GUEST ARTIST RECITAL

MARY OLESKIEWICZ
FLAUTO TRAVESO

JOHN BARCELLONA
FLAUTO TRAVESO

ROBERT ZAPPULLA
HARPSICHORD

SHANON ZUSMAN
VIOLA DE GAMBA

SATURDAY, FEBRUARY 27, 2016 8:00PM

GERALD R. DANIEL RECITAL HALL

Please silence all electronic mobile devices.

For ticket information please call 562.985.7000 or visit the web at: 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

Sonata in D Major
for two flutes and basso Continuo, QV 2:15..............Johann Joachim Quantz
  Largo
  Allegro
  Largo
  Allegro

(1697-1773)

Sonata in A major
for flute and obbligato harpsichord, BWV 1032...........Johann Sebastian Bach
  Vivace
  Largo e dolce
  Allegro

(1685-1750)

INTERMISSION

Partita in A minor for flute alone, BWV 1013…………………..J.S. Bach
  Allemande
  Corrente
  Sarabande
  Bouree anglaise

Sonata in E minor
for flute and obbligato harpsichord, BWV 1034…………………..J.S. Bach
  Adagio ma non tanto
  Allegro
  Andante
  Allegro

Trio Sonata in G major
for 2 flutes and basso continuo, BWV 1039…………………..J.S. Bach
  Adagio
  Allegro ma non presto
  Adagio e piano
  Presto

ABOUT ROBERT ZAPPULLA

Robert Zappulla holds the Fred W. Smith and Grace Hobson Smith Chair in Music at Claremont Graduate University and is known primarily as a harpsichordist and scholar specializing in the field of historical performance practices. His Figured Bass Accompaniment in France (2000) is a comprehensive study of French accompaniment treatises produced during the seventeenth and eighteenth centuries; his translation with commentary of Vincenzo Manfredini’s Regole Armoniche, a 1775 treatise dealing primarily with Italian continuo practices, also was recently published.

He is editor of the music journal, Performance Practice Review, and was consulting editor for Encyclopedia of the Harpsichord and Clavichord (2006). A former harpsichord pupil (as Fulbright Scholar) of the renowned harpsichordist Gustav Leonhardt, Professor Zappulla has appeared as soloist or continuist throughout North America and Europe. He has played with local period ensembles as well, including Con Gioia, the Angeles Consort, and the Los Angeles Baroque Orchestra. He is also the harpsichordist in/director of the longstanding period-instrument ensemble, Concordia Clarimontis.

ABOUT SHANON ZUSMAN

Shanon Zusman received a D.M.A. in Early Music from the USC Thornton School of Music, where he studied viola da gamba and violone for three years with James Tyler. While researching the history of the double bass in Vienna, Austria on a Fulbright scholarship, he became interested in historical performance practice. In addition to performing with Concordia Clarimontis and Bach Collegium San Diego, he has appeared with Musica Angelica Baroque Orchestra, Camerata Pacifica Baroque, Los Angeles Bach Society, and Los Angeles Baroque Orchestra.

An instructor of all members of the viol family, Shanon has taught at the national Conclave of the Viola da Gamba Society of America and regularly coaches the Viols/West branch of the society. He currently serves as an Associate Faculty member at Santa Monica College and College of the Canyons, where he teaches courses in Music History, World Music, Music Appreciation, and Music Fundamentals.

His scholarly pursuits include researching the origins of the neoclassical style and the early music movement, in addition to making modern editions of unpublished Renaissance and Baroque music for the viola da gamba.
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 has recently recorded the complete 24 Quintets of Anton Reicha (available as a 12 CD set on Crystal Records). He is also a member of The Caliendo Trio, with guitarist/composer, Christopher Caliendo and Cellist, Ian Flatt. The Caliendo Trio released its first CD Caliendo World Music Hits, Volume I, in August 2007. The Caliendo Barcellona Duo and Caliendo Trio are currently performing concerts throughout the US. He also teaches doctoral students at Claremont Graduate University and plays traverso in the Faculty Trio with harpsichordist Robert Zappulla and Shanon Zusman on viola da gamba.

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, and film scores composed by Christopher Caliendo. His solo album, Is this the Way to Carnegie Hall? (w/Calvin Smith, horn) was nominated to the Academy of Recording Arts and Sciences for a Grammy award.

He was also a member of the Moyse Duo, with pianist, Louis Moyse. He is active on the masterclass/recital circuit and has collaborated with many prominent flutists including Julius Baker, William Bennett, Michel Dubost, Louis Moyse, Robert Dick, Robert Langevin, Carol Wincenc and many others. He has been design consultant for the A.D. Geoffrey, Natuski, Maramatsu Flute Companies and was also the designer of the Barcellona Model Kori Flute. He has written a column for Flute Talk magazine entitled, The Flute Doctor. This was their first and only series of complete flute pedagogy articles. He has written an intonation article for the 2nd edition of the NFA Pedagogy Anthology to mark the 40th anniversary of the NFA.

He has been guest artist at the Fairbanks Summer Arts Festival for the 30th consecutive year and has made several appearances at the International Cello Encounter in Rio de Janeiro, Brazil. In 2013, he coordinated a flute seminar for CSU Summer Arts at Monterey Bay, featuring flutist, Carol Wincenc.

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 (NY Metropolitan Opera), Carl Bergner (Hartford Symphony), Roger Stevens (Los Angeles Philharmonic) and John Wummer (New York Philharmonic).

ABOUT MARY OLESKIEWICZ

Hailed as “one of the greatest baroque flutists of our time” by American Record Guide, Mary Oleskiewicz enjoys a unique career as performer-scholar.

After winning first prizes in both the National Flute Association’s Baroque Flute Artist and Doctoral Dissertation Competitions, she quickly established herself as an international performer of historical flutes and the leading expert on the flutist, theorist and composer Johann Joachim Quantz. She is an authority on music at the 18th-century court of the Prussian King Frederick “the Great,” and her essays, editions, books and recordings focus on the music of J. S. and C. P. E. Bach, Quantz, and King Frederick. She records for the Hungaroton Classic and Naxos labels, and has recently released a highly acclaimed, world premiere CD of 18th-century flute concertos performed with Miklós Spanyi and Concerto Armonico.

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She is principle flutist of the Boston-based ensemble, Newton Baroque, and has appeared as soloist in Lincoln Center, the Library of Congress, and around the world. This year she is touring South America and China, where she is presenting a recital for the Bach Festival at the Central Conservatory in Beijing. In addition to her specialty in music of the Baroque, her instrumentarium of flutes ranges from the Middle Ages to Modern, and she enjoys playing a wide range of chamber and orchestral music.

Dr. Oleskiewicz is Associate Professor of Music at the University of Massachusetts and is a frequent guest professor at Queen’s College in New York City, Harvard University, and elsewhere. A fluent German speaker, she has also taught Baroque performance practice at the University of the Arts in Berlin. Previously she served as Professor of Flute at the University of South Dakota, and as Curator of Woodwind Instruments at the National Music Museum. She has held several prestigious multi-year fellowships from the Alexander von Humboldt Foundation and the DAAD, to reside and work in Germany.

In addition to her scholarly pursuits, she dances and teaches Argentine tango, and plays the bandoneon. For more about her, visit BaroqueFlutist.com.