. He worked as a Forest Service firefighter and lookout (on an isolated tower near Mount St. Helens), and attended Whitman College before traveling south to study composition at the University of Southern California with Ingolf Dahl, Halsey Stevens, Robert Linn and Harold Owen. He began teaching at USC in 1967 and has been on the faculty ever since.

In 2006, Lauridsen was named an "American Choral Master" by the National Endowment for the Arts and received the National Medal of Arts in 2007. In the White House ceremony bestowing the award, Lauridsen's presidential citation noted "his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." He was composer-in-residence of the Los Angeles Master Chorale from 1994 to 2001, and has been a professor of composition at the University of Southern California Thornton School of Music for more than 40 years.

A recipient of numerous grants, prizes and commissions, Lauridsen chaired the composition department at the USC Thornton School of Music from 1990-2002 and founded the school's advanced studies

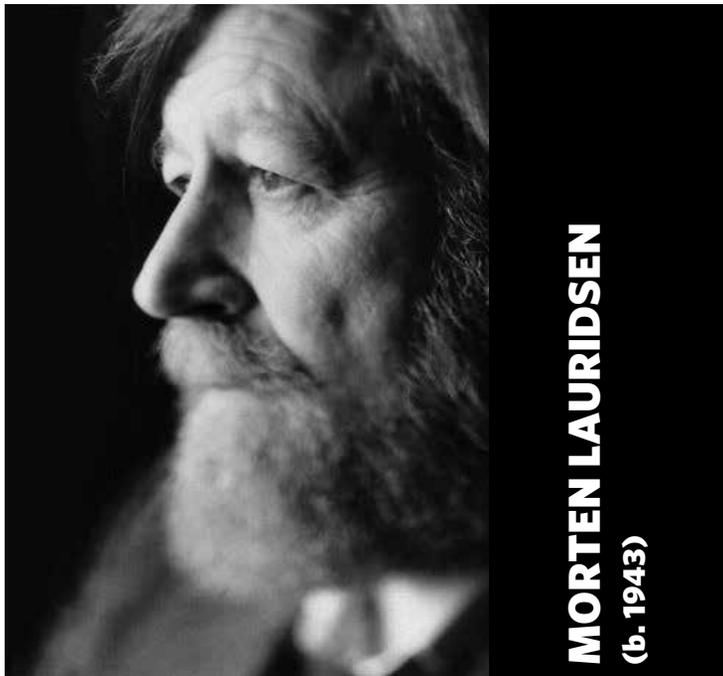
By age 15, I knew I wanted to be a composer. As a young musician I wrote, played, studied and listened to music day and night. Among countless recordings, one that I wore out was a CD of Pacific Symphony with contemporary American composers, John Corigliano and Frank Ticheli. Never had I heard new music interpreted with such passion and zeal. Little did I know that one day I would be asked by this very conductor, Carl St.Clair, to write a celebratory work for this splendid orchestra featuring such a preeminent organist as Paul Jacobs.

I began composing in June 2015. Though I had written for orchestra and had even collaborated with Paul on a previous piece for solo organ, I had never combined these two immense forces. At the outset, I knew this would be a challenge.

The work would become a 12-minute exploration of two seemingly limitless spheres: organ and orchestra. From the first note, the organ asserts its place of strength. The orchestra answers immediately. This use of call and response is the basis of the piece. With each subsequent statement, the organ elicits a new orchestral response. These replies—sometimes short, but frequently more extended, often exuberant, but at times reflective—are as wide-ranging as the organ itself.

While composing, I was always mindful that this music would be interpreted by a conductor whose commitment to new music is unlimited and by an organist whose breadth of expression, as with the King of Instruments, knows no bounds. *Resilience*, meant to convey what is among the very best qualities of the human spirit, is dedicated with admiration to Paul Jacobs and Carl St.Clair.

—Wayne Oquin



program in film scoring. He has held residencies as guest composer/lecturer at over 70 universities and has received honorary doctorates from Whitman College, Oklahoma State University, Westminster Choir College and King's College, University of Aberdeen, Scotland. Lauridsen now divides his time between Los Angeles and his summer residence off the northern coast of Washington state.

What to Listen For

Lauridsen's musical approaches are very diverse, ranging from direct to abstract in response to various characteristics (subject matter, language, style, structure, historical era, etc.) of the texts he sets. His Latin sacred settings, such as the *Lux Aeterna* and motets, often reference Gregorian chant plus Medieval and Renaissance procedures while blending them within a freshly contemporary sound, while other works such as the *Madrigali* and *Cuatro Canciones* are highly chromatic or atonal. His music has an overall lyricism and is tightly constructed around melodic and harmonic motives.

Referring to Lauridsen's sacred music, the musicologist and conductor Nick Strimple said he was "the only American composer in history who can be called a mystic, (whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered... From 1993 Lauridsen's music rapidly increased in international popularity, and by century's end he had eclipsed Randall Thompson as the most frequently performed American choral composer."

Humoresk for Organ and Orchestra

WILLIAM BOLCOM (b. 1938)

Instrumentation: : 2 flutes (second doubling on piccolo), 2 oboes (second doubling on English horn), 2 clarinets (second doubling on bass clarinet), 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, 2 percussion, piano (doubling on celeste), strings, organ; *Performance time:* 12 minutes

Background

The American composer and scholar William Bolcom is expert in more different aspects of music than any one person has a right to be. Many listeners first gained familiarity with Bolcom through his hugely popular recital tours with his wife, lyric mezzo-soprano Joan Morris, whom he accompanied in programs of 19th-century American songs. But Bolcom has proved equally adept in vocal and orchestral composition, and has written some of America's most important operas, including *A View from the Bridge* and *McTeague*.

Named 2007 Composer of the Year by Musical America, and honored with multiple Grammy Awards for his setting of Blake's *Songs of Innocence and of Experience*, Bolcom has also earned acclaim for his cabaret songs, concertos, sonatas and symphonies. He was awarded the 1988 Pulitzer Prize in Music for his *Twelve New Etudes* for piano.

Bolcom began his studies in composition at age 11 under the tutelage of John Verrall, an important composer and teacher on the faculty of the University of Washington. After receiving his bachelor's degree from the University of Washington, Bolcom studied at Mills College with the French composer Darius Milhaud, who took him to Paris, where he also worked with Olivier Messiaen. Still in his early 20s, Bolcom returned to the U.S. and studied with Leland Smith at Stanford, earning his doctorate in composition there in 1964. His award-winning early composition *Dynamite Tonite* shows the influence of Milhaud and the Parisian cabarets.

What to Listen For

Bolcom has credited another innovative American composer, Charles Ives, as his greatest influence, but his work is exceptionally wide-ranging in style and avoids categories of compositional style, whether European or American. Bolcom's pieces are frequently inspired by sources in American culture and literature, incorporating idioms such as ragtime and jazz. His pieces show a sense of humor that has been called "trenchant" for their ability to amuse and provoke simultaneously.

Throughout their stylistic range, Bolcom's works display a singing line that is especially fitting for the voice and for organ—a reflection of his lifetime's work with some of the greatest vocal artists of our times. His commissions include works for Plácido Domingo, Marilyn Horne and Catherine Malfitano.

Since 1973, Bolcom has taught at the University of Michigan, where he was named the Ross Lee Finney Distinguished University Professor of Music in 1994.

Pilgrim's Hymn

STEPHEN PAULUS (1949-2014)

Instrumentation: chorus only; *Performance time:* 3 minutes

Concerto No. 4

STEPHEN PAULUS

Instrumentation: : 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 3 percussion, strings, organ
Performance time: 29 minutes



STEPHEN PAULUS
(1949–2014)

Background

The untimely death of Stephen Paulus in October 2014 silenced one of America's most valued and prolific composers. Writing more than 600 works for organ, chorus, opera, orchestra, chamber ensemble, solo voice, concert band and piano, Paulus reached a wide variety of audiences and performers, and was an ardent advocate and mentor to many young composers. In 1973 he co-founded the American Composers Forum, the largest composer service organization in the world. Paulus' compositions received premieres and performances throughout the world, as well as four Grammy nominations. This year, his *Prayers and Remembrances* is nominated for Best Contemporary Classical Composition, and last year, his Concerto for Two Trumpets and Band was nominated for the same award.

A native of Summit, N.J., Paulus grew up in Minnesota. In 1979, with his newly minted doctorate in composition from the University of Minnesota, Paulus scored an early success with a commission from the Opera Theatre of Saint Louis. He later went on to compose a total of 12 operas performed in Saint Louis and at other leading American companies including the Boston Lyric Opera, Washington Opera, Minnesota Opera, Sacramento Opera and The Berkshire Opera Company.

With 55 orchestral works to his credit, Paulus served as composer-in-residence with the orchestras of Atlanta, Minnesota, Tucson and Annapolis. Conductors who premiered his works include Osmo Vänskä, Christoph von Dohnanyi, Kurt Masur, Sir Neville Marriner and Leonard Slatkin. Orchestral commissions include a violin concerto for the Cleveland Orchestra and William Preucil, a jazz concerto co-written with his son, Greg, for the Minnesota Orchestra, as well as organ concertos for the Phoenix Symphony and the Portland Symphony in Maine.

Paulus wrote over 400 works for chorus, ranging from his Holocaust oratorio, *To Be Certain of the Dawn*, recorded by the Minnesota Orchestra, to the poignant anthem "Pilgrims' Hymn." This moving, elegiac work was performed at the funerals of Presidents Reagan and Ford. Both works were written with his frequent collaborator and friend, librettist Michael Dennis Browne.

Paulus' works have received thousands of performances and recordings from groups such as The New York Choral Society, L.A. Master Chorale, Robert Shaw Festival Singers, VocalEssence, Dale Warland Singers and countless others. Notable works for vocalist and orchestra include commissions for Thomas Hampson, Deborah Voigt, Samuel Ramey and Elizabeth Futral. Instrumental soloists who have performed Paulus' works range from Doc Severinsen and Leo Kottke to Robert McDuffie, William Preucil, Lynn Harrell and Cynthia Phelps.

What to Listen For

Paulus' fearless emotionalism is demonstrated in what may be his best-known work: his 1982 opera *The Postman Always Rings Twice*, a sizzling setting of the 1934 crime novel by James M. Cain that became a classic of film noir. *Postman*, one of several successful operas Paulus composed for the Opera Theatre of St. Louis, attracted widespread media attention and prompted *The New York Times* to call him "a young man on the road to big things." His compositional style has been described by *The New York Times* as "lush and extravagant" and *The New Yorker* called him "a bright, lyrical inventor whose music pulsates with a driving, kinetic energy." His music has a distinctively American sound—at times rugged and angular, at times lyrical. Generally lean and rhythmically aggressive, it is especially well suited to choral music and to the breadth and vigor of the pipe organ.

"The Pilgrims' Hymn," one of Paulus' most widely performed works, shows us Paulus' music in a movingly elegiac mood. It is excerpted from his opera *The Three Hermits*, an adaptation of a short story by Leo Tolstoy. Scored for eight-part mixed chorus, the hymn evokes the rich tradition of Russian choral singing in a prayer adapted from the Russian Orthodox Church, with sacred verse by librettist Michael Dennis Browne. In its lyrics we can discern similarities to the Lord's Prayer and references to the Holy Trinity, but the emotional pull of this poignant hymn is universal.

As an organ composer, Paulus possessed an understanding of the instrument's quirks and capabilities that was truly remarkable in someone who did not himself play it. But Paulus' father, a researcher at 3M, played the organ as an avocation, and that gave his son a window on its workings. As the younger Paulus admitted to the American Public Media's *Pipedreams*, "I knew enough to be dangerous. But actually, I was confident in being able to use the organ idiomatically without being so immersed in its repertoire to be caught in the usual sorts of organist clichés. And, as I was writing the piece [in this case his Concerto for Organ, Strings and Percussion], actually at the organ at Trinity Church in Atlanta. . .with Norman [his father] coming into the church sanctuary every morning to see how things were going... he began to tell me that the Concerto was 'unusual,' that it did things with the organ that were not common in other pieces from the repertoire. Which surprised me, but made me happy, too."

Paulus' organ concertos have achieved a lasting place in the organ repertory. His Concerto No. 4, scored for organ and orchestra, was commissioned for the Phoenix Symphony by Peggy and Jerry Schuld, and received its premiere in 2003 at Symphony Hall in Phoenix with Paul Jacobs at the organ. Its three movement titles tell us much about its vigorous sound; they are marked "Robust," "Soaring" and "Whirling; with Agitation."

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.

Pilgrims' Hymn

STEPHEN PAULUS (1949-2014)
(Lyrics by Michael Dennis Browne)

Even before we call on Your name
To ask You, O God,
When we seek for the words to glorify You,
You hear our prayer;
Unceasing love, O unceasing love,
Surpassing all we know.
Glory to the Father,
and to the Son,
And to the Holy Spirit.
Even with darkness sealing us in,
We breathe Your name,
And through all the days that follow so fast,
We trust in You;
Endless Your grace, O endless Your grace,
Beyond all mortal dream.
Both now and forever,
And unto ages and ages,
Amen

Lux Aeterna

MORTEN LAURIDSEN (b. 1943)

I. INTROITUS

<i>Requiem aeternam dona eis, Domine:</i>	Rest eternal grant them, O Lord:
<i>et lux perpetua luceat eis,</i>	and let perpetual light shine on them.
<i>Te decet hymnus Deus in Zion,</i>	To thee praise is due, O God, in Zion,
<i>et tibi redetur votum in Jerusalem:</i>	and to thee vows are recited in Jerusalem:
<i>exaudi orationem meam, ad te omnis caro veniet.</i>	hear my prayer, unto thee shall all flesh come.
<i>Requiem aeternam dona eis, Domine:</i>	Rest eternal grant them, O Lord:
<i>et lux perpetua luceat eis.</i>	and let perpetual light shine on them.

II. IN TE, DOMINE, SPERAVI

<i>Tu ad liberandum suscepturas hominem non horruisti Virginis uterum. Tu devicto mortis aculeo, aperuisti credentibus regna coelorum. Exortum est in tenebris lumen rectis. Miserere nostri, Domine, miserere nostri. Fiat misericordia tua, Domine, super nos quemadmodum speravimus in te. In te Domine, speravi: non confundar in aeternum.</i>	Thou, having delivered mankind, did not disdain the Virgin's womb. Thou overcame the sting of death, and opened to believers the kingdom of heaven. To the righteous a light is risen up in darkness. Have mercy on us, O Lord, have mercy on us. Let thy mercy be upon us, O Lord, for we have hoped in thee. O Lord, in Thee have I hoped: let me never be confounded.
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III. O NATA LUX

<i>O nata lux de lumine, Jesu redemptor saeculi dignare clemens supplicum laudes preces que sumere. Qui carne quondam contegi</i>	O born light of light, Jesu redeemer of the world, mercifully deem worthy and accept praises and prayers from your supplicants. Who once was clothed in the flesh
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*dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.*

for those who are lost.
Allow us to become members of
your holy body.

IV. VENI, SANCTE SPIRITUS

<i>Veni, Sancte Spiritus Et emitte coelitus Lucis tuae radium. Veni, pater pauperum, Veni, dator munerum, Veni, lumen cordium</i>	Come, Holy Spirit, And send from heaven Your ray of light. Come, Father of the poor, Come, giver of gifts, Come, light of hearts.
<i>Consolator optime, Dulcis hospes animae, Dulce refrigerium. In labore requies, In aestu temperies, In fletu solatium</i>	The best of Consolers, Sweet guest of the soul, Sweet refreshment. In labor, thou art rest, In heat, thou art the tempering, In grief, thou art the consolation.
<i>O lux beatissima, Reple cordis intima Tuorum fidelium. Sine tuo nomine, Nihil est in homine, Nihil est innoxium.</i>	O light most blessed, Fill the inmost heart Of all thy faithful. Without your grace, There is nothing in us, Nothing that is not harmful.

<i>Lava quod est sordidum, Riga quod est aridum, Sana quod est saucium. Flecte quod est rigidum, Fove quod est frigidum, Rege quod est devium</i>	Cleanse what is dirty, Moisten what is dry, Heal what is hurt. Flex what is rigid, Heat what is frigid, Correct what goes astray.
<i>Da tuis fidelibus, In te confidentibus, Sacrum septenarium. Da virtutis meritum, Da salutis exitum, Da perenne gaudium.</i>	Grant to thy faithful, Those that trust in thee, Thy sacred seven-fold gifts. Grant the reward of virtue, Grant the deliverance of salvation, Grant joy everlasting.

V. AGNUS DEI—LUX AETERNA

<i>Agnus Dei, qui tollis peccata mundi dona eis requiem.</i>	Lamb of God, who takes away the sins of the world, grant them rest.
<i>Agnus Dei, qui tollis peccata mundi dona eis requiem.</i>	Lamb of God, who takes away the sins of the world, grant them rest.
<i>Agnus Dei, qui tollis peccata mundi dona eis requiem sempiternam.</i>	Lamb of God, who takes away the sins of the world, grant them rest everlasting.
<i>Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum: quia pius es.</i>	May eternal light shine on them, O Lord: with the company of thy saints for ever and ever: for thou art merciful.
<i>Requiem aeternum done eis, Domine: et lux perpetua luceat eis.</i>	Rest eternal grant them, O Lord: And let perpetual light shine on them.
<i>Alleluia. Amen.</i>	Alleluia. Amen.

ABOUT

william j. gillespie concert organ

Rising dramatically behind the performance platform, the William J. Gillespie Concert Organ is a visual focal point of the Renée and Henry Segerstrom Concert Hall. The organ was made possible by a generous gift of William J. Gillespie.

The William J. Gillespie Concert Organ is made up of:

- Four manual keyboards of 61 notes each (CC-c4),
- One foot keyboard of 32 notes (CC-g1)
- 4,322 pipes
- 57 voices
- 75 ranks

The William J. Gillespie Concert Organ (C. B. Fisk Opus 130) was designed and built by C. B. Fisk, Inc. of Gloucester, Massachusetts. It is 40 feet wide, 48 feet high and 12 feet deep. The organ contains 4,322 pipes. The front pipes extend 32 feet in height and are finished in aluminum-leafed wood or polished tin. The entire instrument weighs 30 tons.

There are 75 stops, including 57 individual voices and 75 ranks. The console includes four manual keyboards of 61 notes each (CC-c4), naturals of cow bone, sharps of ebony. The pedal keyboard has 32 notes (CC-g1), naturals of maple, sharps of ebony. It contains five divisions, the Great, Swell, Positive and Pedal divisions form the basis of the classical organ. The Solo division is on higher wind pressure and is specifically suited for providing the musical climax in the repertoire for organ and orchestra.

The organ utilizes Tracker key action, a direct mechanical link between the keyboard and the valves controlling the wind to the pipes. A Kowalyshyn Servopneumatic Lever may be engaged allowing the player to maintain effortless control when playing several of the divisions of the instrument at the same time. The KSPL also allows for the inclusion of an Octaves graves coupler. Stop action is electrically controlled, with solid state combination action for preset registrations. There are multiple pistons, toestuds and reversibles for ease of use, as well as multiple levels of memory and a sequencer.

The organ is winded by electric blowers totaling 14 horsepower, providing pressures from 4" to 18" water column.



THANK YOU WILLIAM J. GILLESPIE AND THE PIPEDREAMERS

Pacific Symphony has benefited immensely from the presence of the William J. Gillespie Concert Organ in the Renée and Henry Segerstrom Concert Hall. Since its inauguration in 2008, the stunning instrument has been an important part of the Symphony's annual programming, and we have been proud to present the Pedals and Pipes Organ Series annually since 2010. We are especially grateful to Bill Gillespie, and to the PIPEDREAMERS, a special group of donors who funded construction and installation of this magnificent instrument, enabling us to share great organ repertoire with Orange County audiences.



CARL ST. CLAIR
WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

In 2015-16, Music Director Carl St. Clair celebrates his 26th season with Pacific Symphony. He is one of the longest tenured conductors of the major American orchestras. St. Clair's lengthy history solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 50 years—due in large part to St. Clair's leadership.

During his tenure, St. Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. Among his creative endeavors are: the vocal initiative, "Symphonic Voices," which continues for the fifth season in 2015-16 with Puccini's *Turandot*, following the concert-opera productions of *La Bohème*, *Tosca*, *La Traviata* and *Carmen* in previous seasons; the creation six years ago of a series of multimedia concerts featuring inventive formats called "Music Unwound"; and the highly acclaimed American Composers Festival, which highlights the splendor of the William J. Gillespie Concert Organ in 2015-16 with music by Stephen Paulus, Wayne Oquin and Morten Lauridsen.

St. Clair's commitment to the development and performance of new works by composers is evident in the wealth of commissions and recordings by the Symphony. The 2015-16 season continues a slate of recordings of works commissioned and performed by the Symphony in recent years, including William Bolcom's *Songs of Lorca* and *Prometheus* and James Newton Howard's *I Would Plant a Tree*, plus his Violin Concerto featuring James Ehnes. These join Elliot Goldenthal's *Symphony in G-sharp Minor*, released in 2014-15; Richard Danielpour's *Toward a Season of Peace*, released in 2013-14; Philip Glass' *The Passion of Ramakrishna*, and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee*, both released in 2012-13. St. Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour's *An American Requiem* and Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other commissioned composers include Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony's principal tubist) and Christopher Theofanidis.

In 2006-07, St. Clair led the orchestra's historic move into its home in the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St. Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses and reviews.

From 2008-10, St. Clair was general music director for the Komische Oper in Berlin, where he led successful new productions such as *La Traviata* (directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he led Wagner's *Ring Cycle* to critical acclaim. He was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest in Europe.

In 2014, St. Clair became the music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he completed a three-year recording project of the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand and South America, and summer festivals worldwide.

In North America, St. Clair has led the Boston Symphony Orchestra (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto and Vancouver symphonies, among many.

A strong advocate of music education for all ages, St. Clair has been essential to the creation and implementation of the Symphony's education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Casual Connections, OC Can You Play With Us?, *arts-X-press* and *Class Act*.



WAYNE OQUIN
COMPOSER

With recognition in *Gramophone*, *The New York Times*, *The New Yorker*, *The San Francisco Examiner*, *Symphony Magazine*, *Texas Monthly*, *Time Out New York* and the *Washington Post*, Wayne Oquin has earned substantial attention among today's young American composers. A native of Houston, Texas, Oquin's music has been premiered on five continents, in 19 countries, and in 36 states by The King's Singers, renowned pianist Marc-Andre Hamelin, Grammy Award-winning organist Paul Jacobs, soprano Susanna Phillips, baritone Sidney Outlaw, The Jasper String Quartet, The Aspen Contemporary Ensemble (ACE), The Houston Chamber Choir, The United States Air Force Band, The United States Army Field Band and The West Point Military Academy Band.

In April 2015, The Danish National Symphony Orchestra gave the world premiere of Oquin's *Echoes of a Solitary Voice*, commissioned in honor of the late Maestro Lorin Maazel. Oquin's piece is based on a brief fragment Maazel sketched shortly before his untimely death. *Echoes* was premiered in the third round of the historic Malko Conducting Competition in Copenhagen and received its American debut this summer as part of Virginia's Castleton Festival.

Oquin is widely known for his contributions to the symphonic wind literature. His *Tower Ascending*, a tribute to the rebuilding of ground zero, has received more than 100 performances throughout the U.S. and abroad. *Affirmation*, commissioned by the American Bandmaster's Association and the University of Florida, was named winner of the 2014 National Band Association's William D. Revelli Award. Both works have been recorded by the United States Air Force Band. This year, in recognition of its extensive collaboration with Oquin, the Air Force Band honored the composer with the prestigious Commander's Medal of Excellence.

O Magnum Mysterium, for unaccompanied chorus, is among Oquin's most widely performed pieces. Commissioned by the University of Wisconsin's Whitewater Chamber Singers, Oquin's lyric setting of this classic sacred text was recently recorded by the Houston Chamber Choir. The work was highlighted in a performance conducted by Kent Tritle at the 2014 Christmas Eve service at New York's Cathedral Church of Saint John the Divine.

Oquin's *Reverie* for solo organ has been featured twice on American Public Media's *Pipedreams*. Paul Jacobs has performed this contemplative work at the Kimmel Center in Philadelphia, Davies Hall in San Francisco, Rockefeller Memorial Chapel in Chicago, New York's Church of St. Ignatius Loyola, Norway's St. Peter's Church, and most recently in London's Westminster Cathedral.

In 2008, upon completion of his doctorate of musical arts at The Juilliard School, Oquin's dissertation was awarded the Richard F. French Prize. Oquin is chair of Juilliard's long-standing ear training department and is highly regarded for his rigorous standards and unwavering precision. A member of Juilliard's graduate studies faculty, he lectures weekly on Beethoven and the American Symphony.

"An obliterating performance by one of the major musicians of our time," wrote *The New Yorker's* Alex Ross about a recent concert by organist Paul Jacobs. The first and only organist ever to have won a Grammy Award (in 2011 for Messiaen's towering *Livre du Saint Sacrement*), Jacobs combines a probing intellect and extraordinary technical skills with a repertoire that spans the gamut of music written for his instrument, both old and new. He has transfixed audiences, colleagues and critics with landmark performances of the complete works for solo organ by J.S. Bach and Messiaen, as well as a vast array of other composers. A fierce advocate of new music, he has premiered works by Samuel Adler, Mason Bates, Michael Daugherty, Wayne Oquin, Stephen Paulus and Christopher Theofanidis, among others.

Jacobs' 2015-16 season includes solo appearances with the Philadelphia Orchestra (performing Camille Saint-Saëns' Symphony No. 3 conducted by James Levine), Indianapolis Symphony and the Lexington Philharmonic. Jacobs also returns to the Nashville Symphony for a series of concerts and live recordings of Michael Daugherty's Organ Concerto led by Giancarlo Guerrero.

Also this season, Jacobs and world-renowned dramatic soprano Christine Brewer tour their upcoming Naxos album *Divine Redeemer*, with appearances at Lincoln Center's "White Nights" Festival, at Walt Disney Concert Hall, Symphony Hall in San Francisco, St. Louis Cathedral and Spivey Hall in Atlanta, Ga. Furthermore, Jacobs performs recitals throughout the United States, including at the Kennedy Center and Denver Cathedral. Next summer, Jacobs returns to the Oregon Bach Festival, where he is the director of the organ institute.



PAUL JACOBS
FESTIVAL CURATOR AND ORGAN



CHRISTOPH BULL
ORGAN

Prodigiously talented from his earliest years, Jacobs was appointed head organist of a parish of 3,500 in his hometown, Washington, Penn. when he was 15 years old. At age 23, he made musical history when he played J.S. Bach's complete organ works in an 18-hour marathon performance on the 250th anniversary of the composer's death. Jacobs has also performed the complete organ works of Olivier Messiaen in marathon performances throughout North America, and recently reached the milestone of having performed in each of the 50 United States.

Jacobs studied at the Curtis Institute of Music, double-majoring in the organ and harpsichord, studying with John Weaver and Lionel Party, respectively, and at Yale University with organist Thomas Murray. He joined the faculty of The Juilliard School in 2003, and was named chairman of the organ department in 2004, one of the youngest faculty appointees in the school's history. He received Juilliard's prestigious William Schuman Scholar's Chair in 2007.

In addition to his concert and teaching appearances, Jacobs is a frequent performer at festivals across the world, and has appeared on American Public Media's *Performance Today*, *Pipedreams* and *Saint Paul Sunday*, as well as NPR's *Morning Edition* and ABC-TV's *World News Tonight*.

Born in Mannheim, Germany, Christoph Bull has performed and recorded around the world, including France, Switzerland, Austria, Denmark, Northern Ireland, Russia, India, Taiwan and El Salvador at national and regional conventions of the American Guild of Organists and at venues such as Walt Disney Concert Hall in Los Angeles, Lincoln Center in New York City, the Cathedrals of Moscow, Saint-Denis and Salzburg as well as rock clubs like The Viper Room, The Roxy and The Whisky A Go Go in Los Angeles.

Bull has collaborated with leading conductors, choirs, orchestras and ensembles including James Conlon, Los Angeles Master Chorale, Pacific Chorale and Grammy-winning Southwest Chamber Music. He improvised his first melodies on the piano at the age of 5 and gave his first organ recitals and rock concerts with a band at the age of 12. He performed in concert with the National Youth Orchestra of Germany and was the subject of a longtime study about highly gifted musicians together with other artists such as pianist Lars Vogt.

Following his graduation at Karl Friedrich Gymnasium Mannheim and organ studies at University of Church Music in Heidelberg and Musikhochschule Freiburg, he earned degrees at Berklee College of Music (majoring in songwriting and graduating summa cum laude), University of Southern California (majoring in organ) and American Conservatory of Music (majoring in organ and sacred music) on multiple scholarships.

Bull's organ teachers were Cherry Rhodes, Hermann Schäffer, Ludwig Dörr, Samuel Swartz, Christoph Schöner and Paul Jordan. He also participated in master courses with Marie-Claire Alain, Guy Bovet, Craig Cramer and Rudi Lutz. He won prizes in numerous organ and composition competitions, including "Jugend musiziert," Michael Masser Competition, Berklee College of Music Songwriting Competition and International Organ Competition Marcello Galanti.

Artistic Director of Pacific Chorale since 1972, John Alexander is one of America's most respected choral conductors. His inspired leadership both on the podium and as an advocate for the advancement of the choral art has garnered national and international admiration and acclaim.

Alexander's long and distinguished career has encompassed conducting hundreds of choral and orchestral performances nationally and in 27 countries around the globe. He has conducted his singers with orchestras throughout Europe, Asia and South America and, closer to home, with Pacific Symphony, Pasadena Symphony, Musica Angelica and the Los Angeles Chamber Orchestra. Equally versatile whether on the podium or behind the scenes, Alexander has prepared choruses for many of the world's most outstanding orchestral conductors, including Zubin Mehta, Pierre Boulez, Seiji Ozawa, Michael Tilson Thomas, Leonard Slatkin, Esa-Pekka Salonen, Gustavo Dudamel, Lukas Foss, Max Rudolf, Carl St.Clair, Gerard Schwarz, Marin Alsop, John Mauceri, John Williams and Keith Lockhart.

Alexander's numerous awards include the "Michael Korn Founders Award for Development of the Professional Choral Art" from Chorus America (2008); The "Distinguished Faculty Member" award from California State University, Fullerton (2006); the Helena Modjeska Cultural Legacy Award (2003); the "Outstanding Individual Artist" Award (2000) from Arts Orange County; the "Gershwin Award" (1990), presented by the County of Los Angeles in recognition of his cultural leadership; and the "Outstanding Professor" Award (1976) from California State University, Northridge.



JOHN ALEXANDER
ARTISTIC DIRECTOR OF
PACIFIC CHORALE



Founded in 1968, Pacific Chorale is internationally recognized for exceptional artistic expression, stimulating American-focused programming, and influential education programs. Pacific Chorale presents a substantial performance season of its own at Segerstrom Center for the Arts and is sought regularly to perform with the nation's leading symphonies. Under the inspired guidance of Artistic Director John Alexander, Pacific Chorale has infused an Old World art form with California's hallmark innovation and cultural independence.

Pacific Chorale comprises 140 professional and volunteer singers. In addition to its long-standing partnership with Pacific Symphony, the Chorale has performed with the Los Angeles Philharmonic in Disney Hall on numerous occasions. Other noted collaborations include the Hollywood Bowl Orchestra, the Boston Symphony, the National Symphony, and the Long Beach, Pasadena, Riverside and San Diego symphonies. John Alexander and the Chorale have toured extensively in Europe, South America and Asia, performing in London, Paris, Belgium, Germany, Estonia, Russia, Spain, Brazil, Argentina, Shanghai, Guangzhou, Beijing and Hong Kong, and collaborating with the London Symphony, L'Orchestre Lamoureux of Paris, the National Orchestra of Belgium, the China National Symphony, the Hong Kong

Sinfonietta, the Estonian National Symphony and the Orquesta Sinfonica Nacional of Argentina.

Pacific Chorale's chamber choir, the John Alexander Singers, is a fully professional vocal ensemble of 24 singers recognized for their musical excellence across a broad range of musical periods and styles. The John Alexander Singers perform regularly in concert venues throughout Southern California. In addition to extensive collaborations with Musica Angelica, Southern California's premier period instrument orchestra, the John Alexander Singers have performed with the Kronos Quartet, Mark Morris Dance Company, The Royal Ballet of London, the Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra and Pacific Symphony, and on the Los Angeles Philharmonic's "Green Umbrella" new music series. In 2012, the John Alexander Singers presented the Paris premiere of David Lang's Pulitzer Prize-winning *The Little Match Girl Passion*.

Pacific Chorale has received numerous awards from Chorus America, the service organization for North American choral groups, including the prestigious "Margaret Hillis Achievement Award for Choral Excellence," the first national "Educational Outreach Award," and the 2005 ASCAP Chorus America Alice Parker Award for adventurous programming.

The Chorale's outstanding performances can be heard on eight CDs, including *Nocturne*, a collection of American a cappella works conducted by John Alexander; *Songs of Eternity* by James F. Hopkins and *Voices* by Stephen Paulus, conducted by John Alexander and featuring Pacific Symphony; a holiday recording, *Christmas Time Is Here*, released on the Gothic Records label; a live concert recording of Sergei Rachmaninov's *Vespers*; and four recordings released by Pacific Symphony, including Elliot Goldenthal's *Fire, Water, Paper: A Vietnam Oratorio*, Richard Danielpour's *An American Requiem*, Philip Glass' *The Passion of Ramakrishna*, and Michael Daugherty's *Mount Rushmore*, all conducted by Carl St.Clair. Pacific Chorale's newest recording, featuring the complete choral music of Frank Ticheli, was released in 2013. Forthcoming projects include works by Jake Heggie.

JOHN ALEXANDER • ARTISTIC DIRECTOR
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