THE UNIVERSITY CONCERT BAND

Jermie S. Arnold—conductor
Anthony Johnny—graduate conductor

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Players</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>Kelly Catlin</td>
</tr>
<tr>
<td>Flute</td>
<td>Sean Adamiak, Katherine Bakker, Angelica Hernandez-Chavoya, Eric Hirschhorn, Malila Hollow, Carole Jacobs, Kevin Kim, Yoo Joon Kim, Yoko Kitaguchi, Elizabeth LaCoste, Matthew Lopez, Annika Lund, Ricardo Medina, Edith Nuno, Renee Ann Rivera</td>
</tr>
<tr>
<td>Oboe</td>
<td>Erik Thomas</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Antonio Davila, Gerardo Hernandez</td>
</tr>
<tr>
<td>Bass Clarinet</td>
<td>Jake Abernathie, Elizabeth Moreno</td>
</tr>
<tr>
<td>Alto Saxophone</td>
<td>Ross Bronzan, Christian George, Leslie Grkinich, Kriassa Molina, Elena Rodriguez, Frank Rodriguez</td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td>Al Lee, Bradley McCormick</td>
</tr>
<tr>
<td>Euphonium</td>
<td>Tori Bynon, Ivan Perez, Sean Yeutter</td>
</tr>
<tr>
<td>Baritone Saxophone</td>
<td>Timothy Cummins</td>
</tr>
<tr>
<td>Trumpet</td>
<td>Benjamin Feuerhelm, Kim Fonseca, LeeAnn Leon, Lukas Perea, Gordon Pettigrew, Casey Rice, Chandler Riley, Oscar Santos, Cody Weaver</td>
</tr>
<tr>
<td>Horn</td>
<td>Amy Fitzsimmons, Jennie Nguyen, Alyse Thompson</td>
</tr>
<tr>
<td>Trombone</td>
<td>Timothy Abbiss, Harry Levin, Nicholas Pavlakovich, Katherine Raymond, Kalie Sabajo, Austin Smith, Gary Soland</td>
</tr>
<tr>
<td>Bass Trombone</td>
<td>Alann Pak, Daniel Walls</td>
</tr>
<tr>
<td>Tuba</td>
<td>Elsiiane Coulombe, Daniel Garcia, Christie Glaser, Johnathan Granados, Thomas Idzinski, Jorge Ruiz</td>
</tr>
<tr>
<td>Percussion</td>
<td>Anthony Cianni, Muhammad Damanhuri, Damien De La Cruz, Alex Demeule, John Jost, Brianne Kikuchi, Evan Perkins, Efrain Ramirez</td>
</tr>
</tbody>
</table>

For more information and tickets please call 562.985.7000 or visit: www.csulb.edu/coleconservatory

This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.
PROGRAM

WOODWIND ENSEMBLES

Op. 79 ................................................................. August Klughardt
   Allegro non troppo
   
   QuinTasty Woodwind Quintet
   Emilie Sagot—flute, Juquin Maraga—oboe, Mathieu Girardet—clarinet,
   Brian Tuley—bassoon, Glen Gray—French horn

Quintet, Op. 43 .............................................. Carl Nielsen
   I. Allegro ben moderato
   II. Menuet
   III. Praeludium/Tema con variazioni

The University Wind Quintet
   Melissa Hulett—flute, Andrew van der Paardt—oboe, Abraham Perez—clarinet,
   Adrian Fonseca Tellez—bassoon, Beau Knechtel—French horn,
   John Barcellona—ensemble coach

CONCERT BAND

Flourish for Wind Band .................... Ralph Vaughan Williams (1872-1958)
   Anthony Johnny—graduate conductor

On a Hymnsong of Phillip Bliss .......... David R. Holsinger (b. 1945)

American Riversongs ............................. Pierre La Plante (b. 1943)

Rhosymedre: Prelude on a Welsh Hymn Tune .......... Vaughan Williams
   Anthony Johnny—graduate conductor

Midway March ............................................. John Williams (b. 1932)
   arr. James Curnow (b. 1943)

ABOUT JOHN BARCELLONA

John Barcellona is the Director of Woodwind Studies and Professor of Flute at
CSULB and flutist with the internationally acclaimed Westwood Wind Quintet
(recordings on Columbia, Crystal, and WIM). The Quintet is currently recording
the complete 25 Quintets of Anton Reicha. The third CD was released on the
Crystal label in September 2006. He is currently on the Board of Directors for the
National Flute Association.

An active freelance musician in the Southern California area, he has played
Principal Flute with the Pacific Symphony, the Royal Ballet, the Royal Danish
Ballet, the Royal Swedish Ballet, the Joffery and the San Francisco Ballet. Studio
credits include recordings for Disney such as the motion picture The Newsies.
His solo album, Is This The Way To Carnegie Hall (with Calvin Smith, horn) was
nominated to the Academy of Recording Arts and Sciences for a Grammy award.
He was also a member of the Moyses Duo, with retired pianist, Louis Moyses.

He is also active on the masterclass/recital circuit and has collaborated with many
prominent flutists including Julius Baker, William Bennett, Michel Dobost, and
many others. In July of 2007, he was a guest artist at the Fairbanks Summer Arts
Festival for the 25rd consecutive year. He is the designer of the Kori Flute (along
with help from CSULB Instrument Technician, James Long). The Kori Flute
introduced the Barcellona Model. He has been design consultant for the A.D.
Geoffrey, Natuski, and Maramatsu Flute Companies.

He is has written a column for Flute Talk magazine entitled, “The Flute Doctor.”
This was their first series of articles regarding flute pedagogy for this publication.

He has made appearances at the International Cello Encounter in Rio de Janero,
Brazil. He received his B.M. from Hartt School of Music, M.A. from CSULB and
D.M.A. from USC. His principle teachers were Harold Bennett, Carl Bergner,
Roger Stevens, and John Wummer.

You can read some of Dr. Barcellona’s Flute Talk pedagogy by picking up an issue
or visit: http://www.instrumentalistmagazine.com
John Williams served as conductor of the Boston Pops 1980-1995, succeeding Arthur Fiedler. *Midway March* is from the 1976 Hollywood film *Midway*, which tells the story of the famous WWII battle in the Pacific. The jaunty lilt of the piece comes from its compound meter (12/8), and throughout the work, there is a subtle suggestion of the Scottish highlands. The energetic concert march abounds with syncopation, and is full of colorful and consistently building intensity.

—Robert Pouliot

### About Jermie S. Arnold

**Jermie S. Arnold** was appointed to the Cole Conservatory as the Associate Director of Bands in the fall of 2012. He is the principal conductor of the Symphonic and Concert Bands, teaches conducting courses, and assists in the supervision of student teachers.

Professor Arnold received his Bachelor and Master degrees in Music Education from Brigham Young University, Provo Utah. As an undergraduate he was honored with the Theodore Presser Foundation Scholarship for music educators. He is currently completing his Doctorate from George Mason University in Fairfax Virginia where his primary mentors are Mark Camphouse, Anthony Maiello, and Dennis Layendecker.

Professor Arnold’s public school teaching experience includes eight years as Director of Bands at American Fork Junior High School in American Fork Utah. During his tenure at American Fork, the program grew from 300 to over 450 students in four concert bands, and three jazz bands. His ensembles received superior ratings at festivals throughout Utah each year, and the Wind Ensemble performed at the National Music Educators Conference, the Inaugural Music for All National Middle School Festival and the Utah Music Educators Conference. His jazz bands were recognized as among the outstanding junior high jazz bands in the state of Utah. The Utah Music Educators Conference recognized Professor Arnold twice, first with the Superior Accomplishment Award in 2006 and second with the Outstanding Junior High-Middle School Music Educator Award in 2008.

While in Utah Professor Arnold also served as the Assistant Director of Bands at American Fork High School, with responsibilities over the Brass and Visual aspects of the nationally recognized marching band. While he was Asst. Director of the Marching Band, countless Region and State competitions were won, in addition to performances at the Presidential Inaugural Parade, the Macy’s Thanksgiving Day Parade and an invitation to perform in the Tournament of Roses Parade.

Professor Arnold is co-founder and emeritus Associate Conductor of the Wasatch Winds Symphonic Band, an adult community band of over 70 members. He has presented at numerous conferences across the country and been a guest conductor in New York, Hawaii, Utah, Idaho and Virginia. He has served as adjudicator at marching and concert band contests throughout the United States. He and his wife, Amber, enjoy their children Jacob, Kyle, and Bethany.

### Program Notes

**Flourish for Wind Band**  
Ralph Vaughan Williams was an accomplished English composer, also active at various periods in his career as organist, conductor, lecturer, teacher, editor, and writer. His influence on the development of 20th-century music in Britain was immense. He infused his own works with the tradition of English folk music and created a truly contemporary idiom whose roots were solidly planted in the cultural soil of his country. Vaughan Williams was editor of the *English Hymnal*, edited two volumes of welcome odes for the Purcell Society, conducted the London Bach Choir, and, as did his contemporaries Grainger and Holst, collected folk songs on his travels through many parts of England.

In October 1957, the work on Vaughan Williams’ nearly completed ninth symphony was interrupted by celebrations for his 85th birthday. The Halle Orchestra, celebrating the beginning of its 100th season, chose to give a program of all Vaughan Williams selections for its opening concert four days after his birthday. As the Halle, under the direction of John Barbirollio, had given the first performances of many of his works, Vaughan Williams decided they should have another first performance as a present. It was for this present that he wrote the *Flourish for Glorious John*, which opened the concert and the season. At the end of the concert, when he joined the conductor and orchestra on stage, the applause lasted so long that a second performance of the piece was given to bring the concert to a close.

**On a Hymnsong of Phillip Bliss**  
David R. Holsinger is a former music minister, worship leader, and composer in residence to Shady Grove Church in Grand Prairie, Texas. His ties to Christian music greatly influenced his subsequent band compositions (*Abram’s Pursuit*, *A Childhood Hymn*, *Battle Music*, *The Easter Symphony*, and *The Song of Moses*, to name a few). Holsinger’s original works have been awarded by numerous organizations including the American Bandmasters Association, Kent State University Band, the NBA-DeMoulin and ABA-Ostwald competitions, and the Sudler International Competition. In addition to teaching at Lee University in Cleveland, Tennessee, Holsinger has appeared as guest composer/conductor at over 60 major colleges and universities in the past 10 years and has had opportunity to guest conduct outstanding high school honor bands in thirty-seven states.

*On a Hymnsong of Philip Bliss* is Holsinger’s arrangement of an American hymn tune composed by Phillip Bliss titled “It is Well with my Soul.” The text for the hymn comes from Horatio Spafford who composed the lyric after several tragic events in his life including the death of all three of his children. Holsinger’s arrangement is among his most performed works and has been used in several televised memorial performances in recent years, including commemorative services for the Challenger astronauts, Ronald Reagan, and the fallen heroes of the American armed forces. Holsinger composed this piece to honor Rev. Steve Edel, the retiring principal of Shady Grove Christian Academy, and was presented to him as a gift by the academy’s concert band in May of 1989.
Hymn Text:

It Is Well With My Soul
When peace like a river, attendeth my way,
When sorrow like sea billows roll;
Whatever my lot, Thou hast taught me to say,
It is well, it is well, with my soul.

Refrain:
It is well, (it is well),
With my soul, (with my soul)
It is well, it is well, with my soul.

Though Satan should buffet, though trials should come, Let this blest assurance control,
That Christ has regarded my helpless estate,
And hath shed His own blood for my soul.

My sin, oh, the bliss of this glorious thought! My sin, not in part but the whole, Is nailed to the cross, and I bear it no more, Praise the Lord, praise the Lord, O my soul!

For me, be it Christ, be it Christ hence to live: If Jordan above me shall roll, No pang shall be mine, for in death as in life, Thou wilt whisper Thy peace to my soul.

But Lord, 'tis for Thee, for Thy coming we wait, The sky, not the grave, is our goal; Oh, trump of the angel! Oh, voice of the Lord! Blessed hope, blessed rest of my soul.

And Lord, haste the day when my faith shall be sight, The clouds be rolled back as a scroll; The trumpet shall resound, and the Lord shall descend, Even so, it is well with my soul.

—Horatio Spafford

**American Riversongs**

Pierre La Plante, of French-Canadian descent, was born in Milwaukee and grew up in Sturgeon Bay, Wisconsin. Among his compositions are works for band, orchestra, choir, solo literature, and chamber music. La Plante has been a bassoonist with the Dubuque Symphony, the Madison Theatre Guild Orchestra, and the Unitarian Society Orchestra. He currently performs with the Beloit-Janesville Symphony.

*American Riversongs* is a setting of folk songs reminiscent of a developing American nation when waterways were central to commerce and expansion of cities. The piece is in ternary form, beginning with a bright, spirited version of “Down the River.” The middle section is a lyrical, andante setting of “Shenandoah.” The tempo brightens as section three juxtaposes “The Glendy Burk” against a theme based on a Creole bamboula tune that probably originated in the Louisiana delta region. The bamboula theme is marked by an incessant syncopated ragtime rhythm in the coda, which brings the piece to a rowdy, foot-stomping close! *American Riversongs* was commissioned by and dedicated to the 1988-89 Oberlin High School Band in Oberlin, Ohio.

**Rhosymedre: Prelude on a Welsh Hymn Tune**

In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, *Rhosymedre*, sometimes known as “Lovely,” has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J. D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

A moving bass line and a treble obbligato in faster notes often characterized by descending sixths surrounds the hymn tune. Vaughan Williams has joined together a hymn tune, bass and obbligato, in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.

Hymn Text:

*Eternal Lord we pray,*
our truth, our life, our way.
With humbled heads we bow;
Be present with us now.
To worship you our Savior dear.
When two or three are gathered here You promise to be ever near.
Please help us do what's right, and pleasing in thy sight.
We pray for daily bread; that all in need be fed.
Forgive all those who wish us ill. That all might come to do your will And greater love for you instill.

—W. Richard Turner

**Midway March**

John Williams studied composition at UCLA and later attended Juilliard. In 1956, he started working as a session pianist in TV and film orchestras. He wrote the music and served as music director for over 70 films, including *Jaws, E.T., Star Wars, Superman, Raiders of the Lost Ark, Schindler’s List, Jurassic Park, Catch Me If You Can,* and *Memoirs of a Geisha.* Williams won two Emmys, five Oscars, and 17 Grammy Awards, and earned several Gold and Platinum records. He has written many concert pieces and is also known for his Olympic themes and fanfares.