



CONCORDIA
UNIVERSITY IRVINE



Concordia Wind Orchestra *Invitational Concert*

Concordia Wind Orchestra
Dr. Jeff Held, conductor

Brethren Christian High School Wind Symphony
Len Montgomery, conductor

Fullerton College Symphonic Winds
Dr. Tony Mazzaferro, conductor

Tuesday, October 17
7:00 pm

Concordia University Center
for Worship and Performing Arts

Concordia University Irvine



www.cui.edu/gomusic

A Message from Jeff Held, Asst. Dean & Conductor



Welcome to Concordia University Irvine, an institution where students can achieve in various academic programs and music. Most of the students in the Concordia Wind Orchestra are majoring in the sciences, the humanities, education, or theology. All are achieving musicians. Our music majors focus can take concentrations in instrumental performance, vocal performance, piano performance, music education, church music, commercial music, and/or composition. We hope that the high school students performing tonight consider joining us in the future!

Concordia's student musicians receive many of the highest scholarships on campus by combining their academic award and a music scholarship (which is available to students from any major here). We invite you to learn more about our music program and music scholarships at www.cui.edu/music.

I am happy to welcome Brethren Christian High School and Fullerton College. Enjoy the concert!

Concordia Wind Orchestra

Concordia Wind Orchestra

Founded in 2005, when Jeff Held began at Concordia University, the Concordia Wind Orchestra has developed into a formidable college ensemble. It utilizes orchestral instrumentation, meaning nearly all parts in the ensemble are not doubled. This arrangement results in clarity of sound, an *espressivo* style, and independent musicianship. The CWO is a unique confluence of students ranging from high achieving music performance majors to non-majors who want to perform at a high level as an avocation. All students at Concordia carry a heavy academic commitment through their majors and Concordia's renowned core curriculum (www.cui.edu/core). In this rigorous academic and musical environment, Concordia students practice and prepare for lives of learning, excellence, service, and leadership.

The CWO rehearses twice per week and performs extensively throughout the school year.

Jeff Held is the music director of both the Concordia Wind Orchestra and the Concordia Sinfonietta. He is an assistant dean in the College of Arts and Sciences, leader of the Arts Division. He joined the faculty of Concordia University in 2005 and established most of the existing orchestral instrument program at the university.

Dr. Held received the Doctor of Musical Arts in Music Education from Boston University, a master's degree from The American Band College at Southern Oregon University and an undergraduate degree in music from Valparaiso University. In addition, he completed the Lutheran Teaching Colloquy from Concordia University Irvine. His career began as band director and music department chairman at Orange Lutheran High School, where he established a prominent concert band, jazz band, and handbell ensemble. At Concordia, Held has established a reputation of excellence for his innovative use of orchestral sacred music, clever family pops concerts, and artistically-striving performances of the very best repertoire composed for wind bands.

Academic & Music Scholarships

Concordia's musicians, on average, receive some of the most generous financial aid packages available at the university because they stack academic and music scholarships. If you have interest in Concordia University, please complete the music scholarship interest form at www.cui.edu/music. Questions and audition requests should be directed to auditions@cui.edu. All university students have the same access to the top music and academic scholarships, regardless of major.

Brethren Christian High School Wind Symphony

Mr. Len Montgomery, conductor

Toccata (1957)

Frank Erickson (1923-1996)

c. 5'

- Erickson is one of the most prolific composers and arrangers for concert band, having over 400 published works. He wrote for concert band, military bands, jazz bands, and even was an arranger for the USC Trojan Marching Band.
- Erickson received bachelor's and master's degrees from USC. He taught there and at San Jose State University before turning to composition and music publishing.
- Erickson also authored an authoritative book called *Arranging for the Concert Band* (1983).
- Students interested in a formal analysis of this work are encouraged to look up David Goza's "A Conductor's Outline of Frank Erickson's *Toccata for Band*," available online as a free resource.

Let the Amen Sound (2016)

Travis Cross (b. 1977)

c. 7'

- Travis Cross is the conductor of the Wind Ensemble and Symphonic Band at UCLA, where he also serves as director of the graduate wind conducting program and vice chair of the music department.
- Cross is a graduate of St. Olaf College, and received his master's and doctorate degrees from Northwestern University.
- *Let the Amen Sound* is the title track of a CD released by the Concordia University Wind Symphony of Chicago, IL (a sister school to Concordia Irvine).
- This piece is based on a Lutheran chorale, *Lobe den Herren* (a hymn known as, "Praise to the Lord, the Almighty"). The German chorale was first published in a Lutheran hymnal, *Ander Theil Des Erneuertem Gesang-Buchs*, in Stralsund, 1665.
- The title is drawn from the final stanza of the hymn: "Praise to the Lord! O let all that is in me adore Him! All that has life and breath, come now with praises before Him! Let the Amen sound from His people again; gladly forever adore Him!"

King Cotton (1895)

John Philip Sousa (1854-1932)

c. 3'

- Sousa nearly ran off with the circus! He became a proficient violinist, and by age 13, almost left home to join a circus band. His father, a musician with the Marine Band, intervened and secured an apprentice position for young John with the Marine Band. Now, Sousa's name is synonymous with the Marines because he eventually formulated the Band into one of America's greatest musical treasures.
- After his time with the Marine Band, Sousa formed his own touring band. It was extremely famous around the world at a time when wind band music at the top of the popular music spectrum.
- In 1895, the Sousa band was contracted to perform for three weeks at the Cotton States and International Exposition in Atlanta. The opening of the exposition was a financial disaster, until word got out that Sousa's band was there. People may not be excited about cotton, but they certainly were about Sousa! The band turned the tables for the exposition, and *King Cotton* was a march that Sousa dedicated to this exposition. It remained one of Sousa's personal favorites throughout his lifetime.

Fullerton College Symphonic Winds

Dr. Anthony Mazzaferro, conductor

Tidal Forces (2010)

Michael Markowski (b. 1986)

c. 7'

- *Tidal Forces* is an attempt to musically recreate the meditative, majestic, and destructive power of water.
- The piece explores the ideas of invisible or distant threads that bind us together and influence us, like the gravitational pull of the moon on the tides.
- Michael Markowski was the 2006 recipient of the Frank Ticheli Composition contest.

'Nimrod' from *Enigma Variations* (1965)

Sir Edward Elgar (1857-1934)

arr. Alfred Reed (1921-2005)

c. 4'

- Elgar's most famous work, the *Enigma Variations* is an orchestral work of theme and variations, but the theme is never revealed. Each variation is composed in a manner in which Elgar believes his acquaintances would have written the variation, if they were composers. The "Nimrod" variation is one of England's most beloved works of national identity. It was written for Elgar's friend, Jäger ("hunter" in German). Nimrod is the "mighty hunter" of Genesis 10. Elgar's Jäger was particularly fond of Beethoven's slow movements, after which this variation is fashioned.
- In the recent soundtrack to the war movie, *Dunkirk*, "Nimrod" was woven into the Hans Zimmer score.

Armenian Dances, Part 1 (1973)

Alfred Reed

c. 12'

"Tzirani Tzar" (The Apricot Tree) A broad and sustained sentimental song.

"Gakavi Yerk" (The Partridge's Song) A melody for children's choir, symbolic of the partridge's tiny steps.

"Hoy, Nazan Eem" (Hoy, My Nazan) A young man sings the praises of his beloved, named Nazan.

"Alagyaz" A folk song named for the mountain in Armenia.

"Gna, Gna" (Go, Go) A laughing song.

- Alfred Reed is one of the most eminent composers of wind band music. Here, he turns to dramatic interpretations of folk song melodies. Elsewhere in this concert, we hear, in "Nimrod" and "Who Will But Let Himself Be Guided," Reed's exemplary arranging ability. The Concordia Wind Orchestra will continue its cycle of Reed Symphonies (they have performed one every other year for the past eight years) with his Symphony No. 5 ("Sakura") in the spring semester.
- While there are many Reed masterpieces, this work probably ranks as his most beloved.



Concordia Wind Orchestra

Dr. Jeff Held, conductor

Laude (1976)

Howard Hanson (1896-1981)

Chorale, Variations, and Metamorphoses

c. 15'

- The term *lauda* (pl. *laude*) has been used for centuries to denote a devotional song of praise to God for use outside of liturgical functions, dating back to at least the time of St. Francis of Assisi (1182-1226). In "Canticle of the Sun," he urged his followers to "go through the world preaching and praising God, ... first one of them who knew how to preach should preach to the people and that after the sermon they were to sing the praises of God [*laudes Domini*] as minstrels of the

Lord [*joculatores De*].'

- This work was premiered by the California State University Long Beach Band, under the baton of Larry Curtis.
- From the composer: "As one comes toward the end of a long life, one realizes how many influences go back to early childhood. In my musical and religious life the greatest was, undoubtedly, the chorales which I heard as a young boy growing up in Wahoo, Nebraska . . . 'Laude' [is] based on a chorale of praise . . . I took my cue from the 150th Psalm: 'Praise Him with the sound of the Trumpet, With Psaltery and harp, With timbrel and dance, With string instruments and organs, Praise Him upon the loud cymbals, the high-sounding cymbals, Let everything that has breath praise the Lord' . . . when the chorale melody appears, working up a crescendo which becomes, I hope, a veritable avalanche of sound, with, literally, 'everything that has breath' praising the Lord." (Jonathan Caldwell, *Composer's Datebook*: Feb. 7, 2011)
- The chorale theme is from the very old Swedish chorale, "All the World Praises the Lord," which Hanson, as a boy, sang in Swedish in the Lutheran service.
- An ardent champion of American classical music, Howard Hanson taught for some 40 years at the Eastman School of Music in Rochester, New York, and once estimated that over 2000 works by more than 500 American composers were premiered during his tenure.

Who Will But Let Himself Be Guided (1989)

J.S. Bach (1685-1750)

arr. Alfred Reed
c. 3'

- Bach wrote this chorale prelude for organ. It was a highly artful way of introducing a hymn in the church.

Toccatà and Fugue in D Minor, BWV 565 (early 18th century)

J.S. Bach

arr. Pierre Dupont (1888-1969)
c. 9'

- Although it is Bach's most famous work today, no manuscript in Bach's hand exists, so we do not know when it was written. Many scholars believe it came from his early years. It only survived as a copy manuscript by Johannes Ringk, a Berlin musician who had many handwritten copies of Bach's works. Felix Mendelssohn revived it in performance in 1840, and it has grown in fame ever since.
- Opening with a free-form *toccatà*, the work is extremely virtuosic for wind players. Much of the *toccatà* lacks any sense of steady meter, so preparations for this work involve a degree of trial and error between the musicians and the conductor.
- The *fugue* section, comprising approximately $\frac{2}{3}$ of the duration of the work, is also rather virtuosic, but mostly metrical. Near the end, it breaks into more cadenza-like *toccatà* figures.
- Bach wrote this work for organ, but part of its fame has come from the brave adaptations of this work for orchestral ensembles.
- Bach's *fugues* are widely considered to represent the height of composition in this musical genre, which presents a melodic subject alone, followed by imitative statements of the same melody in new voices, and a relentless development in a complex contrapuntal (polyphonic) style.
- We list most of Bach's works with a BWV (Bach-Werke-Verzeichnis; Bach-Works-Catalog) number. The numbers 525-771 indicate works for organ. This authoritative catalog was instituted in the 20th century and continues to be updated. The number is important because some of Bach's works have similar titles. For example, BWV 538 is also "Toccatà and Fugue in D Minor."



Thank you for attending!

Participants

BRETHREN CHRISTIAN HIGH SCHOOL WIND SYMPHONY

Len Montgomery, conductor

flute

Claire Daniels
*Eurice Hong
Sarah Peters
Shirlyn Rhee

flute/piccolo

Jessica Tu

oboe

*Caitlin Reynolds

bassoon

Lillian Biddle
*Effie Hill

clarinet

Paige Coultrup
Alexander Hamilton
Alona Kellick
Kyle Lenell
Luke Lin
Cameron Marshall
Ethan Montgomery
*Amanda Ramsey

bass clarinet

Raven Bedewyl
*Amber Duren

alto saxophone

*Hannah Ramsey
Derek Reiser
Vanessa Roya

baritone saxophone

Madison Kobel

trumpet

*Andrew Eusebi
Kyle Haugland
Michelle Mumia
Colby Peterson
Jakob Welch
Annelise Wilhite
Cameron Wilhite

horn

*Brandon Bautista
John Kline

trombone

Carson Bulgjin
David Le
*Luke Montgomery
Dakota Whitmire

baritone horn

*Giang Dang

tuba

*Chloe Booth
James Wang

string bass

*Matthew Passage
Kyler Suzuki

percussion

Kyler Suzuki
Michael Contreras
Ilan De La Cruz
Nicole Donahoe
Ethan Gustin
Victoria Hall
Kenaniah Ho
April Huan
Billy Mei
Noah Peters
*David Salas

* principal



CONCORDIA WIND ORCHESTRA

Dr. Jeff Held, conductor

flute

*Caitlin Fulton
Cassandra Forero

flute/trombone

Lindsay Gissler

oboe

*Siri Bloom (RPA)
Michelle Caldwell

bassoon

*Kaitlyn McArdle
Elizabeth Low-Atwater (RPA, CUI faculty)

clarinets

Michael Miller '14 (RPA)

Bb clarinet

*Joshua Horton
Megan Guebert '11 (RPA)
Catherine Olsen '13 (RPA)

bass clarinet

Andrea Hawkins '14

Bb contrabass clarinet

Zineb Fikri

alto saxophone

*Andrew Phanthumchinda

tenor saxophone

Fitzmikhail Adarne

baritone saxophone

Andrew Parker '11

trumpet

*Tony De La Cruz
David Sussman
Dr. Donavon Gray (CUI faculty)

cornet

Adam Fulmizi (OCC student)
Jacob Lange
Chase Uden

horn

Katie Harry
Justin Wood
Naomi Resendez
Trinity King '06

trombone

*Owen Duncan
Breanna Duncan

bass trombone

Roger Wu Fu (RPA)

euphonium

*Tamlyn Kurata
Richard Lewis

tuba

Bernard Hoffrogge
Andrew Ordonez (CSUF student)

string bass

Ivan Talancon

timpani

Dominique Torres

percussion

Michael Pfannkuche
Shelby Swartz
Eric Rodriguez
Khoi Vu
Tyger Cortazar
Cameron Tolbert

*principal

RPA - Resident Performing Artists are young professional musicians who are regular members of the CWO. They serve as mentors and models for the undergraduate musicians.

FULLERTON COLLEGE SYMPHONIC WINDS

Dr. Anthony Mazzaferro, conductor

Piccolo/Flute I

Ronald Esteban
Reneesha Rivera
Jessy Linares

Flute II

Sofi Hefner
Melissa Lara
Maria Martinez
Alexandra Vega

Oboe

Victoria Lee

Clarinet I

Scott Riche
Vince Padilla

Clarinet II

Shawn Bryant
Jonathan Jacques
Christine Urena

Clarinet III

Jose Peralta
Bailey Gill
Irvin Rueda

Bass Clarinet

Mariah Alio
Oscar Soriano
Destiny Miramontes

Alto Saxophone I

William Overholtzer
Emmanuel Arredondo

Alto Saxophone II

Lissie Teran
Josselyn Escobar

Tenor Saxophone

Alexis Amaya
Brian Hernandez
Bryan Ruiz

Baritone Saxophone

Jasmine Padilla
Eric Cortez

Trumpet I

James Teubner
Johnathan White
Brittney Jones
Taylor Shirley

Trumpet II

Joshua Chavez
Nico Domingo
Bryan Coman
James Cuellar

Trumpet III

Brendan Martin
Luis Hernandez
Reymundo Moreno
Hector Juarez
Jesus Barrientos

Horn I

Brian Pham
Russel Slate

Horn II

Kathy Lowe
John Esquivel

Horn III

Collin O'Hare
Ricky Rodriguez

Horn IV

Nathaniel Holguin
Chloe Howard

Trombone I

Jarred Gamarra
Jack Sneddon
Brendan Downs
Rudy Zaragoza

Trombone II

Joy Dorko
Karen Vera
Oscar Medina
Giovanni Gallegos

Jorge Alvarado

Jesse Soto
Udana DeSilva
Julia Bonilla

Trombone III

Paul-Michael Martin
Sarah Brown
Amy Padilla

Euphonium

Diego Gonzalez
Sal Estrada
Ahmad Boutaam
Dustin Buckner

Tuba

Carmichael Castanos
Gavin Rolbiecki
Edson Valesca
Jovanny Gonzalez
Joshua Sanchez
Marcelino Villa

Percussion

Daniel Garcia
Joe Hernandez
John Jost
Eddie Hernandez
Nico Vasquez
Cameron Chavez
Alana Stockdale-Long
Fernando Verduzco
Juan Gracia
Aaron Ramales

Piano

Sarah Brown

Future Events - Please join us!

ORDER TICKETS: www.cui.edu/gomusic

CONCERT UPDATES: *If you would like to have access to the latest concert and performance listings, please be sure to "like" us at www.facebook.com/concordiairvinearts. This is the primary location to share music performances with the public.*

Concordia Sinfonietta: Mendelssohn Symphony No. 5 ("Reformation")

Dr. Jeff Held, conductor

Tues. Oct. 31 (1:00), in celebration of the 500th anniversary of the Reformation

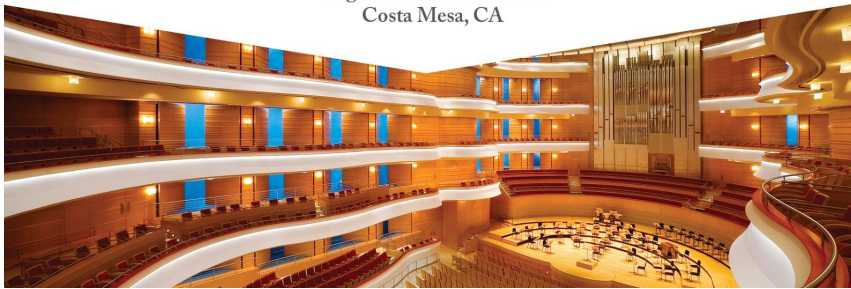
Concordia Wind Orchestra & Sinfonietta, with Concordia's Choirs, Concert Handbells, and an array of singers from local Lutheran churches and high schools



Reformation 500: *An Evening of Word & Song*

Wednesday, Nov. 1 • 7 p.m.

Segerstrom Concert Hall
Costa Mesa, CA



Concordia Christmas Concerts - Our concert is presented five times over two weekends in December. One of Orange County's finest Christmas concerts - featuring four choirs, two orchestras, and handbells in the intimate and inspiring setting of the CU Center at Concordia University Irvine. Each concert will sell-out. Please order tickets now.

Composer Spotlight Concert: Frank Ticheli - On April 14, we will welcome one of the most eminent composers of our time, Frank Ticheli, for a special concert at Concordia Irvine. Ticheli will conduct the CWO, and bands from Irvine High School and Santa Ana High School as they perform his music, including a performance of his new Oboe Serenade, which will be premiered the evening before at USC. The featured work will be Ticheli's flute concerto, *Silver Linings*, a piece that the Concordia Wind Orchestra co-commissioned. It will be performed by Concordia flute professor, Dr. Julie Long (a former teacher's assistant to Ticheli at USC!).