

orchestras and he has been a member of the faculty at Ball State University, the University of Texas at San Antonio, and Trinity University. Garrett teaches cello at California State University, Long Beach.

Along with his wife, Junko, David Garrett performs cello and piano recitals as the Belrose Duo, including several tours in both the U.S. and Japan. Away from the cello Garrett enjoys playing the viola da gamba, composing, and arranging, and in his spare time he enjoys games and sports.

ABOUT MARK URANKER

Mark Uranker joined the Department of Music faculty in 1999. He has enjoyed a varied career as a concert pianist, chamber musician, composer and dance musician. He has concertized extensively and has premiered the works of many composers. He has performed at many venues such as the Luckman Center for the Arts, The Carpenter Performing Arts Center, California Institute of the Arts, The Palm Springs Winterfest Bach Festival, and the *Sundays at Four* program on KUSC, a live broadcast from the Los Angeles County Museum of Art.

He has composed for both theater and dance; his works include incidental music for Moliere's *Bourgeois Gentleman*, Peter Shaffer's *Royal Hunt of the Sun* and music for prominent choreographers. Mark composed and directed the music for the Gala Opening of the Aquarium of the Pacific.

UPCOMING EVENTS

*Events marked with an asterisk are free with a valid Music Major Pass

- **Saturday, February 27, 2016:**

Guest Artist Recital, Mary Oleskiewicz with Faculty Artist John Barcellona—Baroque flutes 8:00pm Daniel Recital Hall \$10/7 *

- **Tuesday, March 1, 2016:**

Wind Symphony & Symphonic Band w/Faculty Guest Artist John Barcellona—flute, John Alan Carnahan, conductor 8:00pm Daniel Recital Hall \$10/7 *

- **Friday, March 4, 2016:**

Bob Cole Conservatory Symphony, Johannes Müller-Stosch, conductor 8:00pm Carpenter Performing Arts Center \$15/10

- **Sunday, March 13, 2016:**

Orpheus Duo, Mark Uranker and Althea Waites, piano 4:00pm Daniel Recital Hall \$10/7 *

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

BOB COLE
CONSERVATORY
OF MUSIC
CALIFORNIA STATE UNIVERSITY, LONG BEACH

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



FACULTY ARTIST RECITAL

JOHN BARCELLONA
BAROQUE FLUTE

DAVID GARRETT
VIOLA DE GAMBA
MARK URANKER
HARPSICHORD

**"MUSICAL MASTERPIECES
OF THE BAROQUE ERA"**

TUESDAY, FEBRUARY 16, 2016 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Trio Sonata in A Minor Georg Philipp Telemann
Allegro (1681-1767)
Adagio
Allegro

Sonata in G Minor Johann Sebastian Bach
Allegro (1685-1750)
Adagio
Allegro

Concert Royale No. 4 François Couperin
Prelude (1668-1733)
Allemande
Courante Françoise
Courante a l'italiene
Sarabande
Rigaudon
Forlane

INTERMISSION

Sonata in G major, BWV 1027 Johann Sebastian Bach
Adagio (1685-1750)
Allegro ma non tanto
Andante
Allegro moderato

Sonata in B Minor Georg Friedrich Handel
Largo (1685-1759)
Vivace
Presto
Adagio
Alla breve
Andante
A tempo di Minuetto

Premier Concert Jean-Philippe Rameau
La Coulicam (1683-1764)
La Livri
Le Vezinet

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 Joffrey 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. July 15 -28, 2013, he will be coordinating 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 DAVID GARRETT

David Garrett joined the applied teaching faculty in the department of Music in Fall 2001. He became part of the cello section of the Los Angeles Philharmonic in February of 2000. Previously he was a member of the Houston Symphony, Assistant Principal of the San Antonio Symphony, and a member of the New Orleans Philharmonic. Garrett also appears frequently as recitalist, chamber musician, and soloist, receiving popular and critical acclaim. Writing in *Strad* magazine, Henry Roth observed, he is "*a polished and experienced musician...excellent in all departments.*"

Garrett maintains a wide range of musical interests: he has recorded modern cello works for the Albany and Opus One labels, his doctoral dissertation includes publication of previously unknown baroque cello works, and he pursues the standard literature in regular solo and chamber music performances. Garrett also enjoys teaching: his preparatory students consistently excel in competitions and honors

with the accompaniment of a bass instrument, and the harpsichord to fill in the harmony. Each of the concerts consists of a prelude, followed by a series of dances, which alternate between slow and fast tempi.

SONATA IN G MAJOR Johann Sebastian Bach's Sonata in G major for viola da gamba and harpsichord is a reworking of his sonata for two flutes and continuo, BWV 1039, which was heard here at CSULB last week in the faculty chamber music concert. The transcription is direct: the first flute part becomes the harpsichord's right hand in the gamba sonata, the second flute part is transcribed to the gamba, and the bass line naturally goes to the harpsichord's left hand. The sonata is structured in the sonata da chiesa style, with the four movements ordered slow – fast – slow – fast in regards to tempo. It is unknown if Bach composed the work during his time in Leipzig, where he oversaw the efforts of the Collegium Musicum, or during his tenure in Cöthen, where he composed much of his instrumental output. It seems natural for Bach to have composed the work in Cöthen where the eminent viola da gamba player Christian Ferdinand Abel was part of the court ensemble and where the prince himself was a player of both the viola da gamba and the harpsichord. Being written in three voices the Sonata features a constant interplay between the parts. The fast movements in particular present a bustling counterpoint and are contrasted in character by the minor key and melancholic mood of the third movement.

SONATA IN B MINOR Georg Frederick Handel was born in Germany but spent the bulk of his life in London. He was so respected and loved by the British people, that upon his death, his funeral was given full state honors and was buried in Westminster Abbey. Handel wrote an enormous number of works in virtually every genre of the Baroque period.

The B Minor flute sonata follows the form of a dance suite (although not titled as such). The movements usually alternate fast and slow tempi, and are in two parts, both repeated. Here, as in many of his works, Handel writes virtuosic music, both of the technical, and of the expressive types.

PREMIER CONCERT Jean-Philippe Rameau was one of the most important composers of the French Baroque period. After Lully he was the dominant composer of opera, and his theory treatise defines how we still look at harmony today.

The *Pieces de clavecin en concerts*, published in 1741, are the sole chamber music pieces of Rameau. They are unusual for the time, as the harpsichord part is fully written out, and the single-line instruments often accompany the harpsichord.

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

ABOUT THE INSTRUMENTS

Dr. Barcellona's flauto traverso is a replica of a Carlo Palanca mid-18th century flute, made in 2011, by Martin Wenner, Singen, Germany.

Mr. Uranker's harpsichord was built by Willard Martin in Bethlehem, Pennsylvania; it is a Franco-Flemish double manual harpsichord in the French tradition, patterned after an antique prototype made in Paris circa 1720 signed "Nicolas Blanchet."

David Garrett's viola da gamba was made in 1995 by Joe Baker in the style of baroque instruments by Barak Norman.

PROGRAM NOTES

TRIO SONATA IN A MINOR

Georg Philipp Telemann never intended to become a musician. His family took away his instruments and forbade his compositions when he was young. Later, Telemann intended to study law but his innate compositional gifts and his ability to unite people together in musical projects made his career in music inevitable. From our current viewpoint in time Bach is regarded as the apex of the baroque era, but during his lifetime Telemann was more highly esteemed than Bach among the leading German musicians. During Telemann's time, and in no small part due to his influence, public concerts became more common events. Music in the home also expanded. Telemann composed a vast amount of chamber music (along with similarly large amounts in other genres) to supply the growing demand for music. Telemann composed for seemingly every possible instrument combination, including a few trio sonatas for flute, viola da gamba, and basso continuo. In this setting the flute takes the high solo line, the viola da gamba the lower solo line and the harpsichord realizes the basso continuo. Like Bach's gamba sonata, Telemann's sonata is in the Sonata da Chiesa structure, but compared to Bach's style, Telemann's writing features less rigorous counterpoint and more of a more melodic, monadic manner of writing shared between the instruments..

SONATA IN G MINOR

is traditionally attributed to **J. S. Bach**, but recent scholarship indicates that it may have been written by his son, **Carl Philipp Emanuel** (1714 - 1788). The work is in three movements, the outer movements being fast, and the middle movement a slow pastorale.

CONCERT ROYALE NO. 4

was written by **François Couperin**. The Couperin family was a dynasty of musicians, both performers and composers. François, and his uncle Louis, being the most renowned. Besides composing the work you hear today, he produced four books of solo harpsichord music which are the culmination of the great French harpsichord tradition. The *Concerts royaux* (Royal Concerts) are four suites composed in 1714-1715 for the French court. They were published in 1722 without any indication of instrumentation; the suites may be played by a solo harpsichord, or by a solo treble instrument (flute, violin, oboe)