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AZIZ SHOKHAKIMOV • CONDUCTOR
TIANWA YANG • VIOLIN | PAUL JACOBS • ORGAN

EMMANUEL CHABRIER
(1841-1894)
España

ÉDOUARD LALO
(1823-1892)
Symphonie espagnole, Op. 21
Allegro non troppo
Scherzando: Allegro molto
Intermezzo: Allegretto non troppo
Andante
Rondo
Tianwa Yang

INTERMISSION

CAMILLE SAINT-SAËNS
(1835-1921)
Symphony No. 3 in C Minor, Op. 78, “Organ”
PART I
Adagio - Allegro moderato
Poco adagio
PART II
Allegro moderato - Presto
Maestoso - Allegro
Paul Jacobs

The appearance of Paul Jacobs on Saturday, May 4, is generously sponsored by Vina Williams.

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Pacific Symphony gratefully acknowledges the support of its 12,500 subscribing patrons. Thank you!
España

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 coronets, 2 trombones, bass trombone, tuba, timpani, 4 percussion, 2 harps, strings
Performance Time: 8 minutes

Background

Those French composers and their heady fascination with Spain! Chabrier, Lalo, Bizet, Massenet, Ravel, Debussy — for them Spain was an inspiration both magnetic and magical, a paradigm of culture and geography, a place of warm weather and hot blood. Of course the Iberian Peninsula also called out to composers of more northern climates, such as Russia and Germany, for whom the call of southern Europe represented sensuality that was intoxicating or even dangerous. But why the French? After all, they were no strangers to pleasure, and their country has plenty of its own sun and sea.

In the case of Emmanuel Chabrier, it’s harmless and perhaps even instructive to speculate on a couple of possible reasons: First, as a son of the Auvergne region of France, Chabrier grew up with Spain as a place that seemed both near and far — close in distance, yet culturally removed. (The Auvergne is a landlocked, central region, about as far from the sea as it is possible to live anywhere in France.) And then there was the fateful trip to Spain that Chabrier took with his family not long after he had turned 40. He had only recently left a government post to pursue his vocation as a composer full-time and seemed sensitized to the sights and sounds surrounding him in Spain, where every melody begs to be danced. His descriptions of the beauties that surrounded him there — the music, the environs and the beautiful, dark-eyed women — bespeak a man overwhelmed. Describing the dancers at a café, he said, “If you could see them wiggle, unjoint their hips, contort, I believe you would not want to get away! At Malaga I was compelled to take my wife away...”

Chabrier was an assistant to the important French conductor and violinist Charles Lamoureux, and returned to France promising Lamoureux that he would write a Spanish-inspired rhapsody that would make listeners leap to their feet and dance. His claim is hardly exaggerated. Though he originally composed it for the piano, Chabrier quickly realized that the rhythmic vitality and saturated colors of España cried out for full orchestration. His beautifully scored orchestral version was an immediate hit, establishing Chabrier as a rising star of French composition. It remains his most popular work.

What to Listen for

España captures the zingy, piquant sound of the Spanish “zarzuela” — a word identifying a stew and a form of opera, both abundantly savory. Though Chabrier was deeply influenced by the music of Richard Wagner — in fact, he discovered his vocation on a trip to Bayreuth, where a performance of Tristan und Isolde proved transformative to him — this influence cannot be heard in his compositions, which are quintessentially French in their esthetics. España is light, elegant, iridescent in its orchestration and dynamic in its rhythms. That contagious, foot-stamping impulse comes from Flamenco-influenced repetitions of notes and beats; indeed, the principal themes in España, as in much Spanish music, are dances. The effect is often compared to the explosive rhythms of Bernstein’s symphonic dances from West Side Story.

One of the dance themes in España may sound especially familiar; 73 years after its initial success, it made the hit parade in the U.S. as “Hot Diggity!,” with a memorable verse sung by Perry Como: “Hot diggity-dog ziggity-boom, what you do to me...”

Symphonie espagnole, Op. 21

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, timpani, 2 percussion, harp, strings, solo violin
Performance Time: 33 minutes

Background

It is not a symphony, nor is it Spanish. The Symphonie espagnole is a fabulously abundant violin showcase — non-stop fun to hear and, if you happen to be a prodigiously skilled violin virtuoso, a joy to play. Its Spanish-inspired melodies challenge the soloist to dig into the strings or skip fleetly over them by turns. So is it a concerto? With five movements and no cadenzas, not really — although it has won a place alongside the most popular violin concertos.

Édouard Lalo, the composer of this glorious anomaly, was born in 1823 in Lille, a city in the northern reaches of France. A gifted string player, he studied at the Paris Conservatory with François Habeneck (remembered for his antagonism to Berlioz) and later worked in Paris as a string teacher and player. In 1865 he married the French contralto Julie Besnier de Maligny, who piqued his interest in opera. But Lalo’s forward-looking music dramas were perhaps too advanced for their time, and certainly — with their Wagnerian influence — insufficiently Gallic for the French taste. None but Le roi d’Ys is still performed. But his excellent Cello Concerto in D Minor and the beloved Symphonie espagnole have earned Lalo a cherished spot in the string repertory.
What to Listen for

The Symphonie espagnole may well be a window onto the playing of one of the great violin virtuosi of all time, Pablo de Sarasate, whose playing inspired Lalo. Sarasate, a Spaniard, performed with passion and elegance, projecting a style not quite so Mephistophelian as Paganini’s; his fingers seemed to dance over the strings with a fleetness especially suited to the Symphonie, which he introduced in 1875. While the Symphonie’s melodies begin in darkness, they quickly brighten, and its dancing rhythms — especially in the final movement, with its foot-stamping vamp — may well have inspired the many French compositions on Spanish themes that came after it. In composing his own violin concerto, Tchaikovsky was energized by the abundance of melody and structural freedom of the Symphonie espagnole.

Symphony No. 3 in C Minor, “Organ”

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, 2 percussion, piano four hands, organ, strings

Performance Time: 36 minutes

Background

A s of tonight, you can cross one item off your bucket list: a live performance of Camille Saint-Saëns’ thrilling Organ Symphony. It’s possible to experience a lifetime of great music without encountering such an opportunity. The reason for the relative scarcity of this chefs-d’œuvre in the concert hall is not a lack of popularity or critical esteem, but the formidable ingredients list required to present it as it was meant to be heard: In addition to a conductor and orchestra that have mastered the idiom of Saint-Saëns’ elegant, precise compositional style, this symphony demands a first-rate pipe organ as well as a piano. Tonight we cook.

Not that other organ symphonies and organ concertos are unknown. But some organ “symphonies” by composers such as Charles-Marie Widor are actually solo works named for the organ’s symphonic breadth, while full-bore compositions for organ and orchestra survive mainly as niche works with a passionate following among organ aficionados. Only Saint-Saëns’ Symphony No. 3, with its superlative craftsmanship and irresistible aural spectacle, has earned a place — if a rarefied one — in standard-rep symphonic literature. (In the original French, the symphony is designated “avec orgue,” or “with organ.”)

Much admired but less often programmed, the Organ Symphony could be viewed as emblematic of its composer’s place in music history. Born in 1835, when the Romantic era was still young, the spectacularly gifted Saint-Saëns lived through one of the most turbulent periods in music history. The magisterial music critic Harold C. Schonberg, who reigned for two decades at The New York Times, described him as the greatest of all music prodigies, outpacing even Mozart and Mendelssohn. As an adult, Saint-Saëns recalled experiencing the aleatoric sounds of early childhood as music; his description of a 2-year-old’s overheard “symphony of the kettle,” with its slow, eventful crescendo, is vivid. He began composing at age 3, and performed one of Beethoven’s violin sonatas in a Paris salon at age 4; by age 10, in a legendary concert at the Salle Pleyel, he followed his performance of a movement from Beethoven’s C minor piano concerto with an offer to play any of Beethoven’s 32 piano sonatas from memory. “This young man knows everything, but he lacks in experience,” noted Berlioz — not a surprising observation, considering the age of the “young man” in question.

Saint-Saëns became a protégé of Franz Liszt, who declared him “the world’s greatest organist,” and he won the ungrudging admiration of Berlioz, who called him “an absolutely shattering master pianist.” His mastery of the composer’s tools was staggering: encyclopedic knowledge of the orchestral instruments, of music history and theory, of harmony and structure. He was a visionary, co-founding the Société Nationale de Musique for the advancement of French music and appreciating his mentor Liszt as few of his contemporaries did, noting — with remarkable perspicacity — that they celebrated Liszt as the world’s greatest pianist in part because that was easier than appreciating his innovations and importance as a composer.

If Saint-Saëns valued innovation and importance in composition, he seemed to harbor no illusions about his own gifts as a composer. “First among composers of the second rank” was his famously modest self-assessment, perhaps underestimating his own achievements. But this remark would be echoed later by critics. Did he make it all seem too easy? Throughout his career Saint-Saëns produced music with a touch of the old masters and seeming effortless, “as a tree produces apples.” His tone poems, operas, symphonies and concertos mobilize the astounding grasp of cultural history and musical erudition he was famous for, but his harmonic and melodic inventiveness — dazzling on their own terms — remained resolutely traditional at a time of musical revolution. By the time of Saint-Saëns’ death in 1921, his style of composition was in the background while experimental forms and atonal exploration were in the foreground.
What to Listen for

Now, in a time of musical eclecticism, we can hear that Saint-Saëns’ facility for musical drama and scene-painting has never really been surpassed, giving shorter works such as his ever-popular Danse Macabre a timeless visceral appeal. The tone poems on classical subjects have heart-pounding immediacy; no action movie has ever captured the dangerous thrill of joy-riding in a stolen car more intensely than Saint-Saëns’ Phaëton, but in this case the car is dad’s chariot, and dad is Apollo. In Omphale’s Spinning Wheel he twines deftly concocted melodies to convey the whirl of twisting yarn with a menacing seduction; with a skill unique to this composer, the wheel’s blinding speed is conveyed with slow, spare phrases.

In the Organ Symphony, Saint-Saëns combines this facility for sonic dazzle with larger ambitions. In an introductory note for the symphony, which was commissioned (like Beethoven’s Ninth) by the Royal Philharmonic Society and premiered in London, the composer notes that “This symphony is divided into two parts...Nevertheless, it embraces in principle the four traditional movements, but the first is altered in its development to serve as the introduction to the poco adagio, and the scherzo is connected by the same process to the finale.” More simply stated, the work’s movements are paired, so that it seems to be divided in halves rather than fourths. Beyond that, the development is cyclical, with thematic material evolving throughout the symphony. In this regard Saint-Saëns took his cue from Liszt, combining the traditional sonata-allegro scheme of thematic development in individual movements with a larger template that transforms his materials in a larger musical arc.

The symphony opens with an introductory theme comprised of a rising four-note figure. It is short, slow (marked Adagio) and haunting in quality; no sooner does it appear than it begins to evolve in an Allegro development. Formally constructed, the movement seems to build tension with its large orchestral forces mounting in waves, only to let them subside. Eventually the development resolves into a serene conclusion that almost whispers, without even a suggestion of the organ’s presence. Has Saint-Saëns been teasing us with the expectation of a thundering organ?

This opening is followed by a calm Adagio that introduces the organ not in thunder, but tranquility: with subtle, pianissimo pedal points. It combines with a lush melody in the strings that demonstrates not the typical Romantic struggle between contending forces, but a coexistence that seems to express a harmonious view of the natural world.

To the contemporary London audience and especially to the French, who venerated their rigorously trained organists, the symphony’s third movement must have seemed to increase the probability that Saint-Saëns, a famously virtuosic organist, was toying with their expectations of a spectacular orchestral utterance by the “king of instruments.” Here, after the beautiful non-thunder of the second movement resolves into serenity an Allegro moderato takes care of business by presenting a conventional, string-dominated sound. In character, the third movement sounds like the kind of scherzo that might be typical of a traditional symphony, with no hint of another organ entrance in the offing. But then, in the reprise, a new theme boldly announces its presence. Tension mounts, new possibilities arise, and we are reminded of the organ’s slumbering presence.

For organ enthusiasts, the fourth movement of this symphony offers one of the great climactic moments in music: an organ chord in C-major spanning three and a half octaves. The marking is single-forte, but the effect is as huge as a mighty fortissimo, and soloists are within their discretion to blast it as loud as they deem fit, depending on the venue and the collaboration of the day. The point is not mere aural spectacle, but, as the composer wrote, “the defeat of the restless, diabolical element” leading to “the blue of a clear sky” — a solemn, majestic musical utterance, distinctly liturgical in character. The eruptive force of the organ is balanced by the sparkle of the piano, and its sepulchral weight is focused in a stately rhythm, all blending seamlessly with the colors of the orchestral choir. Saint-Saëns dedicated this symphony to Franz Liszt, who had admired the score but never heard it; having withdrawn from his rock-star lifestyle to live in religious contemplation, he died visiting Bayreuth only months after its premiere. The dedication seems especially appropriate to a work that reconciles spectacularly contrasting forces with a sense of inner unity. It seems likely that only Saint-Saëns could have brought it off.

Michael Clive is editor-in-chief of the Santa Fe Opera and blogs as The Operahound for Classical TV.com.
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2013-2014 Opening Night!
**CONRAD TAO PLAYS RACH 3**
Thursday-Saturday, Sept. 26-28, 8 p.m.
Carl St.Clair, conductor
BOYER: Festivities
RACHMANINOFF: Piano Concerto No. 3
BRAHMS: Symphony No. 4

**RODRIGO’S CONCIERTO**
Thursday-Saturday, Oct. 24-26, 8 p.m.
Carl St.Clair, conductor
Xuefei Yang, guitar
René Barbera, tenor
Joseph Horowitz, artistic adviser
DE FALLA: El Amor Brujo
RODRIGO: Concierto de Aranjuez
BOLCOM: Canciones de Lorca

**BEETHOVEN’S TRIPLE CONCERTO**
Thursday-Saturday, Nov. 14-16, 8 p.m.
Jean-Marie Zeitouni, conductor
Eroica Trio
BEETHOVEN: Overture to “Prometheus”
BEETHOVEN: Triple Concerto
DEBUSSY: Nocturnes
BRITTEN: Young Person’s Guide to the Orchestra

**TCHAIKOVSKY’S PIANO CONCERTO NO. 1**
Thursday-Saturday, Dec. 12-14, 8 p.m.
Carl St.Clair, conductor
Joyce Yang, piano
TCHAIKOVSKY: Piano Concerto No. 1
BARTOK: Concerto for Orchestra

**NADJA PLAYS MENDELSSOHN**
Thursday-Saturday, Jan. 9-11, 2014, 8 p.m.
Natja Salerno-Sonnenberg, conductor/violin
ZWILICH: Prologue and Variations
MENDELSSOHN: Violin Concerto
BIZET/SCHEDRIN: Carmen Suite

**TORADZE PLAYS SHOSTAKOVICH**
Thursday-Saturday, Jan. 30-Feb. 1, 2014, 8 p.m.
Carl St.Clair, conductor
Alexander Toradze, piano
Solomon Volkov, musicologist
Joseph Horowitz, artistic adviser
SHOSTAKOVICH: Excerpts from *Lady Macbeth of Mtensk*
SHOSTAKOVICH: Excerpts from Symphony No. 5
SHOSTAKOVICH: Piano Concerto No. 2
SHOSTAKOVICH: Symphony No. 10

**LA TRAVIATA**
Thursday, Feb. 20, 2014, 8 p.m.
Saturday, Feb. 22, 2014, 8 p.m.
Tuesday, Feb. 25, 2014, 8 p.m.
Carl St.Clair, conductor
A. Scott Parry, stage director
Pacific Chorale —
John Alexander, artistic director
Vocalists to be announced
VERDI: La Traviata

**RAVEL’S PIANO CONCERTO**
Thursday-Saturday, March 6-8, 2014, 8 p.m.
Thierry Fischer, conductor
Alexandre Tharaud, piano
DEBUSSY: Prelude to the Afternoon of a Faun
RAVEL: Piano Concerto
BERLIOZ: Suite from “Romeo and Juliet”

**CHOPIN’S PIANO CONCERTO NO. 1**
Thursday-Saturday, March 27-29, 2014, 8 p.m.
Carl St.Clair, conductor
Yulianna Avdeeva, piano
MOZART: Overture to *The Abduction from the Seraglio*
CHOPIN: Piano Concerto No. 1
STRAUSS: A Hero’s Life

**SARAH CHANG PLAYS SIBELIUS**
Thursday-Saturday, April 10-12, 2014, 8 p.m.
Tito Muñoz, conductor
Sarah Chang, violin
ADAM SCHOPENBERG: Finding Rothko
SIBELIUS: Violin Concerto
DVOŘÁK: Symphony No. 8

**AMERICAN COMPOSERS FESTIVAL 2014 FROM SCORE TO SCREEN**
Thursday-Saturday, May 8-10, 2014, 8 p.m.
Carl St.Clair, conductor
Celebrate the music of Hollywood film composers Hans Zimmer, Elliot Goldenthal and Bernard Herrmann.

**CARMINA BURANA**
Thursday-Saturday, June 5-7, 2014, 8 p.m.
Carl St.Clair, conductor
Pacific Chorale —
John Alexander, artistic director
Southern California Children’s Chorus
WILLIAMS: Exsultate Justi
FOSS: Elegy for Anne Frank
IVES: The Unanswered Question
BOWEN: I Believe in God
GRFF: Carmina Burana

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Pacific Symphony • 5
The remarkable young conductor Aziz Shokhakimov burst on the scene at the age of just 21 by astounding audiences in Bamberg, Germany, where he was awarded second prize at the Gustav Mahler International Conducting Competition under the auspices of the Bamberg Symphony. Shokhakimov has since made several triumphant debuts: in Germany with the Staatskapelle Dresden and Deutsche Kammerphilharmonie Bremen; in Italy with the Filarmonica del Teatro Comunale di Bologna, in Poland with the highly acclaimed Sinfonia Varsovia and in the U.S. with the Oregon Symphony Orchestra.

Recognition came very early for Shokhakimov. Born in 1988 in Tashkent, Uzbekistan, Shokhakimov entered Uspeensky Music School for Gifted Children at the age of 6, where he studied violin, viola and orchestral conducting (professor V. Neymer). At the age of 13 he made his debut with the National Symphony Orchestra of Uzbekistan, conducting Beethoven's Fifth Symphony and the Liszt Piano Concerto No. 1. During the following year, Shokhakimov was invited to conduct his first opera, Carmen, at the National Opera and Ballet Theatre of Uzbekistan.

In 2005, at the age of 17, he was invited to participate in a training program at the National Philharmonic Orchestra of Russia under the direction of Maestro Vladimir Spivakov, which resulted in an invitation to conduct the orchestra in a 2010 subscription concert. Soon after, Shokhakimov received sponsorship from the Vladimir Spivakov International Charitable Foundation. In 2006, at just 18, Shokhakimov assumed the position of Principal Conductor at the National Symphony Orchestra of Uzbekistan.

In addition to his debut with Sinfonia Varsovia and his debut tour with I Musici de Montréal, his recent performances with the Bologna Teatro Communale Filarmonica, La Verdi Orchestra in Milan and the Russian National Philharmonic have resulted in immediate return invitations, including a performance of Shostakovich's Seventh Symphony with La Verdi Orchestra and Mahler's Fifth Symphony with Teatro Communale Filamonica.

During the 2012-13 season, Shokhakimov’s engagements include the Spanish Radio and Television Symphony Orchestra in Madrid (RTVE), Düsseldorfer Symphoniker and Pacific Symphony. In addition to recent performances of Stravinsky's The Rite of Spring, Shokhakimov performs a Wagner/Beethoven cycle in Bologna.

Called “an unquestioned master of the violin” (American Record Guide) who “rises above her competition” (Fanfare), Tianwa Yang has quickly established herself as a leading international performer and recording artist. The young violinist, a resident of Germany and heralded by the Detroit News as “the most important violinist to come on the scene in many a year,” has debuted with such major orchestras as the Detroit, Seattle, Baltimore, Nashville, Kansas City and New Zealand Symphonies, in addition to the MDR-Sinfonieorchester-Leipzig, Bayerisches Staatsorchester, Orchestre National d’Île de France, Orchestre Philharmonique de Strasbourg, and the Hong Kong, Buffalo, BBC, Deutsche Radio, Warsaw and Royal Liverpool Philharmonics. Yang has performed under the baton of renowned conductors Marc Albrecht, Andreas Delfs, JoAnn Falletta, Giancarlo Guerrero, Günter Herbig, Yoel Levi, Carlos Miguel Prieto, Gerard Schwarz and Vassily Sinaisky among others. Other international engagements include those at the Ravinia Festival, Virginia’s Arts Festival, London’s Wigmore Hall, Paris’ Salle Pleyel and Leipzig’s Gewandhaus. Yang has also given live concert broadcasts from the Schwetzingen Festival, broadcast by the SWR Stuttgart, from the Berlin Philharmonic Hall, broadcast by Deutschlandradio, and from the Montpellier Festival, broadcast by Radio France.

As a critically acclaimed recording artist for Naxos, Yang will soon expand her discography with the release of both Mendelssohn violin concertos, the works for violin and piano by Wolfgang Rihm, the complete Solo Sonatas by Eugene Ysaye, Ravel’s Tzigane and Lalo’s Symphonie Espagnole. Yang has also recorded Piazzolla’s Las 4 Estaciones Porteñas with the Nashville Symphony Orchestra and the Vivaldi/Piazzolla Eight Seasons performed with her own ensemble. The remaining two albums from the eight disc set of complete Sarasate works for violin are due for release during this season.

During the 2012-13 season, Yang continues to build her growing reputation in concert halls across Europe, Australasia and North America. She gives performances in Vancouver, Toronto, Montreal, Calgary and New York on tour with the Hong Kong Sinfonietta, debuts with the Orchestre National de Lyon, Orquestra Simfonica de Barcelona and Pacific Symphony and returns to many of the symphony and recital centers of the world. (continued)
Raised in Beijing, Yang began studying violin at the age of 4. At the age of 10 she was accepted to study at the Central Conservatory of Music in China’s capital city as a student of Lin Yaoji. Within one year, Hong Kong media described the young artist as “A Pride of China.” Yang recorded the 24 Paganini Caprices at the age of 13, making her the youngest artist to release the works. In 2003 Yang was awarded a scholarship by the German Academic Exchange Service to study chamber music in Germany, marking the beginning of her European career.

Yang has won several awards during her career including the Volkswagen Foundation prize “Star of Tomorrow” by Seiji Ozawa and the 2006 “Prix Montblanc.” She holds a place on teaching faculty of the Music Academy of Kassel, Germany and is grateful to Lin Yaoji, Jörg-Wolfgang Jahn and Anner Bylsma for the musical insight and support they have offered throughout her career.

Described by the Chicago Tribune as “one of the most supremely gifted organists of his generation,” Grammy Award-winning organist Paul Jacobs unites technical skills of the first order with probing emotional artistry. His performances of new works and core recital and symphonic repertoire have transfixed audiences, colleagues and critics alike.

In the 2012–13 season, Jacobs returns to the San Francisco Symphony for a solo performance of Bach’s monumental Clavier-Übung III. He joins Michael Christie and the Phoenix Symphony for a week of performances featuring the world premiere of Stephen Paulus’ Organ Concerto. He plays Lou Harrison’s Concerto for Organ with Percussion Orchestra in Miami Beach with the New World Symphony and works by Bach, Elgar and Boulanger for a Seattle Symphony recital. In addition to appearing in recitals throughout the U.S., he performs Alexandre Guilmant’s Symphony for Organ and Orchestra, Op. 42 with the River Oaks Chamber Orchestra at Houston’s Church of St. John the Divine. Internationally, Jacobs appears in Edmonton, Canada and at London’s Westminster Cathedral for the 2012 Grand Organ Festival.

In 2011–12, Jacobs was presented in recital by the San Francisco Symphony and joined Music Director Michael Tilson Thomas and the orchestra for American Mavericks Festival. With American Mavericks, Jacobs performed Lou Harrison’s Concerto for Organ with Percussion Orchestra and Mass Transmission, a new work by Mason Bates, in San Francisco, Ann Arbor and in New York City at Carnegie Hall’s Zankel Hall. At the newly opened Kaufman Center for the Performing Arts, he joined Michael Stern and the Kansas City Symphony to perform the Saint-Saëns Organ Symphony, and performed a solo recital on the custom-designed Casavant Frères pipe organ. He was presented in recital by the Pittsburgh Symphony and joined Pacific Symphony in the world premiere of The Gospel According to Sister Aimee, a new work for organ, brass, wind and percussion by Michael Daugherty, recorded and released on CD by Naxos on April 30.

In recent seasons, Jacobs performed Bach’s Clavier-Übung III as part of Lincoln Center’s White Light Festival, in a sold-out concert that served as the official re-inauguration of Alice Tully Hall’s restored Kuhn organ. He joined Michael Tilson Thomas for performances of Copland’s Organ Symphony with both the Chicago and San Francisco symphony orchestras and appeared with the latter at Davies Symphony Hall in San Francisco and the Lucerne Festival in Switzerland. His San Francisco Symphony performance of the Copland Organ Symphony was recorded and released on the SFSO label. He performed Janácek’s Glagolitic Mass with Pierre Boulez and the Chicago Symphony, and James Conlon and the Cincinnati Symphony for the orchestra’s acclaimed May Festival.

Jacobs’ recording of Messiaen’s Livre du Saint Sacrement, released by Naxos in September 2010, was awarded the Best Solo Instrumental Grammy of the Year — the first time a disc of solo organ music has ever received this honor.

Jacobs made musical history at the age of 23 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. He 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.
In 2012-13, Music Director Carl St.Clair celebrates his 23rd season with Pacific Symphony. 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. St.Clair’s lengthy history with the Symphony 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 40 years — due in large part to St.Clair’s leadership.

The 2012-13 season continues the three-year opera-vocal initiative, “Symphonic Voices,” with a semi-staged production of Puccini’s Tosca, and a “Music Unwound” concert featuring Soprano Ute Lemper singing Kurt Weill’s Seven Deadly Sins as well as songs by George Gershwin and Edith Piaf. Two additional “Music Unwound” concerts highlighted by multimedia elements and innovative formats include Mozart’s Requiem and the 100th anniversary of Stravinsky’s Rite of Spring. The 13th American Composers Festival is a jazz celebration featuring the Duke Ellington Orchestra and composer Daniel Schnyder.

In 2008-09, St.Clair celebrated the milestone 30th anniversary of Pacific Symphony. In 2006-07, he led the orchestra’s historic move into its home in the Renee 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. The Symphony received rave reviews from Europe’s classical music critics — 22 reviews in total.

From 2008 to 2010, 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 recently led Wagner’s Ring Cycle to great critical acclaim. St.Clair 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 orchestras in Europe.

St.Clair’s international career has him conducting abroad numerous 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 successfully 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. St.Clair’s commitment to the development and performance of new works by American composers is evident in the wealth of commissions and recordings by Pacific Symphony. St.Clair has led the orchestra in numerous critically acclaimed albums including two piano concertos of Lukas Foss on the harmonia mundi label. Under his guidance, the orchestra has commissioned works which later became recordings, including Philip Glass’ The Passion of Ramakrishna, Richard Danielpour’s An American Requiem on Reference Recordings and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio on Sony Classical with cellist Yo-Yo Ma. Other composers commissioned by St.Clair and Pacific Symphony include William Bolcom, Philip Glass, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony’s principal tubist), Christopher Theofandis and James Newton Howard.

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 education programs including Classical Connections, arts-X-press and Class Act.
Pacific Symphony, celebrating its 34th season in 2012-13, is led by Music Director Carl St.Clair, who marks his 23rd season with the orchestra. The largest orchestra formed in the U.S. in the last 40 years, the Symphony is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own community of Orange County. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony reaches more than 275,000 residents—from school children to senior citizens.

The Symphony offers repertoire ranging from the great orchestral masterworks to music from today’s most prominent composers, highlighted by the annual American Composers Festival and a series of multi-media concerts called “Music Unwound.” Last season, the Symphony launched the highly successful opera and vocal initiative, “Symphonic Voices.” It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman, who celebrates 22 years with the orchestra in 2013-13. Each Symphony season also includes Café Ludwig, a chamber music series, and Sunday Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair. Assistant Conductor Alejandro Gutiérrez began serving this season as music director of Pacific Symphony Youth Orchestra and also leads Family and Youth Concerts.

Founded in 1978 as a collaboration between California State University, Fullerton (CSUF), and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton’s Plummer Auditorium as the Fullerton Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. The following season, the Symphony expanded its size, changed its name to Pacific Symphony Orchestra and moved to Knott’s Berry Farm. The subsequent six seasons, led by Clark, took place at Santa Ana High School auditorium where the Symphony also made its first six acclaimed recordings. In September 1986, the Symphony moved to the new Orange County Performing Arts Center, where Clark served as music director until 1990, and since 1987, the orchestra has additionally presented a summer outdoor series at Irvine’s Verizon Wireless Amphitheater. In 2006-07, the Symphony moved into the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson—and in 2008, inaugurated the hall’s critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. The orchestra embarked on its first European tour in 2006, performing in nine cities in three countries.

The 2013-14 season will see the continuation of a recent slate of recordings that began with two newly released CDs in 2012-13 featuring two of today’s leading composers, Philip Glass’ The Passion of Ramakrishna and Michael Daugherty’s Mount Rushmore, both the result of works commissioned and performed by the Symphony, with three more recordings due to be released over the next few years. These feature the music of Symphony-commissioned works by William Bolcom, Songs of Lorca and Prometheus, James Newton Howard’s I Would Plant a Tree and Richard Danielpour’s Toward a Season of Peace. The Symphony has also commissioned and recorded An American Requiem, by Danielpour and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio with Yo-Yo Ma. Other recordings have included collaborations with such composers as Lucas Foss and Toru Takemitsu. It has also commissioned such leading composers as Paul Chihara, Daniel Catán, William Kraft, Ana Lara, Tobias Picker, Christopher Theofanidis, Frank Ticheli and Chen Yi.

In both 2005 and 2010, the Symphony received the prestigious ASCAP Award for Adventurous Programming. Also in 2010, a study by the League of American Orchestras, “Fearless Journeys,” included the Symphony as one of the country’s five most innovative orchestras. The Symphony’s award-winning education programs benefit from the vision of St.Clair and are designed to integrate the orchestra and its music into the community in ways that stimulate all ages. The Symphony’s Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.
The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.