

THE BOB COLE CONSERVATORY OF MUSIC AT
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



FACULTY ARTIST SERIES

JOHN BARCELLONA FLUTE

WENDY CALDWELL PIANO

SHIGEMI MATSUMOTO NARRATOR

BETH PEREGRINE SOPRANO

RENA URSO-TRAPANI FLUTE

*THE MUSICAL MAGIC OF WOOD,
THE JAZZ INFLUENCE & A NIGHT AT THE OPERA*

FRIDAY, NOVEMBER 1, 2013 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Part I: The Musical Magic of Wood

Sonata in Bb Major, No. 275 Johann Joachim Quantz
for flauto traverso and fortepiano (1697-1793)

Allegro
Affettuoso
Vivace

Three Contrasts for Native American flute (1985)..... Paul Steinberg

Outcroppings
Eclectic Concerns
Batscape

Four Gypsy Pieces for Piccolo and Piano (2011) Christopher Caliendo

Shaman—Gypsy Healer (b. 1960)
Mulo—Spirit
Chavvies—Children
Yag—Spirit of Fire

U.S. Premiere

Gli Zingari (The Gypsies)—The Performers

INTERMISSION

Part II: The Jazz Influence

Amazing Grace (2010).....Bruce Stark

U.S. Premiere

Dedicated to all our lost loved ones

Fantaisie per flauto e pianoforte (1997).....Raymond Guiot

Part III: A Night at the Opera

Shigemi Matsumoto—Introduction

Souvenir de Lucia di Lammermoor Jules Herman
Fantaisie Concertante (1830-1908)

Characters In Order Of Appearance

Raimondo, Chaplin of Lammermoor and Lucia's confidant—Wendy Caldwell
Lucia di Lammermoor, Sister of Lord Enrico Ashton of Lammermoor—Rena Urso-Trapani, flute
Edgardo of Ravenwood—John Barcellona
Lucia di Lammermoor—Beth Peregrine, soprano

PLEASE JOIN US

You are all cordially invited to a reception in the lobby immediately following the program, sponsored by the Bob Cole Conservatory of Music, Dr. & Mrs. John Barcellona and hosted by the Cole Conservatory Flute Studio.

TEXT & TRANSLATIONS

Souvenir de Lucia di Lammermoor

*Ohimè! Sorge il tremendo fantasma,
E ne separa Edgardo!
Que ricovriamo, Edgardo,
A piè dell'ara.*

*Sparsa è di rosa!
Un'armonia celeste,
Di, non ascolti?*

*Ah! L'inno suona di nozze!
Il rito per noi s'appresta!
Oh, me felice! Edgardo!
Oh, gioia che si sente e non si dice!*

*Ardon gli incensi ...
Splendon le sacre faci,
Splendon intorno!
Ecco il Ministro!
Porgimi la destra ... Oh, lieto giorno!
Alfin son tua, alfin sei mio,
A me ti dona un Dio ...*

*Ogni piacer più grato
Mi fia con te diviso,
Del ciel clemente un riso
La vita a noi sarà!*

Lucia di Lammermoor—Mad Scene

Alas, the dreadful phantom arises
and separates us, Edgardo!
Let us take refuge here
at the foot of the altar.

It is strewn with roses!
A celestial music,
Tell me, don't you hear it?

They're playing the wedding hymn!
Our marriage draws near!
How happy I am!
Oh joy that I feel and cannot express!

The incense burns,
The holy candles shine,
They shine all around!
Here is the minister!
Give me your hand ... Oh happy day
At last I am yours and you are mine,
God gives you to me.

Every pleasure
will be the sweeter,
For us life will be a smile
from a kindly heaven!

PROGRAM NOTES

About The Wood Instruments:

The flauto traverso is a copy of a Carlo Palanca traverso (maker from Turino, Italy, 1688-1773), made by Martin Wenner from ebony wood. The Native American flute is made by Cris Ti Coom from grenadilla wood. Powell piccolo No. 418 was made in 1940 by Verne Q. Powell himself from grenadilla wood. This piccolo was especially made for Harold Bennett (Dr. Barcellona's teacher).

FOUR GYPSY PIECES FOR PICCOLO AND PIANO

Movement I—Shaman (Gypsy healer): “I have vivid memories of us lying on the grass and looking up to a summery night sky, my mother and grandmother relating what they could see up there in the big wide dome of heaven. It was sometimes as if a stairway stretched up to the stars. This was where I learned to see visions in the sky. You lay there flat on the grass looking up into the velvety darkness in the same way you might gaze into a crystal ball, staring until a milkiness blinded you and you saw pictures in the stars or around the moon, animals, faces, objects which we could fit into our lives as guiding forces of change.”

Patrick Jasper Lee—Romani Gypsy

Within the Gypsy clan, a shaman or Chovihano inherits an inner key or pass which gives them permission to access their world—the Otherworld, which when entered, provides a link with their pagan past as well as incite into what their role will be in the Roman, Shamanic tradition. How they enter this world fascinated me and ultimately led to the inspiration of this movement.

Movement II—Mulo (spirit): “The Gypsy fears two things; the mulo or ghost of the dead returning to haunt them and being a social outcast from their clan.”

An eyewitness account written by Sara Norberg-Prytyk, a Polish-Jewish survivor of Auschwitz tells the story of her life in the concentration camps during World War II. Mengele walked in with a little 4 year old Gypsy boy - beautiful and dressed in a gorgeous white uniform. Mengele had him dance the kozak and sing a song. Sara and the rest stood at attention while the little boy showed off. Mengele then fed him a box of chocolates. They left. Marusia, a friend of Sara's stated - “I am sure that Mengele will kill him soon.”

There was a family camp near Auschwitz on field “C”. There were 25,000 Gypsies in that camp. The Gypsies were permitted to think they would live throughout the war. The liquidation took place one October evening. One could hear the murmur of the engines. They were all taken to the gas chambers.

The next day Mengele paraded around the camp without the Gypsy boy. The men told her that at the last minute Mengele had pushed him into the gas chamber with his own hands.

This lament mourns the spirit of the little Gypsy boy.

Movement III—Chavvies (children): “There was a time when folks believed that Gypsies used to steal children. That's the way they said it was, but the truth is, Gypsies have to be protected from the Gorjios who take their chavvies away.”

When I read this statement by a Romani Gypsy man I thought of the legend of the pied piper allegedly written by the English author and poet, Robert Brown. With his magic flute, outlandish dress, and shrewd business propositions, the Pied Piper resembles all the traditional attributes of the Gypsy people. The melody captures the alluring aspects of the Pied Piper's call.

Movement IV—Yag (spirit of fire): “The old Gypsies would throw sacred herbs such as mugwort and rosemary onto their fires and then stare into the flames until the flames had turned themselves into shapes and people, for there were those who were waiting to learn from it and who were naturally identifying with it.”

Yag's spirit or fire draws the Chovihano or shaman into the flames to dance. The shaman is able to draw himself into the smoke which came from the fire and is able to look into the future. In one instance, a healer saw, very distantly, something sticking out of the soil. The ground began to rumble and move beneath him, as if some kind of earth tremor were taking place. It was both exhilarating and disturbing. Then he became aware of a great vortex of energy which was attempting to spiral its way up to the surface. This theme continues in every ancient woodland visited.

—notes compiled by Christopher Caliendo

ABOUT JOHN BARCELLONA

John Barcellona is the Director of Woodwind Studies and Professor of Flute at CSULB. He is also flutist with the Westwood Wind Quintet which has recorded the complete 24 Quintets of Anton Reicha (12 CDs/ Crystal Records) and have other recordings on Columbia and WIM. He is a member of The Caliendo Trio, with guitarist/composer, Christopher Caliendo and cellist, Armen Ksajikian. The Trio released *Caliendo World Music Hits, Vol. I*, August 2007. The Caliendo Barcellona Duo and Caliendo Trio perform concerts throughout the US. Dr. Barcellona also teaches doctoral students at Claremont Graduate University and plays traverso in the Concordia Clarimontis Trio with harpsichordist Robert Zappulla and Shanon Zusman on viola da gamba.

An active freelance musician throughout 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 Moyses Duo, with pianist, Louis Moyses. He is active on the masterclass/recital circuit and has collaborated with prominent flutists including Julius Baker, William Bennett, Michel Dubost, Louis Moyses, 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 30 consecutive years and has made several appearances at the International Cello Encounter in Rio de Janeiro, Brazil. He received his B.M. from Hartt School of Music, M.A. from CSULB and D.M.A. from USC. His principal teachers were Harold Bennett (NY Metropolitan Opera), Carl Bergner (Hartford Symphony), Roger Stevens (Los Angeles Philharmonic) and John Wummer (New York Philharmonic).

ABOUT WENDY CALDWELL

Wendy Caldwell, a native of Canada, graduated with her Bachelor in Music in Piano Performance from Acadia University in Nova Scotia, receiving the Birks Medal in Music as the top graduate. She went on to study at the University of Toronto where she obtained her Artist Diploma.

Ms. Caldwell has coached and taught at Acadia University, University of Illinois at Chicago, California State University at Long Beach, California Institute of Technology, Pasadena City College, and is a vocal coach for the Los Angeles Children's Chorus. Currently she is a staff accompanist/coach at both CSULB and PCC, as well as a very busy freelance accompanist in the Los Angeles area, performing regularly in recital with both student and professional musicians.

In recent years Ms. Caldwell has collaborated with renowned flute artists Carol Wincenc and Robert Langevin, premiering in those recitals new works by composer Christopher Caliendo; she has also performed in recital with Ms. Wincenc at the Fairbanks Summer Arts Festival in Alaska where Ms. Caldwell was a Guest Artist for three years. This summer, she was a Guest Artist at the Cal State Summer Arts Festival in Monterey Bay, performing with Carol Wincenc, John Barcellona, and Rena Urso-Trapani.

ABOUT SHIGEMI MATSUMOTO

Shigemi Matsumoto has performed with over 50 national and international opera companies including those in San Francisco, Philadelphia, Pittsburgh, Brussels (Belgium), Wolf Trap, Portland, Kansas City, San Antonio and Tucson. Her opera roles include Mimi, Musetta, Susanna, Micaela, Norina, Adina, Pamina, Despina, Rosina, Nanetta, Abigail, Adele and Zerlina.

She has performed with more than 60 national and international symphony orchestras including San Francisco, Los Angeles, St. Louis, Minnesota, Houston, Lourdes (France), San Antonio and Denver. Her oratorio performances have included appearances in both the *Mahler 4th* and *8th Symphonies*, *The Messiah*, *Mozart Requiem*, *Beethoven 9th Symphony* and others.

Ms. Matsumoto has given more than 300 solo recitals including recitals in the major cities of New York, Washington D.C., Chicago, Tokyo, Philadelphia, San Francisco, Vancouver, Seattle, Houston and Dallas. She has performed with many internationally known conductors such as Seiji Ozawa, Leonard Slatkin, Charles Mackerras, Arthur Fiedler, Laurence Foster, Giuseppe Patané and Kurt Herbert Adler. Some of the luminary singers she has performed with include Luciano Pavarotti, Plácido Domingo, Leontyne Price and Regine Crespin.

She has appeared on numerous radio and television broadcasts and also appears on two CDs with Luciano Pavarotti and a Christmas Album with the NBC Orchestra. She was *Japanese Woman of the Year for Southern California*

and has been nominated to and appears in nearly a dozen different *Who's Who* publications. She adjudicates vocal competitions and has judged the Metropolitan Opera Auditions, The Luciano Pavarotti International Vocal Competitions, The Young Musicians Foundation vocal Auditions, The Bel Canto Vocal Scholarship Foundation and the Spotlight Awards. Ms. Matsumoto is the Founder and President of The Classical Singers Association (CSA), a non-profit association dedicated towards developing the performance and professional singing skills of its members.

Many of Ms. Matsumoto's students have been among winners of various vocal competitions. Some have performed with opera companies including the Metropolitan Opera, New York City Opera, Los Angeles Opera, Santa Fe Opera, Houston Opera, San Diego Opera and Opera Pacific. Others have performed with international companies in Great Britain, Italy, Germany, Switzerland, Spain, Brazil and Chile. Our soprano this evening, Beth Peregrine, is a current student of Ms Matsumoto her at BCCM.

ABOUT RENA URSO-TRAPANI

Rena Urso-Trapani is a member of the flute faculty at the Bob Cole Conservatory of Music at California State University, Long Beach. A member of the Oakland East Bay Symphony, San Francisco Opera Center Orchestra and the Oregon Coast Music Festival Orchestra, she has also played for radio, television and film. Ms. Urso-Trapani has held Piccolo positions and toured extensively with the New York City Opera, National Company and San Francisco Opera's Western Opera Theater.

An active freelance chamber and orchestral musician in Los Angeles and San Francisco, Ms. Urso-Trapani has performed with many of the orchestras in California including the San Francisco Opera, Pacific Symphony, Santa Barbara Chamber Orchestra, Monterey Symphony, and the Pageant of the Masters Orchestra. She has also performed with the Seattle Symphony, American Ballet Theater, Bolshoi Ballet, Mark Morris Dance Group, Honolulu Symphony, and the Detroit Symphony Orchestra. Among the various chamber groups she performs with, Rena is a founding member of Bella Musica, a Los Angeles based flute and string quartet, and Alcyone Ensemble, a two flute and piano trio. Rena's solo appearances include performances with the Concerto Soloists of Philadelphia as well as collaborative performances as a faculty soloist with the Cole Conservatory ensembles.

A native of Detroit, Ms. Urso-Trapani received her Bachelor of Music degree from Wayne State University. She received her Master of Music degree with honors from California State University, Long Beach. Additionally, Ms. Urso-Trapani is a Licensed Andover Educator (body mapping instructor). Her principal teachers include Robert Patrick, Clement Barone, Dr. John Barcellona, and Anne Diener-Zentner, and her father, Santo R. Urso.

ABOUT BETH PEREGRINE

Beth Peregrine, soprano, has an unusually diverse background in the arts. She began violin and bassoon lessons in Australia before the age of ten, and went on to discover her passion—singing—while a student at the Victorian College of the Arts Secondary School. She holds a degree in Theatre and Screen performance from the National Theatre. While singing at the International Lyric Academy of Rome Opera Festival Beth met Shigemi Matsumoto. Inspired to pursue her studies of opera overseas, she moved to Long Beach, California, where she currently is studying to complete her Bachelor of Music-Opera/Vocal Performance at the Bob Cole Conservatory.

At the conservatory, she has performed the role of Susanna in *Le Nozze di Figaro*, and has been awarded an annual conservatory scholarship. Beth is the recipient of the 2010 Shaak Memorial Scholarship for Opera, the 2011 Richard and Joanna Baker Scholarship for Distinction in the Arts, the 2012 Bergeron Scholarship, the 2013 Newmann Komaroff Scholarship and 2013 Presser Award, all of which were awarded through a competitive audition process.

While completing her last year of her undergraduate study, Beth is singing with the LA Master Chorale and de Angelis Vocal ensemble. She is establishing herself as a featured soloist throughout Los Angeles and Orange counties.

For more information and tickets please call 562.985.7000 or visit:

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