



Pacific Symphony's Pedals & Pipes Series is generously by: Valerie and Barry Hon

## ORGAN RECITAL

**Sunday, May 1, 2022 @ 7 p.m.**

Paul Jacobs, organ

## PROGRAM

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|----------------|--|
| Weaver         | <b>Fantasia for Organ</b>  |
| J.S. Bach      | <b>Trio Sonata in E Minor, BWV 528</b><br><i>I. Adagio-Vivace</i><br><i>II. Andante</i><br><i>III. Un Poco Allegro</i>     |
| Franck         | <b>Prelude, Fugue, and Variation, Op. 18</b>   |
| Buck           | <b>Concert Variations on<br/>The Star-Spangled Banner, Op. 23</b>  |
| —Intermission— |  |
| Guilmant       | <b>Sonata No. 1 in D Minor, Op. 42</b><br><i>I. Introduction and Allegro</i><br><i>II. Pastorale</i><br><i>III. Finale</i> |

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

## ABOUT THE ARTIST



Organist Paul Jacobs has been heralded as “one of the major musicians of our time” by Alex Ross of *The New Yorker*. He 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-Sacrement*—Jacobs is an eloquent champion of his instrument both in the United States and abroad.

Jacobs has transfixed audiences, colleagues and critics alike with landmark performances of the complete works for solo organ by J.S. Bach and Messiaen. 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.

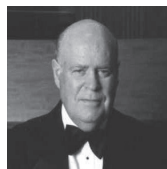
No other organist is repeatedly invited as soloist to perform with prestigious orchestras, thus making him a pioneer in the movement for the revival of symphonic music featuring the organ. Jacobs regularly appears with the Chicago Symphony, Cincinnati Symphony, Cleveland Orchestra, Edmonton Symphony, Indianapolis Symphony, Kansas City Symphony, Los Angeles Philharmonic, Lucerne Symphony Orchestra, Minnesota Orchestra, Montreal Symphony, Nashville Symphony, National Symphony Orchestra, 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 2021, The American Guild of Organists named him recipient of the International Performer of the Year Award. 🎹

## PROGRAM NOTES

John Weaver:

### Fantasia for Organ



As one of America’s most revered exponents of the organ, John Weaver distinguished himself as a soloist, scholar, educator and composer.

When he died last year at age 83, tributes poured in. The Juilliard School, where Weaver was head of the organ department from 1987 – 2004, chose to memorialize him in their *Juilliard Journal* with an article by one of Weaver’s former students who happens to be tonight’s soloist, Paul Jacobs—an organist who exemplifies Weaver’s achievements as an educator. And since Jacobs excels as a writer as well as a musician, we can do no better than to quote excerpts from his remembrance here:

At the organ console, John Weaver resembled a large kid playing in a tiny sandbox, but his imposing physical stature belied a modest nature and genteel personality. He never actively sought the limelight. But accolades steadily accrued over a long performing career as one of the most celebrated organists of his generation.

Given the complex nature of the organ, those who play it are often drawn to other intricate pieces of technology. Some are into planes, others antique cars. But John Weaver loved trains. His own elaborate model set-up was once featured in *O-Gauge Railroad* magazine. He relished his weekly Amtrak commute from New York to Philadelphia for teaching. And for years, a sketch he made of a locomotive hung on a bulletin board in the Registrar’s office.

As a teacher, Weaver’s influence on the American organ scene was profound. Generations of students, including myself, eagerly absorbed his ideas. Having spent two years at the West Point Military Academy, John was a stickler for punctuality and order. He preferred students to play from memory, even in lessons, to ensure every note was thoroughly considered.

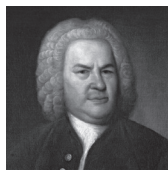
But he was hardly rigid when it came to musical interpretation. “Organ playing should be exciting—this is rule number one,” he would say, “And if you have to break all the other rules, so be it!” Unlike other performers of his generation, he preferred to play Bach on a modern pipe organ and exploit more contemporary resources like expression boxes. He was not a purist, and he never imposed his own style on his students. Rather, he magnified individual strengths and helped students develop their own unique voices and a personalized approach to the instrument.

Weaver composed the *Fantasia for Organ* in 1977—coincidentally, the year of soloist Paul Jacobs’ birth. Like many organ compositions, it takes us on an adventure that starts with simple materials—a fragile melody—and then grows in complexity, adding layers of modal harmonies and polytonality. At a climactic moment, our journey slows down and becomes quieter, as high flute sounds seem to direct our attention

skyward. When the opening melody returns, now abetted by deft counterpoint, our adventure has completed its arc. 🌈

Johann Sebastian Bach:

## Trio Sonata in E Minor, BWV 528



**Bach lived until the modern-day retirement age of 65 and produced so much great music that even his admirers can lose sight of it all.** To fanciers of the pipe organ, Bach is the wellspring— one of history's greatest organists and composers of organ

music, which comprise perhaps a third of his total output.

No surprise, then, that Bach's wide-ranging career was rooted in the organ, both literally and figuratively: 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 would have performed his duties while seated at the organ, playing his own sacred works and providing musical direction for instrumentalists and singers.

This trio sonata is the fourth in a set of six sonatas for organ that he composed by reworking and elaborating upon earlier source material. Though he freely produced organ transcriptions of works originally created for other instruments, the designation "trio sonata" does not indicate that it was originally written for three instruments, but rather, for three voices—two manuals (hand keyboards) and the organ pedal register, played with the feet.

Listening to Bach's organ music, we quickly become accustomed to its almost miraculous breadth, which turns a single instrument into an orchestra. The opening movement of this example takes as its theme the *sinfonia* from the second part of the cantata *Die Himmel erzählen die Ehre Gottes*, originally composed in 1723, a milestone year in Bach's professional life: his first as Kapellmeister in Leipzig, where it was performed on the second Sunday after Trinity. The middle movement, marked *andante*, continues in similar fashion, with twining interplay as the two voices mirror each other. The somewhat brisker third movement is marked *un poco allegro* and is in triple meter (rhythms based in threes reflected mindfulness of the Holy Trinity). Incorporating the Prelude and Fugue in G major into this movement carries the imitative process into all three voices, properly forming a fugue. 🌈

Cesar Franck:

## Prelude, Fugue, and Variation, Op. 18



**France and Belgium have produced more than their share of lapidary composers whose modern reputations rest on just a few superbly crafted works.** César Franck is prominent among them. Today, his name is somehow more familiar than his

music, but in his lifetime, Franck helped revivify the French

symphonic tradition with the Symphony in D minor and his Symphonic Variations, composed for piano and orchestra.

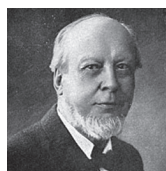
Born in 1822 in the Belgian city of Liege (then part of the Netherlands), Franck was concertizing publicly by the time he was 12, and at age 13, ventured to Paris for private study. Schooled in the great (and incredibly demanding) tradition of French organ playing and composition, he became professor at the Paris Conservatoire in 1872 and took French nationality. In Europe, Germany had been the capitol region for organ music since the Baroque Era. But in the latter half of the 19th century, this shifted to France (thanks in part to the achievements of organ-builder Aristide Cavallé-Coll). The result is an indispensable core repertory of organ music in the French style, characterized by lucidity, refinement and balance.

Franck dedicated the Prelude, Fugue, and Variation Op. 18 to Cavallé-Coll and to his friend Camille Saint-Saëns, who composed his famous Organ Symphony around the same time (1886); if not for Cavallé-Coll, these glorious pieces might never have been composed. Technologically- as well as music-minded, Cavallé-Coll moved among scientists as well as composers, and built an astounding number of organs — almost five thousand — and introduced many technical advances in their construction and capabilities. His instruments inspired generations of French organists.

The Prelude is built on a B-minor theme that is vintage Franck, lyrical and with a touch of melancholy. Introduced by its own brief prelude, the Fugue's parts are clear to the listener, but complex in their accretion of voices. The Variation completes the arc of this piece, returning us to the subject of the original Prelude, but resolving it in B major. 🌈

Dudley Buck:

## Concert Variations on The Star-Spangled Banner, Op. 23



**In 1839, when Dudley Buck was born in Hartford, Connecticut, there were no permanent full-time orchestras in the U.S.; even the haphazard start of the New York Philharmonic—which began as a loosely organized ensemble—was three years in the future.** So it is

perhaps unsurprising that Buck's father discouraged his early interest in music, preferring that his son enter the family's successful shipping business. But at age 16, when Dudley took his first piano lessons, his rapid progress convinced his father to allow the boy to pursue a musical career. In 1858, Dudley moved to Leipzig to study with leading German musicians including Hauptmann, Schneider and Moscheles.

It seems likely that even while he pursued his musical education in Europe, Dudley, like his father, was keenly aware of the practical realities of classical music in America, where the organ in church services (and later at the movies) was the kind of live performance most frequently available. In 1860, he pursued further organ study with Schneider in Dresden, and, after a year in Paris, Buck returned to his native Hartford



to become organist at the North Congregational Church. He also began touring as a concert organist, dedicated to elevating the taste of the American public through concerts featuring symphonic transcriptions and premieres of works by Mendelssohn and Bach.

Buck played a central role in the development of organ and choral music in the United States. His compositions include large-scale works, four cantatas, over 50 anthems and 20 sacred songs. His Concert Variations on *The Star-Spangled Banner*, though quintessentially American, also reflects his training in Europe, where organists were expected to be able to improvise variations on any theme, however unlikely—even if they had never heard it before or seen it notated. European organists who toured the U.S. in the late 19th and early 20th Centuries sometimes performed this feat based on American songs they did not know, basing their variations on scrawled notes collected from the audience.

In 1898, Buck was elected to the National Institute of Arts and Letters. He died eleven years later at the age of 70. 🌿

Alexandre Guilman:

## Sonata No. 1 in D Minor, Op. 42



**Prolific, accomplished and esteemed among organists, Alexandre Guilman composed almost exclusively for his own instrument, the organ.** Born in 1837 in the French town of Boulogne-sur-Mer, Guilman 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 Guilman'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.

Guilman's most frequently played compositions are shorter works such as sonatas, perhaps because of the sheer number of them; they were compiled in about 40 collections demonstrating various styles of composition and playing techniques. In addition, he composed a fair number of full-length, multi-movement works classed as symphonies—a tradition that reminds us of the orchestral hugeness of the organ's expressive range.

The Sonata No. 1 is Guilman's most popular work, and it is often described as his most flamboyant—especially in its fast-paced finale, which places extreme demands on the organist's right hand to keep the prevailing melody cohesive. He composed it in 1874, when he was 37, and later rescored it as his Symphony for Organ and Orchestra. 🌿

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*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.*

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William J. Gillespie

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