CONCORDIA
UNIVERSITY IRVINE

Concordia Symphony Orchestra

Dr. Jeff Held, conductor

Howard Hanson: Symphony No. 1, "Nordic"
Carl Nielsen: Symphony No. 4, "The Inextinguishable"

Concert length: 1hr 30 minutes (with intermission)

Saturday, October 30, 2021 - CU Center (7:00 p.m.)

Mask Policy:

Our updated COVID-19 policy requires that all guests, visitors, students, and employees who are not fully vaccinated wear a mask in all indoor spaces at Concordia University Irvine, per Orange County Health Care Agency guidelines.

Concordia Symphony Orchestra

Dr. Jeff Held, music director

Violin I
Chi Zhang
concertmaster
Oliver Di Martino
Aris Howsepian
Grace Lindsay
resident performing artist
Laura Stoi

Violin II
Andrew Nguyen
principal
Mariana Albert
David Ballew
Alison Duong
Peter Hawkins
Isabelle Martinez
Joanna Shaw
Abigail Smith
Stacey St. Clair

Viola
Ankara Greenwood-Armstrong
principal
Margo Adamec
Al Almanza
Laura Raitt
resident performing artist
John Trinklein
Natalie Younger

Cello
Timothy Maggs
principal
Mya Chahbazian
Andy Kapoor
Prof. Jenny Oh

Bass
Matthew Murphy
principal
Samuel Maggs
Logan Werner
Luke Willard

Flute
Emmalyn Doyle
principal
Ruth Pearson (piccolo)
associate principal
Emma Johnson
Michael Miller ‘14 (piccolo)
resident performing artist

Oboe
Robert Camacho
principal
Prof. Siri Lyon
Sophia Flores

Clarinet
Lauren Ballou
principal
James Lee
substitute musician
Rachel Lwin

Bassoon
Avery Smith
principal
Dawn Leslie
Prof. Elizabeth Low-Atwater (contrabassoon)

Horn
Benjamin Johnson
principal
Mark Siegert
associate principal
Emma Kwasniewski
Gabby Baniqued
substitute musician

Trumpet
Aaron Munson
principal
Keith Ransons
resident performing artist
Dr. Hyungbin Jung
resident performing artist

Trombone
Elizabeth Hicks
principal
Breanna Duncan ‘21
resident performing artist

Bass Trombone
Joshua Jacobsen

Tuba
Dr. David Holben
principal
Vincent Rodriguez
visiting musician

Timpani
Daniel Ujifusa
principal
Brisa Andrade (percussion)
associate principal

Percussion
Isaiah Yunger

Harp
Prof. Gretchen Kirby ‘14
principal

Orchestra Management Team
Prof. Siri Lyon, *manager*
Emily Bishop, *librarian*
Joshua Jacobsen, *production*
Daniel Ujifusa, *percussion logistics*
David Sussman, *team leader & instrument inventory*

CSO members consist of students at Concordia University Irvine, music faculty, and resident performing artists. Music faculty and RPAs are professionals who offer musical excellence and mentorship within the ensemble while filling seats not currently occupied by students.

The concertmaster is the leading musician of the orchestra, chosen out of the 1st Violin Section. Principals play most or all of the first parts and solos, particularly on the major works of the concert, and assume some leadership and guidance in developing artful ensemble playing within their section. Associate Principals may be assigned a significant portion of the first parts and solos, as well as co-leadership, and/or have a distinguished record of advanced musicianship in the ensemble. Section players in the winds are listed successively by typical part assignment in this concert (2nd followed by 3rd, etc). String section players are listed alphabetically.

If an instrument is listed in parenthesis next to a musician name, the musician is doubling on that instrument in this concert.

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. Dr. Held 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.

Upcoming Orchestra Concerts at Concordia:

Concordia Wind Orchestra Fall Concert on Friday, November 5, at 7:00 p.m. We will be joined by special guest, Terry Everson, on trumpet. Everson is principal trumpet of the Boston Pops Esplanade Orchestra, winner of two categories of the Ellsworth Smith International Trumpet Competition in 1988, first prize winner of the 1990 Louise D. McMahon International Music Competition, and one of America's most accomplished trumpet recitalists. The concert, themed "Love, Light, and Hope," will be a program of meaning-searching: Jim Stephenson's *Concerto for Hope*, written for an artist battling cancer, and Brian Balmages' *Love and Light*, a memorial for a musician's miscarried child. (est. length: 1 hr).

Sinfonietta Sunday Evening Concert on Sunday, November 14 at 6:00 p.m. (tickets are $6) Close out your weekend with a delightful, short program (app. 50 min.) of Baroque music. Organ solos by students Joshua Jacobsen and Katrina Liao, an oboe concerto performed by Prof. SIri Lyon, a violin duet in scordatura by Prof. Elizabeth Johnson and concertmaster Chi Zhang, a Bach cantata duet sung by students Mya Chahbazian and Daniel Ujifusa, Pachelbel's famous *Canon* and Vivaldi's glorious concerto for 2 trumpets, played by Drs. Hyungbin Yung and Jeff Held, conducted by student Avery Smith. This new concert series (once per semester) features professionals and students in musical collaboration in the intimate acoustical setting of Charlie and Ling Zhang Orchestra Hall in the Borland-Manske Center. An optional dinner is available for purchase in the lobby at 5:00.

Online ticket purchasing is simple and fast - please visit **www.cui.edu/tickets**.

Program

Symphony No. 1 in E Minor, "Nordic" **Howard Hanson (1896-1981)**

I. Andante solenne - Allegro con forza
II. Andante teneramente, con semplicita
III. Allegro con fuoco

INTERMISSION

Symphony No. 4, "The Inextinguishable" **Carl Nielsen (1865-1931)**

I. Allegro
II. Poco allegretto
III. Poco adagio quasi andante
IV. Allegro

"*Music is Life, and like it, is inextinguishable.*"
(noted by the composer at the top of the score)

Hanson, Symphony No. 1, "The Nordic"
Composed: 1923
Length: c. 32 minutes
Orchestration: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, harp, timpani, percussion, and strings

Howard Hanson was born in the very heartland of the United States, Wahoo, Nebraska, on October 28th, 1896. His parents emigrated from Sweden to America when they were young and his Scandinavian roots played a very important role in Hanson's aesthetic and spiritual make-up. Taught music first by his mother, he decided on a career in music and began his formal musical education at Luther Junior College in his hometown. He continued his studies at the Institute of Musical Art under Percy Goetschius and at Northwestern University, in Evanston, Illinois, under P. C. Lutkin and Arne Oldberg where he also served as an instructor in 1915-16. After graduation he taught theory and composition at the College of the Pacific in San Jose, California where he became Dean of the Conservatory of Fine Arts in 1919. His first major success as a composer came in 1921 when he was awarded the first American Prix de Rome in Music from his California Forest Play of 1920 for solo voices, chorus, dancers, and orchestra. One of the results of this 3-year fellowship was Hanson's Symphony No. 1 "Nordic," composed during his studies in Rome with the great Italian composer, Resphigi. Hanson's music, avowedly

neo-romantic, shows the influence of his Scandinavian background - he cited Grieg and Sibelius as the inspiration for his lyrical and harmonic style.

While his six symphonies and numerous choral and wind band works still stand firmly in the repertoire of major ensembles, it is Hanson's contributions to music education that make him one of America's most influential musicians. Upon his return from Italy, George Eastman selected him to lead his new music conservatory - the Eastman School of Music in Rochester, NY. Hanson's tenure in that role spanned 40 years, a time in which American conservatories started to compete with the venerable European institutions. A broader concept of music education also emerged, bringing growth to the music teaching profession. Hanson helped to shape the National Association of Schools of Music (the national organization in which Concordia holds accreditation) and several music education societies that shaped the teaching practice of young musicians across America.

Nielsen, Symphony No. 4, "The Inextinguishable"
Composed: 1916
Length: c. 35 minutes
Orchestration: 3 flutes (piccolo), 3 oboes, 3 clarinets, 3 bassoons (contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, 2 sets of timpani, and strings

"Old enough to have met and been influenced by Brahms, and young enough to have an influence on Dmitri Shostakovich, his music spans the boundary between Romanticism and Modernism, wearing its heart on its sleeve while pushing the boundaries of tonality and form." (Geoffrey Kuenning)

Carl Nielsen may not be a "household" name among the titans of classical music, but his symphonies are magnets to the great conductors and orchestras around the world. In the Fourth, it is a musical idea that lives amongst chaos and disruption, but is never overcome. The idea, written into the opening of the score is that "Music is Life, and like it, is inextinguishable." The present chaos and disruption for Nielsen, when writing this symphony, was twofold - his marriage was in disarray and his country, Denmark, was in the middle of the awful World War I. If there are any Mozartian ideas in this symphony, they are not given any white glove treatment - each theme is shrouded with interjectory melodies and harmonies that have, in Nielsen's words "a certain threatening character." The only repose granted to the listeners comes in the second movement, a content and buoyant song for the woodwinds. But, it too, is eventually disrupted - this time with pizzicato strings sounding like a ticking clock reminding the listener about the inevitable, which eventually comes with a very interruptive fortissimo entrance by the violins, well out of the key of the woodwinds, which transitions into a chantlike, but angry, theme that opens the third movement.

For many, the most memorable highlight of this work is the final movement. Here, the chaos and disruption of the symphony turns into, as chaos and disruption often do, a great battle. Two sets of timpani conduct that battle in virtuosic display, yet the winner is clear - the music is, indeed, inextinguishable. And in our own pandemic-dominant world today, it continues to be.

MUSIC AT CONCORDIA

Do you know a young musician who should consider Concordia? Our aim is to develop general musicianship, performance, musical collaboration, and critical listening, along with an understanding of various contexts of music. Ensembles—comprised of orchestras, jazz, choirs, worship, commercial music, handbell, and chamber—are open to students studying to be music professionals, as well as students who are non-music majors but desire to perform for the joy of music.

SCHOLARSHIPS

Concordia offers music scholarships to students with intermediate high school experience through advanced collegiate ability. Scholarships range in value from $1000 up to half tuition, and combine with academic awards to make a Concordia education more affordable than you might think. In fact, most students currently enrolled in music ensembles receive a music scholarship. Don't miss this great financial aid opportunity.

To learn more about opportunities to make great music at Concordia, connect with us at auditions@cui.edu or fill out a music scholarship interest form today at cui.edu/musicscholarships.

MUSIC ENSEMBLES

Choral
The Concordia Choir
Donne di Canto
Men's Chorus
Concordia Master Chorale

Instrumental
Concordia Wind Orchestra
Concordia Symphony Orchestra
Concordia Jazz Orchestra
Jazz Ensembles
Concordia Brass
Piano Ensemble
String Quartet
Woodwind Ensemble
Americana Ensemble

Handbells
Concert Handbells
Spirit Bells
Chapel Bells
Resound!

Worship Bands
Worship Band I
Worship Band II
Worship Band III
Worship Band IV
Worship Band V

Commercial Music Ensembles
Commercial Music Ensemble I
Commercial Music Ensemble II

MUSIC FACULTY

Dr. Michael Busch
Dr. Christian Hauser
Dr. Jeff Held
Dr. Tom Mueller
Prof. Steve Young

STAFF

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Mina Choi
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Matthew Hare
David Holben
Elizabeth Johnson
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Elizabeth Low-Atwater
Siri Lyon
Robert MacNeil
Jay Mason
Jenny Oh
Donovan Raitt
William Schlitt
Clarissa Shan
Margaret Thornhill
Phillip Triggs
Jaime Van Der Sluys
Len Wicks
Erika Wilsen

MUSIC PERFORMANCE CALENDAR

Terry Everson (Principal Trumpet - Boston Pops Esplanade Orchestra), joins the CWO for a program of meaning-searching: Jim Stephenson's *Concerto for Hope*, written for an artist battling cancer, and Brian Balmages' *Love and Light*, a memorial for a musician's miscarried child. **Love, Light, and Hope** is on Friday, November 5 at 7:00pm. **www.cui.edu/tickets**

Attend Concordia's **Americana Ensemble Fall Concert** and celebrate the acoustic music of bluegrass, old time, country, swing, gospel, and other genres in the string band tradition. Friday, November 12 at 7:00pm. This concert is free; no tickets are required.

Enjoy a concert of Baroque music in the intimate acoustics of Zhang Hall. Works by Pachelbel, Biber, Dall'Abaco, Bach, and Vivaldi. An optional dinner served in the Borland Manske Center lobby starts at 5:00 p.m. The **Sinfonietta Sunday Evening Concert** begins at 6:00pm. **www.cui.edu/tickets**

Please join the **Concordia Jazz Orchestra and Combo** for their fall concert on Monday, November 15 at 7:00 in Zhang Hall. The CJO, directed by Prof. Len Montgomery, will be joined by jazz combos led by Dr. Tom Mueller. This concert is free; no tickets are required.

Fall Piano Studio Recital: Friday, November 19 at 7:30pm. Piano students from the studio of Dr. Hyunjoo Choi perform a variety of classical piano repertoire. This event is free; no tickets are required.

Concordia's Christmas concert, an Orange County favorite, will be presented at Segerstrom Concert Hall in Costa Mesa on December 6. These concerts feature sacred Christmas music by Concordia's choirs, orchestras, and handbells. Concerts will be held at 4:00 and 7:30. Purchase tickets at **www.scfta.org/events/2021/concordia-christmas**

Christopher Houlihan Organ Masterclass: Tuesday, February 1 at 7:30pm **–** Master performer and teacher Christopher Houlihan leads an organ masterclass featuring students and professional musicians from across Orange County. Presented in partnership with the Orange County chapter of the American Guild of Organists. This event is free; no tickets are required.

Concordia Keyboard Day: Saturday, January 15. For the past seven years, Concordia Keyboard Day has supported and celebrated the musical achievements of young pianists and organists from across Southern California. Join us for a day of learning, practice, and performance. To learn more, contact Dr. Tom Mueller at tom.mueller@cui.edu. Registration will be available soon at **www.cui.edu/arts/music/keyboard-day**