

was a self-contained environment for a carnivorous predator. The animals bare their teeth in a pose of aggression, but their bodies are static, and each of the two objects treads the line between a giant desktop curio and a hunting trophy. Music, surrounding the islands, contradicted the seemingly fierce visual presentation, creating tension between sight and sound. Chemical scent rounded out the perceptual impact of the work, resulting in a dense, multi-sensory experience of harmony and dissonance.

ABOUT JOHN BARCELLONA Dr. Barcellona is the Director of Woodwind Studies and Professor of Flute at CSULB and flutist with the acclaimed Westwood Wind Quintet (Columbia, Crystal and WIM-labels). They have recorded the complete 24 Quintets of Anton Reicha (12 CD set-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. He 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.

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 a Grammy award.

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 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 (LA Philharmonic) and John Wummer (NY Philharmonic).

For complete faculty composer's and performer's biographies please visit: www.csulb.edu/coleconservatory

UPCOMING EVENTS

- **Thursday, March 26, 2015:**
Percussion Ensemble, Ted Atkatz, director 8:00pm Daniel Recital Hall \$10/7
- **Friday, March 27, 2015:**
University Symphony Orchestra, Johannes Müller-Stosch, conductor 8:00pm Carpenter Performing Arts Center \$10/7
- **Tuesday, April 7, 2015:**
Composers' Guild, *Snapshots*, Southern California Brass Consortium 8:00pm Daniel Recital Hall FREE

For ticket information please call 562.985.7000 or visit the web at:
WWW.CSULB.EDU/COLECONSERVATORY

**BOB COLE
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CALIFORNIA STATE UNIVERSITY, LONG BEACH

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



FACULTY COMPOSERS

FEATURING
DR. JOHN BARCELLONA
NATIVE AMERICAN FLUTES

MONDAY, MARCH 23, 2015
8:00PM

GERALD R. DANIEL RECITAL HALL
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Tó-Nilchi (2015)..... Adriana Verdié
John Barcellona—Native American flute* & drum

Silverheels/Homage to Jay Silverheels (2015) John Barcellona
for flute and piano
John Barcellona—Native American flute
Yianni Iliadis—piano

*5 Studies for Glass and bridle, pomegranate and pears: On the
viability and transience of a free and perfect union* (2015) Alan Shockley
John Barcellona—Native American flute
Alan Shockley—piano

Five Rings (2014).....George Gomez Wheeler
John Barcellona—Native American flute
George Gomez Wheeler—laptop

INTERMISSION

Witch's familiar (2014) Alan Shockley
John Barcellona—flute

Predatory Gestures (2006)..... Raymond Torres-Santos
John Barcellona—Native American flute

Native Language (2015).....Alexander Elliott Miller
John Barcellona—Native American flute
Alexander Elliot Miller—electric guitar

* Dr. Barcellona performs on Native American flutes made by Woodsounds Flutes
(woodsounds.com)

PROGRAM NOTES

TO-NILCHI (Water-Air) builds on the traditional use of the Native American flute, enhanced by subtle extended techniques in counterpoint with drum strokes--also performed by the flutist--enhancing the color palette of the instrument.

SILVERHEELS / HOMAGE TO JAY SILVERHEELS was inspired by the Native North American (Canadian) actor, Jay Silverheels, who played Tonto on the 1950s TV western series, *The Lone Ranger*. As a ten year old boy, this was, by far, my favorite television show. My family once took me to Madison Square Garden, NYC, to see a rodeo starring The Lone Ranger and Tonto. We had a first-row seat on the rail. I can still vividly remember the thrill as Tonto and the Lone Ranger rode past us within an arm's length! "Silverheels" tries to recapture those feelings of admiration for Tonto/Jay Silverheels.

5 STUDIES *Glass and bridle* will be a site-specific installation created collaboratively with visual artist Brice Brown and composer Alan Shockley. *Glass and bridle* was recently named the recipient of The Commission 2015 by the Virginia Center for the Creative Arts, and will be installed on a hillside in rural Virginia in early May. These studies for this larger work offer glimpses into the sound world of the installation: electronically manipulated natural and manmade sounds from a rural landscape provide a bed over which a fragmentary palimpsest built on the remains of several 18th-century shape-note hymns sounds. Sincere thanks to John Barcellona for being willing to tackle these with very little time to live with their sounds!

FIVE RINGS *The Book of Five Rings*, a text written by Musashi Miyamoto, is about sword fighting technique and the 'Way of the Warrior.' Musashi is considered to be the greatest Japanese swordsman of all time.

The book is divided into the five basic elements according to Zen Buddhism. The Earth section describes the foundations for understanding the 'Way of Strategy.' The second book, Water, focuses on fluidity of movement and technique. The Fire book focuses on small and large scale battle. Wind looks at traditions and other styles. The final book, Void, is rooted in the Zen tradition of nothingness.

This piece reinterprets Musashi's *Five Rings* to the flute. Similar to sword fighting, this piece is based on flute improvisation as well as capturing its expression. All electronic sounds come from live processing, there are no pre-recorded sounds. It explores non-traditional performance techniques.

WITCH'S FAMILIAR This miniature references '70s prog rock gestures (or at least my mis-remembrances of them), without using any actual quotes, and makes use of a few extended techniques, including multiphonics, and singing while playing. Tonight's performance is the premiere.

PREDATORY GESTURES for Flute and Pre-Recorded Sound was composed thanks to a commission from the Bronx Arts Center with the purpose of creating interdisciplinary works that stimulate the artistic community through their program, Sight and Sounds. I worked with sculptor Kimberly A. Baranowski in an installation that fused many conventions of the representation of nature in modern culture and institutions. The art piece consisted of two "islands" reminiscent of natural history museum and art gallery display. Each