



2024-25 Hal & Jeanette Segerstrom
Family Foundation Classical Series

CATHEDRALS OF SOUND

Preview Talk at 7 p.m.
KUSC midday host Alan Chapman
Thursday, May 15, 2025 @ 8 p.m.
Friday, May 16, 2025 @ 8 p.m.
Saturday, May 17, 2025 @ 8 p.m.

Carl St.Clair, conductor
Dennis Kim, violin and leader
Paul Jacobs, organ
Norbertine Fathers of St. Michael's Abbey

TRADITIONAL Gregorian Chant
Norbertine Fathers From
St. Michael's Abbey

BACH Sinfonia in D Major, BWV 1045

GUILMANT Symphony No. 1 in D minor for Organ
and Orchestra, Op. 42
Paul Jacobs, organ

—INTERMISSION—

BRUCKNER Symphony No. 7 in E Major
I. Allegro moderato
II. Adagio: Sehr feierlich und sehr langsam
III. Scherzo: Sehr schnell
IV. Finale: Bewegt, doch nicht schnell

This concert is being recorded for broadcast
on Aug. 10, 2025 on Classical California KUSC.

Performance at the Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall



PROGRAM NOTES

Traditional

Gregorian Chant

The tradition of Gregorian chant lies outside the familiar of the concert hall. It pre-dates the do-re-mi scale we grew up with, does not employ harmony, and flows with a rhythmic ambiguity that makes the very idea of time seem to go away. Instead of tonal “keys,” it employs modes of four or five tones in sequences of specific intervals.

Named for Pope Gregory I, who came later in history, Gregorian chant is thought to have developed in the 9th and 10th Centuries among monks who were influenced by Judeo-Christian chant traditions. For them, this music was a pathway to the sublime: both a means of coming into God’s presence and of praising Him. The idea of appreciating it as “art”—or even of listening to it without actually singing it—might have baffled its original practitioners. How are we to listen to music like that? Perhaps the best guidance we could get comes from Sister Wendy Beckett (1930 – 2018), the British cloistered nun who gained fame as an art historian. In her television commentaries on paintings and in interviews with journalist Bill Moyers, she articulated the challenge we all face in confronting any work of art: ridding ourselves of all preconceptions while keeping our senses and our minds open. This makes the appreciation of art a near-religious experience in which we come before a created work with the innocence of children.

Applying Sister Wendy’s principles to Gregorian chant, it helps to know that *melismatic* is a key descriptor applied to groups of notes on a single syllable that seem to flow. Your intrepid annotator’s advice: Close your eyes, breathe slowly, and go with the flow. You might well find your own pathway to the sublime.

Johann Sebastian Bach

Born: Mar. 31, 1685 in Eisenach, Duchy of Saxe-Eisenach, Germany

Died: Jul. 28, 1750 in Leipzig, Germany

Sinfonia in D Major, BWV 1045

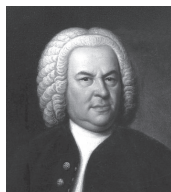
Composed: 1742–46 in Leipzig

Premiered: Unknown; survives as a manuscript for violin and orchestra of an otherwise lost cantata.

Most recent Pacific Symphony performance: This is a Pacific Symphony premiere.

Instrumentation: Two oboes, three trumpets, timpani, and strings and solo violin.

Approximate duration: 7 minutes.



Bach lived until the modern-day retirement age of 65 and produced so much great music that even his admirers can lose track of it all. During his tenure in the most important job of his life, as Kapellmeister of Thomaskirche (the Lutheran St.

Thomas Church) in Leipzig from 1723 until his death in 1750, he composed over two hundred cantatas—most, but not all, sacred work written for Sunday performances in church. The origins

of this sinfonia are rooted in one of his secular cantatas. But which? To Bach scholars this represents a mystery that will never be solved—the cantata’s vocal parts and the reason it was written are lost to history, though its catalog number indicates it was produced late in Bach’s career.

To players and lovers of violin music, the mystery is less far less important than the gorgeous exuberance of the music. Scored for solo violin backed by trumpets, oboes and continuo, it stands as a single movement with all the beauty and virtuosic flash of a concerto, giving it an important place in Bach’s violin music. Writers have described it as “wildly adventurous” and experimental, with a repetitive motif for the soloist that is almost hypnotic, foreshadowing Phillip Glass. The arpeggiated chords offer interpretive freedom unusual in Baroque music. One violinist, Shunske Sato, compares it to “painting while playing the violin.”

Félix Alexandre Guilmant

Born: Mar. 12, 1837 in Boulogne-sur-Mer, France

Died: Mar. 29, 1911 in Meudon, France

Symphony No. 1 for Organ and Orchestra

Composed: 1874

Premiered: Aug. 22, 1878 in the Palais du Trocadero, Paris.

Most recent Pacific Symphony performance: Jun. 20, 2023 at the Christ Cathedral in Garden Grove with Carl St. Clair conducting and Paul Jacobs on organ.

Instrumentation: Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one tuba, timpani, percussion, and strings.

Approximate duration: 23 minutes.



Prolific, accomplished and esteemed among organists, Alexandre Guilmant composed almost exclusively for his own instrument, the organ. Born in 1871 in the town of Boulogne-sur-Mer, Guilmant studied with his father and with the Belgian organ master

Jacques-Nicolas Lemmens, eventually becoming an organist and teacher in his hometown. But staying where he was born did not limit Guilmant’s professional horizons; with Charles Bordes and the esteemed composer Vincent d’Indy, he co-founded the Schola Cantorum. Eventually he moved to Meudon, near Paris, and taught at the Paris Conservatory, succeeding the popular Charles-Marie Widor as organ teacher.

Though Guilmant composed a fair number of full-length works, he is best remembered for shorter compositions. His Symphony No. 1 for Organ and Orchestra began as one of those: one of his eight organ sonatas, to which he simply added orchestral parts. It is structured in three movements, much like a romantic concerto. It grabs our attention immediately with its emphatic opening movement, which combatively pits the full orchestra. A more relaxed, pastoral movement precedes the virtuosic close, with incendiary displays of virtuosity by the organ, trumpets and timpani.

Anton Bruckner

Born: Sep. 4, 1824 in Ansfelden, Austria

Died: Oct. 11, 1896 in Vienna

Symphony No. 7 in E Major

Composed: 1881-83, revised in 1885

Premiered: Dec. 30, 1884 in Leipzig, Germany conducted by Artur Nikisch.

Most recent Pacific Symphony performance: Mar. 1, 2008 in the Renée and Henry Segerstrom Concert Hall with Carl St.Clair conducting.

Instrumentation: Two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one tuba, timpani, percussion, tenor and bass Wagner tubas, and strings.

Approximate duration: 64 minutes.



It may seem odd to describe a 19th-Century composer as "on trend," but Anton Bruckner is one of two post-Beethoven symphonists whose works have risen in critical esteem in recent decades; the other is Dmitri Shostakovich. Until this re-evaluation,

Gustav Mahler was unrivalled as Beethoven's heir in composing monumental symphonies, but Bruckner—famous for going his own way without regard for outside opinion—studied Beethoven's Ninth and, like Beethoven, reserved the symphonic form for his deepest philosophical and religious ideas.

While Mozart's late symphonies are harmonically adventurous, they don't really hint at the change that was coming from Beethoven, whose final symphony turned the form inside-out and listeners on their ears by shattering rules and introducing new elements. Chief among these: vocal soloists and chorus in the final movement along with a scope, monumentality and thematic grandeur that was unprecedented. Now composers wondered whether symphonic form should be reserved for their most profound and ambitious musical utterances, and fretted over the difficulties of finding something new to express. Originality seemed practically out of reach, with every note written in the shadow of Beethoven. There was even a "curse of the ninth," a supposed jinx that post-Beethoven symphonists including Gustav Mahler took very seriously. Brahms, who wrote only four symphonies, was dogged by references to his first as "Beethoven's tenth."

Anton Bruckner was born three years before Beethoven's death, in the very year when Beethoven's Ninth premiered. He began writing symphonies when he was 39, though he did not compose a symphony that he deemed worthy of public performance until about five years later. Despite his position in the history of symphonic form, we can safely infer that he was not troubled by the specter of Beethoven. Living in chaste isolation, he chose to devote himself utterly to the pursuit of his music and of God—two concepts he found inseparable. His personal modesty and unworldly habits were deemed wildly eccentric in his lifetime, especially in contrast with the monumentality of his hugely scored symphonies. But a more modern view finds consistency in Bruckner's monk-like dedication to his art and simple

honesty in his uncompromising quest for the divine through music, though the results are far from simple to perform.

Bruckner's Seventh is the most frequently programmed of his symphonies. He composed it between 1881 and 1883, revising it in 1885. It is nicknamed the "Lyric"—a term that does not appear in the original score or in Bruckner's own writing, but that does suggest the work's melodic appeal. He stated that the melodic framework for the gentle opening movement, which incorporates a theme from the Credo of his D minor Mass, came to him in a divinely inspired dream. He found inspiration for the succeeding movements in the music of Richard Wagner, who died during the composition of this symphony. Despite its huge scale, its third movement is marked *Scherzo. Sehr schnell* ("Very fast") and requires playing that projects a large sound while remaining nimble.

After its successful premiere with the Gewandhaus Orchestra and conductor Arthur Nikisch late in 1884, Bruckner's Seventh proved the most popular of all his compositions.

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and has written numerous articles for magazines and newspapers in the U.S. and U.K. and hundreds of program notes for orchestras and opera companies. [Operahound.com](#)

ABOUT THE ARTISTS

Dennis Kim, violin



A citizen of the world, Dennis Kim was born in Korea, raised in Canada, and educated in the United States. He has spent more than a decade leading orchestras in the United States, Europe, and Asia. He was first appointed concertmaster of the Tucson Symphony at the age of

twenty-two. He then served as the youngest concertmaster in the history of the Hong Kong Philharmonic, before going on to lead the Seoul Philharmonic and the Tampere Philharmonic in Finland. Most recently, he was concertmaster of the Buffalo Philharmonic in New York. As guest concertmaster, Mr. Kim has performed on four continents, leading the BBC Symphony, London Philharmonic, Royal Stockholm Philharmonic, Qatar Philharmonic, Bergen Philharmonic, Helsinki Philharmonic, Orchestre National de Lille, KBS Symphony, Montpellier Symphony, Malaysian Philharmonic, Western Australia Symphony, and Symphony Orchestra of Navarra.

After making his solo debut at the age of 14 with the Toronto Philharmonic, Dennis Kim has gone on to perform as a soloist with all of the most important orchestras in Asia. Recent highlights include performing Vivaldi's *Four Seasons* at the Rockport Chamber Music Festival and presenting the first concert featuring the music of John Williams in Havana, Cuba, with the National Symphony Orchestra of Cuba. During his tenure as concertmaster with the Buffalo Philharmonic and the Tampere Philharmonic, he was featured annually as a soloist. Over the last few seasons, he was a guest soloist with the Lebanon Philharmonic and the Orchestra NOW, with repertoire

ranging from Mozart and Haydn to Glass and Penderecki. A dedicated teacher, Dennis Kim serves on the faculty of the University of California, Irvine, and the Orange County School of the Arts. This summer, Kim joins the faculty of the Brevard Music Center. Previously, he was on the faculty of the Royal Conservatory of Music in Toronto, Korean National University of the Arts, Yonsei University, Tampere Conservatory, and the Hong Kong Academy of Performing Arts. In the summers, Kim has taught and performed at the Interlochen Center for the Arts as Valade Concertmaster in the World Youth Symphony Orchestra summer program, Bowdoin International Music Festival, and the Atlantic Music Festival. His students have been accepted to the Curtis Institute of Music, Colburn School, Juilliard School, Peabody Conservatory, and the Queen Elizabeth College of Music. Former students play in orchestras around the world, including the Seoul Philharmonic, KBS Symphony, Monte-Carlo Philharmonic, Orchestre National de Lille, and Pacific Symphony.

An active chamber musician, Dennis Kim can be heard regularly at the Café Ludwig series and is the violinist of Trio Barclay, the first Ensemble-in-Residence of the Irvine Barclay Theatre. Additionally, he can be heard on the soundtracks of movies such as *Star Wars: Episode IX – The Rise of Skywalker*, *Jumanji II*, *The Lego Movie 2*, and *It Chapter Two*.

A graduate of the Curtis Institute of Music and Yale School of Music, Kim's teachers include Jaime Laredo, Aaron Rosand, Peter Oundjian, Paul Kantor, Victor Danchenko, and Yumi Ninomiya Scott. He plays the 1701 *ex-Dushkin* Stradivarius, on permanent loan from a generous donor.

Paul Jacobs, organ



Heralded as “one of the finest organists and teachers of our day,” by Zachary Woolfe of *The New York Times*, “one of the major musicians of our time” by Alex Ross of *The New Yorker* and as “America’s leading organ performer” by *The Economist*, the internationally celebrated

organist Paul Jacobs combines a probing intellect and extraordinary technical mastery with an unusually large repertoire, both old and new. He has performed to great critical acclaim on five continents and in each of the fifty United States. The only organist ever to have won a GRAMMY® Award—in 2011 for Messiaen’s towering “*Livre du Saint-Sacrament*,”—Jacobs is an eloquent champion of his instrument both in the United States and abroad.

During the 2023-24 season, Paul Jacobs returns to the LA Phil twice: for the 20th Anniversary celebration of Walt Disney Hall, a gala concert with Gustavo Dudamel that will be broadcast on PBS’s *Great Performances*; and in a performance of Lou Harrison’s *Organ Concerto* with Esa Pekka Salonen. A special season highlight is the premiere of a new organ concerto written for him by Lowell Liebermann, with performances at the Jacksonville Symphony and the Oregon Bach Festival. Other orchestral appearances include a return to the Chicago Symphony for the Barber *Toccata Festiva*, the Stephen Paulus *Grand Concerto for Organ* with the Toledo Symphony, Michael Daugherty’s *Once Upon a Castle* with the

Las Vegas Philharmonic, and John Harbison’s *What Do We Make of Bach?* with the New England Philharmonic. Recital highlights include Messiaen’s *Livre du Saint-Sacrament* at Hamburg’s Elbphilharmonie, with additional recitals presented by the Nashville Symphony, the Edmonton Symphony, and Tryon Concert Association, among others.

Jacobs has transfixed audiences, colleagues, and critics alike with landmark performances of the complete works for solo organ by J.S. Bach and Messiaen. Twenty years ago, he made musical history at age 23 when he gave an 18-hour marathon performance of Bach’s complete organ works on the 250th anniversary of the composer’s death. A fierce advocate of new music, Jacobs has premiered works by Samuel Adler, Mason Bates, Michael Daugherty, Bernd Richard Deutsch, John Harbison, Wayne Oquin, Stephen Paulus, Christopher Theofanidis, and Christopher Rouse, among others. As a teacher he has also been a vocal proponent of the redeeming nature of traditional and contemporary classical music.

No other organist is repeatedly invited as soloist to perform with prestigious orchestras, thus making him a pioneer in the movement for the revival of symphonic music featuring the organ. Jacobs regularly appears with the Chicago Symphony, Cincinnati Symphony, Cleveland Orchestra, Edmonton Symphony, Indianapolis Symphony, Kansas City Symphony, Los Angeles Philharmonic, Lucerne Symphony Orchestra, Minnesota Orchestra, Montreal Symphony, Nashville Symphony, National Symphony Orchestra, Pacific Symphony, Phoenix Symphony, Philadelphia Orchestra, San Francisco Symphony, Toledo Symphony, and Utah Symphony, among others.

Jacobs studied at the Curtis Institute of Music with organist John Weaver and harpsichordist Lionel Party, and at Yale University with 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 2017 he received an honorary doctorate from Washington and Jefferson College. In 2021, The American Guild of Organists named him recipient of the International Performer of the Year Award. Mr. Jacobs has written several articles for the *Wall Street Journal*.

Nobertine Fathers of St. Michaels Abbey



St. Michael’s Abbey is a community of Norbertine priests and seminarians in Silverado, California. The Norbertine Fathers live a common life of liturgical prayer and care for souls. The abbey in Orange

County consists of over sixty priests and more than forty seminarians studying for the priesthood. The Norbertine order (Praemonstratensians) was founded by St. Norbert of Xanten (1080-1134) in 1121 as a reform of the canons regular of the 12th century.