

# TOUR SCHEDULE



**MARCH 30**

Zion Lutheran Church, Anaheim, CA (7:00 pm)

**MARCH 31**

St. Thomas More Catholic Church, Oceanside, CA (7:00 pm)

**MAY 2**

Concordia University Irvine (7:00 pm)

**JUNE 4**

Champ de Mars, Paris w/ D-Day Memorial Wind Band (8:00 pm)

**JUNE 5**

Normandy American Cemetery (11:30 am)

**JUNE 6**

Omaha Beach w/ D-Day Memorial Wind Band (4:00 pm)

**JUNE 8**

Laurenskerk, Rotterdam (8:00 pm)

**JUNE 9**

Nicolaas en Antoniuskerk, Monnickendam (8:00 pm)

**JUNE 10**

St. Nicholas Basilica, Amsterdam (1:30 pm)



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★★75TH ANNIVERSARY★★

# D-DAY

COMMEMORATION TOUR

FEATURING THE CONCORDIA WIND ORCHESTRA  
WITH TOM MUELLER, UNIVERSITY ORGANIST

A CONCERT OF MUSIC AND SILENCE  
DEDICATED TO THOSE WHO SERVED  
FOR THE SAKE OF FREEDOM

## DR. JEFF HELD



**JEFF HELD** is the music director of both the Concordia Wind Orchestra and the Concordia Sinfonietta, as well as Assistant Dean for the College of Arts and Sciences. 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. He received a masters 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, with performances at Carnegie Hall, the Sydney Opera House, and major cathedrals in Germany and

Luxembourg. Held is known nationally for his innovative hymn festivals with wind orchestra and voices, sacred-theme concerts, implementation of new music for wind band in worship, and his association with Lutheran Summer Music Academy.



*We are deeply honored to perform a concert in some of the most treasured sacred spaces in the Netherlands. Following our performances in Paris and Normandy to commemorate the 75th anniversary of D-Day, we are pleased to present this program – a time for reflection using music designed for the world’s great churches and dedicated to the Greatest Generation. Thank you for coming!*



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**MICHAEL MILLER** graduated from Concordia University in 2014 (B.A.), and completed a masters degree in music (M.M. in clarinet performance) in 2016 from California State University Long Beach. He studied with Dr. Margaret Thornhill and Helen Goode-Castro. Michael is currently studying to earn his teaching credential at Concordia University.

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**JOSHUA HORTON** is a graduate from Concordia University. He has served as Principal Clarinet of the Concordia Wind Orchestra and Concordia Sinfonietta, and a member of the Concert Handbells ensemble. He has studied with Dr. Margaret Thornhill.

## DR. TOM MUELLER



**TOM MUELLER** is the Assistant Professor of Church Music and University Organist, and Director of Keyboard Activities, Jazz, and Composition at Concordia University Irvine. He also serves as the Associate Organist at St. James' Episcopal Church in Los Angeles.

In 2014, Mueller was awarded first place in the Schoenstein Competition in Hymn-Playing, held in conjunction with the biennial national convention of the American Guild of Organists in Boston, Massachusetts. He was recently honored by *The Diapason* journal as a member of their inaugural "20 Under 30" group of influential figures in the world of organ and church music.

Mueller maintains an active concert schedule, and has performed at universities and churches across the United States. In 2010, he performed the complete organ works of J. S. Bach in a series of seventeen concerts in his native state of Maine. He has received numerous commissions for new choral and liturgical works, and performances of his compositions have been broadcast on national radio and television. Mueller is also an accomplished guitarist, and toured the country as a member of The Muellers, a nationally-recognized family bluegrass band.

Mueller has presented workshops, masterclasses, and lectures for numerous organizations, including several chapters of the American Guild of Organists (AGO), and has served as a faculty member for the Guild's Pipe Organ Encounter (POE) program for young organists. He currently chairs the Organ Study Grant program of the Orange County AGO chapter, and serves on the national Committee for Continuing Professional Education (CCPE) of the AGO. He also serves as a regional president and national board member of the Association of Lutheran Church Musicians.

Mueller earned the Doctor of Musical Arts degree at the Eastman School of Music, where he studied with David Higgs. He also holds degrees from the University of Notre Dame (M.S.M. in organ), and the University of Maine at Augusta (B.M. in jazz composition and piano), where he graduated *summa cum laude*. His former teachers include Craig Cramer, Alan Wingard, Frank Mauceri, and Steve Grover, and he has performed in masterclasses with Stephen Tharp, Isabelle Demers, Ken Cowan, Alan Morrison, Michael Bauer, and Diane Meredith Belcher, among others.

★★ 75TH ANNIVERSARY ★★

# D-DAY

COMMEMORATION TOUR

CONCORDIA WIND ORCHESTRA

Dr. Jeff Held, *conductor*

Dr. Tom Mueller, *organ*

Joshua Horton & Michael Miller, *clarinets*



This solemn concert is designed to be performed in sequence **without applause**. Silence, even after a dramatic conclusion to a song, is intended. Following Widor's *Salvum fac populum tuum*, your applause will be most appreciated.

The quotations below some of our selections were included by the composers in the original scores, or they came from the text associated with the music.



Darius Milhaud (1892-1974)

**Suite Francaise**

1944

wind orchestra  
I. Normandie  
V. Provence

Henry Purcell (1659-1695)

transcribed and elaborated by Steven Stucky

**Funeral Music**

1695/1992

wind orchestra

“In the midst of life we are in death: of whom may we seek for succour, but of thee, O Lord.”

Jehan Alain (1911-1940)

**Litanies**

1937

organ

“When, in its distress, the Christian soul can find no more words to invoke God’s mercy, it repeats endlessly the same litany....for reason has reached its limit; only faith can take one further.”

Olivier Messiaen (1908-1992)

**The Abyss of the Birds (*Quartet for the End of Time*)**

1941

performed in dialogue by two clarinets

“The abyss is Time with its sadness, its weariness.

★ The birds are the opposite to Time;

They are our desire for light, for stars, for rainbows, and for jubilant songs.”

Jacob Obrecht (1457-1505)

**Kyrie (*Missa L’homme arme*)**

c. 1488

organ & winds

“Everyone should arm himself with a breastplate of iron. The armed man, the armed man, should be feared.”

“Lord have mercy. Christ have mercy. Lord have mercy.”

Philip Sparke

**Out of the Darkness, Into the Light**

2003

★ wind orchestra



**THE CONCORDIA WIND ORCHESTRA** is based at Concordia University Irvine in Irvine, California. It performs the incredible repertoire of the wind band (including a recently-completed cycle of the symphonies of Alfred Reed) and contributes regularly to it by performing new music (giving the second performance of Ticheli's *Serenade for Kristin* (*Oboe Serenade*) conducted by Ticheli himself, recently helping to commission the Frank Ticheli flute concerto, *Silver Lining*, and Robert Spittal's *Diversions for Solo Clarinet and Wind Ensemble*). The group has performed throughout the United States, and is currently on its first international tour. The CWO is touring France, Belgium, and The Netherlands to offer a solemn commemoration of the events of D-Day - June 6, 1944 - and those following to conclude World War II in the European theatre. Conducted by Dr. Jeff Held, the Concordia Wind Orchestra specializes in programmatic concerts and music for the church that breaks new ground in the use of instruments in sacred spaces.



**CONCORDIA UNIVERSITY IRVINE** educates over 4,000 students each year. It is located in Orange County, California (between Los Angeles and San Diego).

At Concordia University Irvine, we are dedicated not only to fostering a love for lifelong learning, but to shaping a coherent and comprehensive view of the world, of humanity, and of the God who created and redeemed both. We foster an intellectual pursuit of that which is true, a moral commitment to that which is good, and an aesthetic appreciation of that which is beautiful.

# CONCORDIA WIND ORCHESTRA



**FLUTE/PICCOLO** - Caitlin Fulton

**FLUTE** - Amelia Carroll\*, Lynnea Marlatt

**OBOE** - Prof. Siri Bloom\*, Meilinda Lopez

**BASSOON** - Kaitlyn McArdle\*, Effie Hill

**E♭ CLARINET** - Prof. Michael Miller

**B♭ CLARINET** - Joshua Horton\*, Rachel Lwin,  
Lauren Ballou, Phoebe Weaver, Emily Muravez

**BASS CLARINET** - Megan Guebert

**CONTRABASS CLARINET** - Zineb Fikri

**ALTO SAXOPHONE** - Andrew Parker

**TRUMPET** - Tony De La Cruz\*, David Sussman,  
Mark Siegert, Chase Uden, Jacob Lange

**HORN** - Benjamin Johnson\*, Naomi Resendez, Justin Wood,  
Prof. Justin Solis, Prof. Christian Guebert

**TROMBONE** - Owen Duncan\*, Breanna Duncan

**BASS TROMBONE** - Sabrina Corbello

**EUPHONIUM** - Hunter Brenner\*, Jonah Kaufmann

**TUBA** - Bryan Meyers\*

**STRING BASS** - Ivan Talancon\*

**PIANO** - Heidi Stedman\*

**HARP** - Heidi Fleischbein\*

**PERCUSSION** - Shelby Swartz (sect. leader), Eric Rodriguez, Khoi Vu,  
Tyger Cortazar, Daniel Ujifusa, Prof. Alex Guebert, Brandon Dunivent

Hugo Distler (1908-1942)

**30 Spielstücke für die Kleinorgel, op.18 no.1, 5. Langsame Totentanz, Siebter Spruch**

1938

“Friend, fighting is not enough, you must also overcome,  
if you want to find eternal rest and eternal peace.”

(Angelus Silesius, *The Cherubic Wanderer*, 1675 - Book Six, Verse 75.)

Jean Langlais (1907-1991)

**Mors et resurrectio (Three Gregorian Paraphrases)**

1934

organ and winds

“Death, where is thy sting?”

John B. Dykes (1823-1876); William Whiting (1825-1878) (lyrics)  
arr. Robert W. Smith

**“Eternal Father, Strong to Save”**

1861

United States Navy Hymn & Hymn of Her Majesty’s Armed Forces  
wind orchestra

“O Trinity of love and power!

Our brethren’s shield in danger’s hour;

From rock and tempest, fire and foe,

Protect them wheresoe’er they go;

Thus evermore shall rise to Thee

Glad hymns of praise from land and sea.”

John Williams

tr. Paul Lavender

**Hymn to the Fallen**

1998

wind orchestra and organ

A memorial for all the soldiers who sacrificed themselves on the altar of freedom in the Normandy Invasion on June 6, 1944

“I have said these things to you, that in me you may have peace.  
In the world you will have angst. But take heart; I have overcome the world.”  
(John 16:33)

Charles-Marie Widor (1844-1937)

**Salvum fac populum tuum**

1916

organ and wind orchestra

“Lord, Save Thy People: and bless thine heritage...

Day by day: we magnify thee; and we worship thy Name, ever world without end.

AMEN.”

## OPTIONAL SELECTIONS



arr. Christian Guebert

### Apotheosis: The Army Goes Rolling Along

2019

arr. Carmen Dragon (1914-1894)

### America the Beautiful

1960

Darius Milhaud

### Ile de France (*Suite Francaise*)

Henk van Lijnschooten (1928-2006)

### Rhapsody from the Low Countries

1967

“Daar ging een meid om water uit” (“The Maid was Going Out to Get Water”)

“In Holland staat een huis” (“In Holland Stands a House”)

“Hoe groot O heer” (“How Great is the Lord”)

“Daar ging een Patertje langs de kant, Hei ‘t was in de Mei”

(“A Pastor walked at the Riverside, Hey it was in the month of May”)

arr. Alex Guebert

### Shenandoah

2019

John Philip Sousa (1854-1932)

### Hands Across the Sea

1899

## PROGRAM NOTES



Having emigrated from France in 1940 to flee the occupation by the Nazis, **Darius Milhaud** composed ***Suite Francaise*** in 1944 from his teaching post at Mills College in Oakland, California (where his students included Dave Brubeck and Burt Bacharach):

*The parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country. I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders who in less than seventy years have brought*

*war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France.*

Before his emigration, Milhaud studied at the Paris Conservatory with Charles Widor. After the war, he taught for many years, alternating between Mills and the Paris Conservatory.

**Henry Purcell**, the distinguished organist of Westminster Abbey and Chapel Royal, composed his quintessential ***Funeral Music*** in 1695 for Queen Mary. It consisted of several choral anthems whose texts come from the 1660 Book of Common Prayer and the Book of Job, and a march and canzona for four flat trumpets and drums.

Steven Stucky used the original material and elaborated upon it “through the lens of 300 intervening years.”

**Jehan Alain**, the spectacularly-gifted young composer-organist in Paris, was conscripted to duty as a dispatch rider in the Eighth Motorised Armour Division of the French Army. On 20 June 1940, he was assigned to reconnoitre the German advance on the eastern side of Saumur, and encountered a group of German soldiers at Le Petit-Puy. Coming around a curve, and hearing the approaching tread of the Germans, he abandoned his motorcycle and engaged the enemy troops with his carbine, killing 16 of them before being killed himself. He was posthumously awarded the *Croix de Guerre* for his bravery, and was buried by the Germans with full military honours (a practice of military decorum soon to be abandoned). ***Litanies*** was composed in 1937, when he was a student at the Paris Conservatory. It was a response to the emotional turmoil resulting from the accidental death of his sister.

**Olivier Messiaen**, like his friend, Alain, was a devoted Catholic throughout his life. His musical ideas were often slowly meditative, using colored long-form kaleidoscope chord progressions that evoke rather than state (depicting eternity) alongside a musical occupation with nature, particularly the sounds of birds, which he used to depict resurrected souls. When the war broke out, Messiaen served as a medical orderly but was captured to Stalag VIII A as a prisoner of war. German soldiers reported that, in their initial search of him, they found no weapon, only musical scores bunched up in his pockets. A sympathetic German guard allowed him manuscript paper, and when he discovered that a skilled violinist, cellist, and clarinetist each were also prisoners, he composed one of the 20th century’s most poignant pieces of chamber music, ***Quartet for the End of Time***. The piece, including the movement for solo clarinet heard at today’s concert, received its premiere on dilapidated instruments, in front of the other prisoners and German guards, on January 15, 1941. After his release in 1942, Messiaen had a long career at La Trinité in Paris.

When the dukes of Burgundy gathered in Lille in 1454, Duke Philip intended to rally them to start a crusade. In the end, he wasn’t able to get them to do more than attend what turned out to be the party of the century - the Feast of the Pheasant. Coming out of that gathering was a popular song that served as a call to arms - “*L’Homme armé*.” That tune found its way into many musical settings of the Mass, including that of the important Burgundian

composer, **Jacob Obrecht**. In our instrumental setting of his ***Kyrie***, the trumpet intones the “armed man” cantus firmus.

**Philip Sparke’s** composition, ***Out of the Darkness, Into the Light***, opens with a clarinet solo, representative of the human spirit beginning a journey to overcome pain that transforms to joy and optimism - light.

**Hugo Distler** was a shining light for church music, known throughout Germany as a composer taking his place in the long canon of great Lutheran church music - a Schutz/Buxtehude/Bach for the 20th century. When he composed ***Totentanz*** (“Dance of Death”) in 1934, the Nazis were rising and he was foreshadowing his own angst that would overwhelm him into suicide in the days after he was conscripted into the Reich Army. Sadly, that happened one day before he was to be exempted due to his value as a composer. The text of *Totentanz* came from the aphorisms of the 18th century German mystic, Silesius. The full work is essentially a conversation between Death and individuals from many walks of life. The small portion used in this concert, the “Seventh Saying,” focuses on a soldier in his last days.

**Jean Langlais’s *Mors et Resurrectio*** (Death and Resurrection) starts from the musical depths (death) emerging to life as an ancient intonation from the Mass for the Death that develops into a climax of tremendous grandeur.

The **Navy Hymn** has been sung at weekly services at the U.S. Naval Academy for over 100 years, and is a emblem of solemn tribute in memory of fallen soldiers.

**John William’s *Hymn to the Fallen*** comes from the soundtrack of the film, *Saving Private Ryan*, in which the Omaha Beach landings were vividly depicted. The music stands as a moving memorial to all soldiers.

***Salvum fac populum tuum*** was written amidst World War I in Paris. In fact, Charles-Marie Widor reports shrapnel landing on his desk as he composed. The work, intended to celebrate the end of World War I was first performed on Armistice Day at the Notre Dame Cathedral in Paris.