Composer Spotlight Concert:  Frank Ticheli

Frank Ticheli, composer & conductor  
Siri Bloom, oboe  
Julie Long, flute

Santa Ana High School Wind Ensemble  
Victor De Los Santos, conductor

Irvine High School Wind Ensemble  
Derek Venlet, conductor

Concordia Wind Orchestra  
Jeff Held, conductor

Saturday, April 14, 2018  
CU Center  
7:30 PM

sponsored by Dr. Carl and Deborah Weinert
From the music director...

It may be that the most recognized living wind band composer amongst students who play in school bands is Frank Ticheli. At the mention of his name, those who have played one of his works will instantly call out the name of the Ticheli piece that they got to play, expressing high levels of fondness and connection with what has come from his pen. For many students, Ticheli’s music is what made them want to practice, made them want to be in a concert ensemble and to play at a high level in it. So, the opportunity for Concordia to step in and be a part of a new major Ticheli work is very exciting to us. We are so happy to support the new flute concerto as a part of the commision consortium, and doing so makes a lot of sense because of who we have to solo on the piece. Dr. Julie Long received her masters and doctorate degrees in flute performance from USC, serving as a teaching assistant for Frank Ticheli. Significantly, she studied under the legendary flutist who Ticheli worked closely with on this piece - Jim Walker. I am honored to conduct this work with her and the CWO tonight.

I want to thank my good friends and longtime Irvine residents, Dr. Carl and Deborah Weinert for underwriting the cost of this concert. Dr. Carl is a legendary pediatric orthopaedic surgeon in Orange County (having established the first OC practice in this field), a clinical professor of orthopaedic surgery at the UCI Medical School, director of CHOC’s orthopaedic surgery unit, and an active practitioner who has even mended my son’s sports injuries three times (and counting, probably...). He couldn’t do all of this without his amazing assistant and wife, Deborah, who is a proud graduate of Santa Ana High School. Amazingly, they both make time to attend almost all of our concerts each year. I am always so happy to see them and deeply appreciative of their generosity to make tonight happen, providing the students of Santa Ana High School, Irvine High School, and Concordia University with an indelible musical memory, hopefully one that inspires at least a few future music teachers.

I also want to express a huge thank you to Frank Ticheli for his dedication to this experience. On Thursday, Frank led rehearsals at each of the three schools performing tonight. What a cool thing for these schools to have him walk into the band room to work with the students! I am also awfully excited that we get to follow the USC Thornton Wind Ensemble, one day later, by giving the Orange County premiere of Ticheli’s serenade for oboe and chamber ensemble. This is a great honor for us - I am glad I asked! The soloist is Siri Bloom, an amazing musical contributor to our program as well as our Adjunct Professor of Oboe (and she is another graduate of the USC Thornton School of Music).

It is definitely going to be a great night! Thank you for coming!

---Dr. Jeff Held, Musical Director of the Concordia Wind Orchestra
Program

Santa Ana High School Wind Ensemble
Victor De Los Santos, conductor | Dr. Frank Ticheli, guest conductor

    arr. Albert Oliver Davis
    7’

Sun Dance 1997  Frank Ticheli (b. 1958)
    5’

Irvine High School Wind Ensemble
Derek Venlet, conductor | Dr. Frank Ticheli, guest conductor

    arr. Glen Cliff Bainum
    4’

Blue Shades 1996  Frank Ticheli
    10’

Concordia Wind Orchestra
Dr. Jeff Held, conductor | Dr. Frank Ticheli, guest conductor

Serenade for Kristin (for Solo Oboe and Chamber Ensemble)  2018  Frank Ticheli
    Siri Bloom, oboe
    7’

Rest 2010  Frank Ticheli
    8’

Silver Lining (Concerto for Flute and Wind Ensemble)  2017  Frank Ticheli
    i. Game (Tutorial - Level 1 - Side Quest - Level 2 - Mini Boss - Side Quest 2 - Level 3 - Final Boss)
    ii. To the Girl with the Flaxen Hair
    iii. Silver Lining
        Dr. Julie Long, flute
    22’

Who Puts His Trust in God Most Just  1978  J.S. Bach (1685-1750)
    arr. James Croft

Apollo Unleashed (from Symphony No. 2)  2006  Frank Ticheli
    11’
Frank Ticheli (b. 1958) is an American born composer. His works are diverse and include pieces for concert band, orchestra, chorus, and various chamber groups. Ticheli graduated high school from L.V. Berkner High School in Richardson, Texas. Upon graduating high school, he attended Southern Methodist University in University Park Texas. Here he studied with Donald Erb and Jack Waldenmaier and earned his Bachelor of Music in Composition. Ticheli then studied with William Albright, Leslie Bassett, William Bolcom, and George Wilson and the University of Michigan, where he earned both his Master’s and Doctorate degrees in Composition.

Following completion of his degree’s, Ticheli became an Assistant Professor of Music in San Antonio, Texas at Trinity University. While in Texas, he was a member of the advisory committee for the San Antonio Symphony’s “Music of the Americas” project and also served on the board of directors of the Texas Composers Forum. From 1991 thru 1998, Ticheli was composer-in-residence with the Pacific Symphony Orchestra in Orange County, California. He has been a Professor of Composition at the University of Southern California’s Thornton School of Music since 1991.

Over his lifetime, Ticheli has been the recipient of many awards. He has received The Arts and Letters Award, Goddard Lieberson Fellowship, and Charles Ives Scholarship, all from the American Academy of Arts and Letters. Ticheli has also received the National Band Association/Revelli Memorial Prize, the A. Austin Harding Award, and First Prize in the Texas Sesquicentennial Orchestral Composition Competition, the Britten-on-the-Bay Choral Composition Contest, and the Virginia CBDNA Symposium for New Band Music. At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean’s Award for Professional Achievement. In 2011, Ticheli even endowed the “Frank Ticheli Composition Scholarship” which is to be awarded to an incoming graduation composition student each year.

Ticheli’s music has been described as being as "optimistic and thoughtful" by the Los Angeles Times, "lean and muscular" by the New York Times, "brilliantly effective" by the Miami Herald and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" by the South Florida Sun-Sentinel. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music and are recorded on the labels Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos, and Reference.

Siri Bloom is the Adjunct Professor of Oboe at Concordia University Irvine, where she also is a Resident Performing Artist and coach of the university Wind Quintet. She received her Master of Music in Oboe Performance at the University of Southern California, and her Bachelor of Music in Oboe Performance at New England Conservatory of Music. Her former teachers include David Weiss, Mark McEwen and Basil Reeve.

Based in Southern California, Ms. Bloom has served as Principal Oboist for the Los Angeles Doctors Symphony Orchestra, and has also appeared with the Young Musicians Foundation Debut Orchestra, the Dana Point Symphony and the 2012 Piatigorsky International Cello Festival Orchestra where she collaborated with members of the Los Angeles Chamber Orchestra. She has played under the baton of many celebrated conductors including Hugh Wolff, Helmuth Rilling, Carl St. Clair and Mei-Ann Chen, and has performed in St. Peter's Basilica, Walt Disney Concert Hall, Renee & Henry Segerstrom Concert Hall, Boston’s Jordan Hall and Orchestra Hall in Minneapolis. A passionate chamber musician, Ms. Bloom is a member of the Sound of 5 Woodwind Quintet. Ms. Bloom has given solo recitals in Los Angeles, Boston and the Twin Cities. As a native Minnesotan, she returns regularly to give special concerts and has organized performances of Bach cantatas, traditional hymns and other vocal pieces with local musicians in addition to solo engagements.
An active freelance flutist in the Los Angeles area, Julie Long has played with nearly every major local ensemble at every major local venue. Hailed "a terrific flutist" by Julius Baker and called "the real deal" by Jim Walker, Julie is creatively satisfied playing a variety of classical genres: from early music to contemporary, from solo to large ensemble.

As an orchestral flutist, Julie has performed with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Los Angeles Music Center Opera Orchestra, Los Angeles Master Chorale Orchestra, Pacific Symphony, Long Beach Symphony and many others. She became a member of the Riverside County Philharmonic Orchestra after winning the second flute audition in the Fall of 2005. Julie plays piccolo in the Long Beach Municipal Band, a 106 year-old professional ensemble which provides 20+ concerts each summer in Long Beach parks. As a studio recording artist she has played on dozens of major motion picture soundtracks, such as Fantastic Four, Superman Returns and Horton Hears a Who.

Julie became passionate about chamber music as a student at U.S.C. where she twice received the Outstanding Woodwind Chamber Music Student Award and was also presented the Contemporary Music Ensemble Award. She is a member of the Resonance Flute Consort, a unique recording ensemble which recently released its second CD, consisting of original arrangements of movie and television music. Julie was the flutist for the Los Angeles new music group, Ensemble Green, from 1999 to its dissolution in 2011.

With a D.M.A. minor in early music, Julie plays wooden Renaissance and Baroque flutes and has performed with Musica Angelica, Los Angeles Baroque Orchestra, Bach Collegium San Diego and Con Gioia Early Music Ensemble. In addition to teaching at Concordia, Julie is also flute professor at Long Beach City College and Santa Ana College. She was flute coach for the Idyllwild Arts Summer Program 1997-2013 and also formerly taught at The Master's College, Shepherd University and CSU Dominguez Hills. Julie received a B.M. from the Cleveland Institute of Music and has M.M. and D.M.A. degrees from the University of Southern California.

### Program Notes

**Richard Strauss, Allerseelen**

One of the principal genres of the Romantic Era was *leider*, poetry set to music, often for voice and piano. *Allerseelen* uses the poetry of Hermann von Gilm zu Rosenegg, translated as follows:

*Place on the tale the fragrant mignonettes,*  
*Bring inside the last red asters,*  
*And let us speak again of love,*  
*as once we did in May.*

*Give me your hand,*  
*so that I can press it secretly;*  
*and if someone sees us,*

it's all the same to me.  
*Just give me your sweet gaze,*  
*as once you did in May.*

*Flowers adorn today each grave,*  
*sending off their fragrances;*  
*one day in the year are the dead free,*  
*Come close to my heart,*  
*so that I can have you.*

In 1955, Albert O. Davis arranged the music for wind band, with no voice, a piece which has become a standard in the wind band repertoire. It evokes the style of Wagner, whom Strauss carefully studied.

*Jeff Held*
Frank Ticheli, *Sun Dance*

While composing *Sun Dance*, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image—a town festival on a warm, sunwashed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dancelike components of “bright joy.” The oboe’s gentle statement of the main melody establishes the work’s songlike characteristics, while in the work’s middle section, a lyrical theme of even greater passion appears. Several recurring themes are indeed more vocal than instrumental in nature.

The work’s dancelike qualities are enhanced by a syncopated rhythmic figure. … The figure is used not only in the main melody, but also as a structural building block for virtually everything in the piece, including other melodies, accompaniment figures, and episodes.  

*Frank Ticheli*

Percy Grainger, *Spoon River*

The folk tune, “Spoon River,” has had an interesting evolution toward the musical pen of Percy Grainger. Like many other American folk tunes, it had elements of Scottish and English dance music styles. In 1857, Captain Charles H. Robinson heard fiddle players play this tune at a Country Dance in Bradford, Illinois. He wrote down the catchy 16-bar melody. In his 90th year, 1914, he noticed that an anthology of folk poems had been published by Edgar Lee Masters. The title of the anthology was *Spoon River Anthology*. Seeing this title, Captain Robinson passed the “Spoon River” tune to Masters, who was a friend of Grainger. Grainger became interested in the tune, and wrote a clever arrangement of it for piano, noting that it was a “vigorously setting” that was to be played “sturdily, not too fast, with ‘pioneer’ persistency.” In 1929, Grainger completed a setting of the same tune for orchestra, dedicating it to Masters, “poet of pioneers.” Notable in his orchestral scoring was the extensive use of what Grainger called the “tuneful percussion”—bells, chimes, xylophone, marimba, and vibraphone. Notably, the xylophone and bells (glockenspiel) were already mainstays in the symphony orchestra instrumentation at this time. However, it is Grainger who significantly pioneered the additional instruments, including their lower octaves, in the orchestra: “I first came upon these fascinating instruments in profusion while on a concert tour in Holland in 1913 where I visited the Ethnomusicological Museum in Leyden. I was entranced by the percussion instruments of Indonesia, especially those that used the lower octaves. Hence, my lavish use of these warm and mellow instruments in an endeavor to offset the harsher tones of those long-established citizens of the orchestra, the xylophone and glockenspiel.” Finally, in 1967, this arrangement emerged in the wind band repertoire, a medium frequently used by Grainger, although not for this setting, which was arranged by Bainum.

*Jeff Held & www.percygrainger.org*

Frank Ticheli, *Blue Shades*

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing With Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. That work was composed as a celebration of the traditional jazz music I heard so often while growing up near New Orleans.

I experienced tremendous joy during the the creation of *Playing With Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent—however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the Blues: “Blue notes” (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and
melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, Blue Shade burlesques some of the cliches from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era.

Blue Shades was commissioned by a consortium of 30 university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund. Frank Ticheli

Frank Ticheli, Serenade for Kristin
composed for: solo oboe, 2 flutes, 2 clarinets, bass clarinet, 2 bassoons, horn, percussion, harp, string bass

Serenade for Kristin was commissioned by my dear friend and colleague, conductor H. Robert Reynolds, for his wife, Kristin Reynolds, in celebration of their 25th wedding anniversary. Mr. Reynolds asked that I compose a “love song” for Kristin, not only as a gift to commemorate this milestone in their lives, but as something that she herself could perform publicly. (Kristin is an accomplished oboist.)

What began as a “love song” evolved into something more. The introduction is somewhat unsettled and poignant in mood, perhaps suggesting a bleak and lonely place, as the soloist passionately cries out for answers, pleading for resolution. The plea is finally answered with the appearance of the main melody—a simple, almost folk-like tune that unfolds sweetly and delicately. This “song” gives way to a gentle dance in a kind of neo-Renaissance style. Ancient and modern influences intermingle—the rhythms and cadences harken to the past while the constantly shifting harmonies suggest a more modern-day spirit. Beginning calmly, the dance slowly grows in vibrancy until it bursts out in an ecstatic expression of joy. The energy recedes as the love song returns one final time.

The premiere of the chamber ensemble version took place on April 13, 2018 at the University of Southern California. The Concordia Wind Orchestra performs the Orange County debut of this work with gratitude to Dr. Ticheli and H. Robert Reynolds.

Frank Ticheli

Frank Ticheli, Rest

Rest came about in two stages. It was originally written as a choral piece, There Will Be Rest, composed in 1999 and based on a poem of the same name by Sara Teasdale (1884-1933). It was dedicated to the memory of Cole Carsan St. Clair, the son of my dear friends, conductor Carl St. Clair (music director of the Pacific Symphony) and his wife, Susan. The band version came about in 2010, the result of a commission from Russel Mikkelson and his family in memory of their father, Elling Mikkelson.

Created in 2010, Rest is a concert band adaptation of my work for SATB chorus, There Will Be Rest, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor.

In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by American poet Sara Teasdale’s words:

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace – above me
Stars I shall find.

However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities.

Frank Ticheli
Frank Ticheli, *Silver Lining*

*composed for: solo flute, piccolo, 2 flutes, 2 oboes, 3 clarinets, bass clarinet, contra alto clarinet, 2 bassoons, 2 alto saxophones, tenor saxophone, baritone saxophone, 2 trumpets, 2 horns, 3 trombones, euphonium, tuba, string bass, timpani, and percussion*

The Concordia Wind Orchestra joined a consortium of 24 institutions and dozens of private donors memorializing Lara Warshaw to bring *Silver Lining* to light. This major concerto for flute was conceived for flutist Jim Walker, a long-time professor at USC, legendary orchestral and studio musician, jazz flutist, and teacher of many of the world’s finest flutists, including our own Dr. Julie Long.

The first movement, “Game,” was inspired partly by my teenage son’s love of video games; he acquainted me with lots of standard video game terms and characters such as “Side Quest” (a deviation from the main game), “Final Boss” (the main antagonist, usually appearing at or near the end of the game), and “Mini-Boss” (a middle level boss, not as powerful as the Final Boss). I used these to create an overall form for the movement. I begin the movement with a “Tutorial” in which the basic rhythmic motives are introduced as air or air-like sounds only. The movement progresses through various levels of play. In Level 1, I add pitch to the main motives; in Level 2, I add chords. Along the way there are transitional episodes (Side Quests) and more competitive episodes (Mini-Boss and Final Boss sections). The rapid interaction between the soloist and ensemble suggests a competition, a fun game, with no clear winner in the end.

The second movement is a tribute to the memory of Lara Barnett, the late wife of the main commissioner of the concerto, and someone I also knew personally (Lara was a student in one of my classes back in the 1980s). The movement is largely built around a melodic setting of a poem by Sara Teasdale (the same poet who inspired Rest):

*A little while when I am gone*

*My life will live in music after me,*

*As spun foam lifted and borne on*

*After the wave is lost in the full sea.***

*A while these nights and days will burn*

*In song with the bright frailty of foam,*

*Living in the light before they turn*

*Back to the nothingness that is their home.*

I set the poem, word for word, to a melody for the solo flute, but then removed the words, leaving only the melody. (This practice is not unprecedented; the last movement of Alban Berg’s Lyric Suite is a notable example.) As the soloist’s melody unfolds, a new idea begins to emerge in the ensemble: a paraphrase of the main motive from Debussy’s The Girl with the Flaxen Hair - the dedicatee’s favorite piece. The Debussy motive floats in and out of the texture like a passing dream, always as an accompaniment to the soloist.

The final movement serves as a bright and joyous contrast to the second movement. It moves alternately between ebullient dancelike energy and carefree lyricism. A sense of optimism is ever-present as the soloist and ensemble take turns sharing the spotlight.  

*Frank Ticheli*

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**J.S. Bach (arr. Croft) Who Puts His Trust in God Most Just, BWV 433**

Frank Ticheli, *Apollo Unleashed*

On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement’s title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach’s Chorale BWV 433 (*Wer Gott vertraut, hat wohl gebaut*). This chorale -- a favorite of the dedicatee, and one he himself arranged for chorus and band -- serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA’). In the first half of the movement, the chorale’s A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes. This programmatic title, and the images it evokes, is useful in identifying the overall expressive mood of the movement, but it should not be over-interpreted or taken too literally. Instead, it should serve merely as jumping off points into a world that transcends such tangible references.
This work is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University.  Frank Ticheli

Concordia Wind Orchestra

Founded in 2005, when Jeff Held began at Concordia University, the Concordia Wind Orchestra has developed into a formidable college ensemble. 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. It also utilizes talented alumni and Resident Performing Artists, who serve as side-by-side mentors and models for the undergraduate musicians. The CWO rehearses twice per week and performs extensively at the university and venues throughout the United States and abroad.

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<thead>
<tr>
<th>Piccolo</th>
<th>Alto Saxophone</th>
<th>String Bass</th>
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<tbody>
<tr>
<td>Kayla Nguyen (guest performer - Irvine HS)</td>
<td>*Fitzmikhai Adarne</td>
<td>*Ivan Talancon</td>
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<tr>
<td>Flute</td>
<td>Trumpet</td>
<td>Luca Azuma</td>
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<td>*Caitlin Fulton</td>
<td>*Tony De La Cruz</td>
<td>*Heidi Fleischbein</td>
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<td>Amelia Carroll</td>
<td>David Sussman</td>
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<td>Lynnea Marliatt</td>
<td>Jacob Lange</td>
<td>*Dominique Torres</td>
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<td>oboe</td>
<td>Adam Fulmizi (OCC student)</td>
<td>Shelby Swartz</td>
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<td>*Siri Bloom (RPA, CUI faculty)</td>
<td>Chase Uden</td>
<td>Tyger Cortazar</td>
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<td>Bassoon</td>
<td>horn</td>
<td>Khoi Vu</td>
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<td>*Kaitlyn McArdle</td>
<td>*Katie Harry</td>
<td>Eric Rodriguez</td>
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<td>Elizabeth Low-Atwater (RPA, CUI faculty)</td>
<td>Naomi Resendez</td>
<td>Cameron Tolbert</td>
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<tr>
<td>Bb clarinet</td>
<td>Justin Solis '12 (CUI faculty)</td>
<td>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.</td>
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<td>*Joshua Horton</td>
<td>Justin Wood</td>
<td>additional performers:</td>
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<tr>
<td>Megan Guebert '11 (RPA)</td>
<td>trombone</td>
<td>piccolo - Kayla Nguyen (Irvine HS)</td>
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<td>Catherine Olsen '13 (RPA)</td>
<td>*Owen Duncan</td>
<td>baritone saxophone - Michael Reznick</td>
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<td>Bb clarinet</td>
<td>euphonium</td>
<td>tenor saxophone - Jimmy Emerzian</td>
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<td>Andrea Hawkins ‘14</td>
<td>*Tamlyn Kurata</td>
<td>tuba</td>
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<tr>
<td>Bb contrabass clarinet</td>
<td>*Jonah Kaufmann</td>
<td>Dr. Donavon Gray</td>
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<tr>
<td>Zineb Fikri</td>
<td>Richard Lewis</td>
<td>Assistant Director:</td>
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<tr>
<td>Bb clarinet/alto saxophone/flute</td>
<td>tuba</td>
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<tr>
<td>Michael Miller '14 (RPA)</td>
<td>*Bernard Hoffrogge</td>
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<td>Brian Jackson</td>
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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.

Music at Concordia


→ 4 choirs, 2 orchestras, 2 jazz ensembles, 3 handbell choirs, worship bands, commercial music ensemble, Americana Ensemble, chamber music, & solo performances

→ 6 full-time faculty, 1 part-time faculty, 25 adjunct faculty, 2 office staff, 1 staff accompanist

→ International tour rotation: 2017 Concordia Choir/Sinfonietta to Germany and Austria; 2016 Donne di Canto and Men's Chorus to Austria; 2015 Concert Handbells and Spirit Bells to Australia; 2014 Concordia Choir to Italy. Coming soon: Concordia Wind Orchestra international tour in 2019.

→ 46 students taking the music major. Our music degree offers concentrations in music education, composition, instrumental performance, vocal performance, piano, church music, and commercial music.

→ Concordia operates a full-scale music department, but also provides exemplary individual attention and mentored growth for its students - a premium education in a Christian environment.

Upcoming Concerts at Concordia

SATURDAY, APRIL 21 | SUNDAY, APRIL 22
Masterworks Concert: Brahms' Requiem - 7:30
(Sat.); 3:00 (Sun.) The Concordia Choir, Concordia Master Chorale, Masterworks Orchestra, Dr. Michael Busch, conductor. CU Center Tickets $20/$15/$10/free www.cui.edu/gomusic

MONDAY, APRIL 23
Jazz and Commercial Music concert - 7:00 Good Shepherd Chapel, free admission
MONDAY, APRIL 30
Honors Recital - 5:00. Students selected by jury adjudicators perform solo works. CU Center. free admission
Academic & Music Scholarships

Concordia’s musicians, on average, receive some of the most generous financial aid packages available at the university. If you have interest in Concordia University, please complete the music scholarship interest form at www.cui.edu/music. All university students have the same access to the top music and academic scholarships, regardless of major. Concordia offers music scholarships to almost all students who are capable of playing in one of the music ensembles. Orchestra musicians (brass, woodwind, percussion, and strings) often receive the most generous awards.

Please visit www.cui.edu/music to learn more about us. We welcome high school students of any age to attend campus visit opportunities for musicians next year (dates and options will be released over the summer).

Questions and audition requests should be directed to auditions@cui.edu.

Concordia University Irvine, guided by the Great Commission of Christ Jesus and the Lutheran Confessions, empowers students through the liberal arts and professional studies for lives of learning, service, and leadership.