Flutist & Conductor

Orlando Cela

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Complete artist information including video, audio and interviews are available at www.pricerubin.com

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Orlando Cela – Biography

Venezuelan born musician Orlando Cela is committed to engaging audiences with lively performances that open new worlds of experience. Known for his engaging performances using imaginative programming, Orlando has premiering over 100 works, both as a flutist and as a conductor. In concert, Mr. Cela regularly offers short lively introductions to selected works, offering audiences entry points into unfamiliar works, so that listeners can easily connect the music with other life experience.

As a flutist, Mr. Cela has performed at the National Portrait Gallery of the Smithsonian (Washington DC), the Isabella Stewart Gardner Museum (Boston), and at the Center for New Music and Technologies at UC Berkeley. His credits abroad include concerts at the Zentrum Danziger (Berlin), the Espace des Femmes (Paris), and at the Musikverein (Vienna). As a collaborative artist, Mr. Cela has concertized with flutist Paula Robison, tabla player Samir Chatterjee, harpsichordist John Gibbons, and shen (mouth organ) virtuoso Hu Jianbing.

To help expand the flute repertoire further, Orlando recently launched FluteLab, an online forum in which he answers composers' questions about writing for the flute, posting answers and commentaries in engaging video clips to help the entire field and share the latest approaches and technical wizardry.

The former Music Director of the Boston-based Willow Flute Ensemble, Orlando arranged over a hundred works for the ensemble, from Baroque to contemporary, including folk music from five countries. His world music arrangements were highlighted on the ensemble's 2009 album, "World Winds."

As a conductor, Mr. Cela's experience includes launching the orchestral department at Ningbo University in China and conducting the inaugural concert of the Ningbo City Symphony Orchestra. In the US, his conducting positions include work with orchestras and choruses at Randolph College (VA) and UMass Dartmouth (MA). Guest conducting credits include the Marquette Symphony Orchestra (MI), the Northern Michigan State University Orchestra (MI), Brandeis New Music Ensemble (MA). He is currently the music director and conductor of

the Arlington Philharmonic Orchestra and the orchestra of the Governor's School of North Carolina, with which he has performed world and American premieres by composers like Salvatore Sciarrino, Chen Yi, Hector Parra, Rebecca Saunders, Ashley Fure and many others.

A dedicated music educator, Orlando is known for his dynamic workshops and lecture demonstrations. Popular and effective as a guest lecturer and clinician, he has presented sessions on contemporary music topics at Tulane University, Berklee College of Music, and Brandeis University, as well as at the Central Conservatory of Music in China, the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart (Germany), and the Charlotte New Music Festival (NC). Mr. Cela has also lectured on general performance practice issues at flute festivals in Ithaca and Syracuse, and at Dulwich College (Beijing) and Shanghai Normal University.

Orlando received his undergraduate degree from DePauw University, and holds two master's degrees (flute and conducting) from New England Conservatory. His teachers include Glenn Michael Egner, Anne Reynolds, and Paula Robison, and he has performed in master classes for Raymond Guiot, Alan Marion, Shigenori Kudo, Leone Buyse, and Trevor Wye.

Orlando Cela – Press

"The performance given by Orlando Cela of Varèse's Density 21.5 for solo flute was in a different category. His reading was especially lyrical, […] a brief episode that lingered in memory after it ended."
— The Boston Musical Intelligencer, 2015

"The problem with that degree of concentration and exposure is that the resultant performance can be rather dry and fussy. What we heard performed by flutist Orlando Cela and bassoonist Neil Fairbairn was anything but; in fact, it was possibly the best we've heard, live or on recording, full of both perky, bustling movement"
— The Boston Musical Intelligencer, 2010

" an exciting virtuosic display"
— Worcester Telegram & Gazette, 2010

"... absolute solidity and soaring imagination […] from the Soria Chamber Players and conductor Orlando Cela"
— The Boston Globe, 2002

"the Soria Chamber Players under the direction of Orlando Cela presented themselves as a group possessing high ability and talent"
"a magnificent concert"
"the concert was excellent"
— The MIT Tech, 2000

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THE ARTS

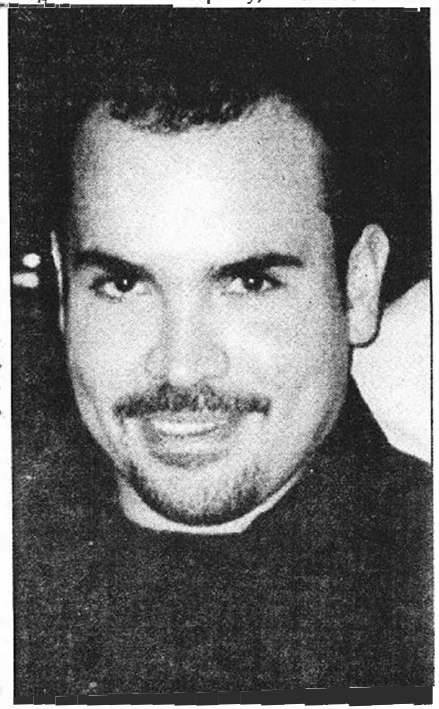
CONCERT REVIEW

Soria Chamber Players

A Special Concert Featuring Works by Famous Composers and MIT Alums

By Guan-Jong Chen
STAFF WRITER

Last Wednesday, the Soria Chamber Players, under the direction of Orlando Cela, presented a magnificent concert at St. Paul's Episcopal Church in Brookline. The concert's program included *Sinfonie in D, KV. 141a* by Wolfang Amadeus Mozart, *Fantasia para un gentilhombre* by Joaquin Rodrigo, and *Estampas Mexicanas* by José Luis Elizondo, a MIT alumnus. Overall, the concert was exciting because the Soria Chamber Players presented themselves as a group possessing high musicianship and talent. Furthermore, *Estampas Mexicanas* not only added flair to the concert but also made it a special event for the MIT community in general.



José Elizondo, MIT alum and composer of *Estampas Mexicanas*.

The Soria Chamber Players started the performance with Mozart's *Sinfonie in D, KV. 141a*. This piece was written in 1772. It has three distinctive movements. When Mozart returned from Italy in December of 1771, he was preparing *Il Sogno di Scipione* (Scipio's Dream) to be performed for the fiftieth anniversary of the ordination of Count Sigismund Christoph von Schattenbach. However, Schattenbach was very ill, and died a month before the opera was put on stage. Mozart then revised the opera, changing it to make it fit the enthronement of Schattenbach's successor, Count Hyeronimus Colloredo. The first two movements of this symphony are the actual overture to *Il Sogno di Scipione*. Mozart added the last movement later to make this a self-standing work.

Throughout the performance of this symphony, the Soria Chamber Players did a great job in keeping the precise rhythm that any Mozart piece requires. The performance and the symphony were both lighthearted and dignified. It was a typical Mozart composition, and the Soria Chamber Players performed it gracefully and with the elegance that the piece deserved.

Following the *Sinfonie in D*, the group performed *Fantasia para un gentilhombre* featuring classical guitarist William Riley as the soloist. Even though the piece is often considered a concerto, the *Fantasia para un gentilhombre* departs from the usual three or four movement form previously used by Rodrigo. This piece is best described as a suite of several movements of shorter proportion.

In this work, Rodrigo exploits many different compositional techniques, such as theme and variations, figures, and composite rhythms. Throughout the performance, the audience was absolutely fascinated by the depth of musical understanding and flawless technique demonstrated by Riley, who recently won first prize in the solo guitar competition held at East Carolina University and fourth prize at the International Guitar Competition at the Portland Guitar Festival 2000 in Oregon.

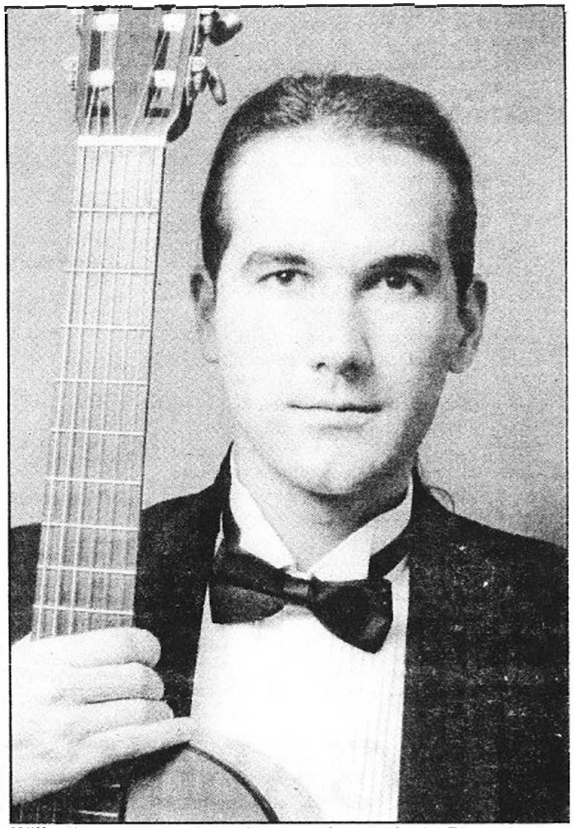
Aside from his tremendous skills as a guitarist, his stage presence was remarkable. Throughout the performance, he was not only able to play his music but also communicate his music to the audience smoothly and comfortably. It was a memorable and impressive performance.

Needless to say, the most exciting performance of the night occurred when the MIT alumnus's *Estampas Mexicanas* was played. According to the composer, José Elizondo, this symphonic suite was "inspired on folk rhythms and melodies from [his] homeland, and is a homage to three composers whose music has exerted a formative influence on [his] work: Chavez, Revueltas, and Poce."

Elizondo wrote this piece when he was a student at MIT. It was originally an assignment for a music class taught by Professor Peter Child. Later, it was performed by the MIT Symphony under the direction of Professor David Epstein.

Estampas Mexicanas has now been performed in over 60 concerts around the world. It has also received great reviews from the international press and from internationally acclaimed conductors such as Leonid Grin, Andrew Sherwood, and Vladimir Ashkenazy. *Estampas Mexicanas* was truly exciting and filled with enchanting melodies that express the enthusiastic, passionate, and colorful sides of the Mexican and Spanish culture. Its three movements, *Ferial, Danza del pajaro sagrado*, and *Teotlalli*, are all very attractive and moving. After listening to the performance, it is not difficult to sense the charisma and the prowess of Elizondo as a composer.

The concert was excellent. Anyone who loves classical music should have attended. For most of the audience, the concert was truly a wonderful opportunity to listen to the Soria Chamber Players perform. However, the concert was also significant because it showcased MIT as a school that does not just produce one-dimensional students, but rather individuals with many talents. Elizondo is one of these great individuals.



Will Riley, guitar soloist for Joaquin Rodrigo's *Fantasia para un Gentilhombre*.

Living | Arts

THE BOSTON GLOBE THURSDAY, FEBRUARY 7, 2002

Shapey tribute honest in its music and words

By Richard Dyer
GLOBE STAFF

A Tribute to Ralph Shapey
Presented by the New England Conservatory
At: Jordan Hall, last night

Music Review

Ralph Shapey is one of America's musical transcendentalists. He belongs in the company of Charles Ives, Carl Ruggles, and Wallingford Riegger, although his music doesn't sound like theirs. In fact it doesn't sound like anything else we have heard, although it has affinities with things we have seen. In the '50s and early '60s Shapey was interested in the work of New York painters and sculptors and they were interested in his work.

New England Conservatory composer Malcolm Peyton wanted to pay tribute to Shapey in his 80th year. Shapey, who has lived and worked in Chicago since 1964, is in poor health and unable to travel, so Peyton went to the Windy City to videotape his peppery comments on the program. Shapey doesn't mince words any more than he messes with notes. "When I am conducting, I do not jump up and down and wiggle my [rear end] around. My job is to get out of the way. . . . What I want performers of my works to do is make music. I don't know what I mean by that, but all of us know it when we hear it."

The young NEC performers certainly did make music last night. The program opened with Shapey's "Discourse for Four Instruments" (1961). The first movement is a kind of call-and-response that passes among the instruments; the last movement is tender without a trace of sentimentality. The middle movement is a dazzling parfait of contrasting ostinatos over which the piccolo takes flight. The dedicated players were John Holland (violin), Alicia DiDonato (flute and piccolo), Michael Norsworthy (clarinet), and faculty pianist Stephen Drury.

"Songs of Life" takes a collage of brief observations about life from an encyclopedia of quotations. Shapey turns and holds the words at different angles up to the light of the music in order to get at their essence. Monica Garcia-Albea sang with attractive tone and secure musicianship but without the diamond-edge diction the piece requires; the able instrumentalists were Matthias Truniger, cello, and Jon Sakata, piano.

Shapey's String Quartet No. 6 is in seven interconnected movements in which opposing ideas and sounds are explored, again from different angles, before they come together. The analogy Shapey made on the video was "trying to freeze a sculpture in time." The performance by violinists Gabe Boyers and Gabriela Diaz, violist Emily Rome, and cellist Ben Schwartz was an exceptional feat of concentration and sympathy.

The last work was "Piece for Violin and Eight Instruments" (1962), a mini-concerto in three interconnected movements. Like the other pieces, it was full of decisive gestures that also reverberated with unexpected implications ("I'm not interested in music that doesn't *transcend*," Shapey said). The solo part requires both absolute solidity and soaring imagination; violinist David Fulmer supplied them, and he had solid support from the Soria Chamber Players and conductor Orlando Cela. The music, like everything else on the program, had the beauty of rugged independence of mind and the elegance of absolute honesty. This concert didn't leave you feeling better; it made you want to *be* better.

Constructive criticism

Ralph Shapey at NEC, Scott Wheeler at Boston Conservatory

BY LLOYD SCHWARTZ

"It's the same and it's not the same" — that's how 80-year-old Ralph Shapey repeatedly describes his music on a captivating video that New England Conservatory composer Malcolm Peyton made in Chicago, because Shapey's declining health prevented him from coming to Boston for the concert in his honor on February 6. The crusty, bearded, roly-poly, high-pitched composer is like a cross between Kris Kringle (a Jewish Edmund Gwenn) and George Costanza's mother on *Seinfeld*. His advice to the NEC students and faculty members playing his pieces: "Make music!"

Shapey's music, as he says himself, is "gestural." The first movement of *Discourse for Four Instruments* (1961) is marked "With great gesture." Though Shapey insists that every note is actually written in the score, the music is striking less for actual thematic development than for its dramatic contrasts and quirky layers of sound. In the central movement — Peyton called it "a long but brilliant ostinato," marked "With intense wildness" — the violin (John Holland) repeats fierce chordal strokes, while clarinet (Michael Norsworthy) and piccolo (Alicia DiDonato) shrill like relentless factory whistles on the lunch hour from hell, as the piano (phenomenal Stephen Drury, from the NEC faculty) keeps chasing its own tail, stuck in a viciously circular rhythmic riff. It's the musical embodiment of the assembly line in Chaplin's *Modern Times*. Everything suddenly stops. The final movement is marked "With tenderness."

The program included two other early-'60s chamber pieces and a 1988 vocal work. The instrumental pieces were more successful, and got the better performances. Shapey compared the seven continuous sections of his String Quartet No. 6 (dedicated to art historian Harold Rosenberg) to a sculpture, "freezing the music in time." The elegant, accomplished players (Gabe Boyers and Gabriela Diaz, violins; Emily Rome, viola; and Ben Schwartz, cello; with, as Shapey's score insists, four page turners!) captured both its muted, ethereal stillness (Shapey's "night sky" full of stars moving without seeming to move, in sections marked "With great tenderness" and "With quiet peace") and also, without screeching, the surrounding violence. Solo violinist David Fulmer made a powerful impression in his full mastery of the demanding central role of *Piece for Violin and Eight Instruments*, with the Soria Chamber Players conducted by Orlando Cela. All these pieces — angular, craggy, and surprising — are also tight and economical; none of them overstays its welcome.

"If it doesn't transcend, it doesn't say anything to me," Shapey declares on the video. For me, the later *Songs of Life* (as in the Jewish toast *"L'chaim"*), dedicated to Shapey's wife, the celebrated new-music soprano Elsa Charleston, didn't "transcend." The piece is a rhapsodic collage of mix-and-match bromides out of the *Oxford Book of Quotations*. Whitman's "Great is life, real and mystical" gets tossed around with Longfellow's "Footprints on the sands of time," Rostand, Shakespeare, Shelley, and Wilde. Soprano Monica Garcia-Albea has a tightly focused high tessitura, but she let vowels go by the wayside — a liability increasingly serious as the words get jumbled: "Great is Real" is confusing enough without it sounding like "Grot is Rall."

arts
The Boston Phoenix • FEBRUARY 15, 2002

LEVELS OF PERFORMANCE

Exceeds Expectations	**5**	Performance is consistently outstanding. Tasks/activities are being accomplished at the highest level of performance. Employee seeks to expand scope of tasks/activities and assumes additional responsibilities.
Above "Meets Expectations"	**4**	Performance on tasks/activities is occasionally outstanding. Some aspects of performance are at the highest level, while other aspects of performance are at the normal level expected.
Meets Expectations	**3**	Employee performs all tasks/activities in a comprehensive manner and needs only general supervision. Performance is at the expected level. Employee's work is usually independent.
Below "Meets Expectations"	**2**	Some aspects of performance are at the normal level expected, while other aspects of performance are at a minimum level and need improvement. Employee's work is occasionally independent; more than expected amount of supervision is required.
Does Not Meet Expectations	**1**	Few aspects of performance are at the level expected, and many improvements are needed. Close and frequent supervision is necessary. Actual performance does not meet expectations of the position.

EVALUATION

Using the definitions of levels of performance, rate faculty member in the following areas:

5 1. Faculty member demonstrates an understanding of the basic aims of the GS curriculum.

5 2. Faculty member demonstrates an active knowledge of course material.

5 3. Faculty member uses a variety of effective instructional processes to engage students and stimulate their learning.

5 4. Faculty member demonstrates a sensitivity to gifted adolescents and encourages students' self-understanding and growth.

5 5. Faculty member contributes to the life of the total learning community.

Overall performance appraisal rating:

Evaluator comments: Asking Orlando Cela to join the faculty as our orchestra conductor last year was one of the happiest, best decisions of this and many summers. His music colleagues speak of Orlando as the perfect fit for this position. He has continued the distinguished GSW orchestra traditions while putting his unique stamp on them. He has achieved a perfect balance of preparing students for understanding music and performing it. The orchestra performed two amazing concerts in this shortened summer with 44 student musicians, 14 fewer than last year and almost 20 fewer than all the years that came before. And yet their sound and their repertoire seemed as rich and ambitious as ever. The IM faculty members have come to trust his selection of repertoire, his willingness to corroborate with them, his knowledge of his subject, and his superb musicianship, and his always positive, willing sprit. Not only does he direct the entire orchestra, but he is especially responsible for teaching, coaching, modeling for 2 flutes, 2 oboes, 2 clarinets, and 2 bassoons. He contributes immeasurably to the entire community and joins and contributes his knowledge and insights to make formal and informal discussions more substantive and delightful. Of all faculty members, Orlando was the one during the year who was most faithful in consulting with me about the numerous questions that arise between sessions. He agreed to interview and speak with references for the two IM faculty positions we had to fill. He is becoming a legend, an invaluable one!

Faculty member comments:

Lucy Milner

Director

Faculty Member* Date

*Your signature does not indicate agreement with the evaluation—only that you have had the opportunity to review the appraisal.

EVALUATION

Orlando Cela returned to us for his fifth summer and he continued he already well established tradition of excellence. Orlando is truly one of our staff members who is essential to all that we do.

The orchestra was amazing all summer. Orlando is a great leader who challenges the students and the Instrumental Music faculty alike. I am also indebted to him for his help in the winter and spring with auditions, the speaker series and with the hiring of a new Instrumental Music faculty member.

As an instructor Orlando brings tireless energy, enthusiasm and optimism to his work. I have known him for five years and I have yet to see Orlando when he was not ready with a smile. He is a brilliant musician and sets high standards for our students. The concerts are among the highlights of the summer and they help our students see what is possible in orchestra beyond what they have previously experienced. I would encourage anyone who missed the orchestra concerts to seek out the recordings, they are truly fabulous. I also applaud his work with Dr. Ken Ueno this summer. Dr. Ueno enriched our campus for a week and his composition pushed the boundaries of what we had experienced before. He also became a favorite of many of our Instrumental Music students. Orlando is not afraid to challenge not only his students, but also our community by choosing such cutting edge works.

I only wish there was more space to sing Orlando's praises, because he truly deserves it. I trust Orlando's judgement a great deal, not only on Instrumental Music, where he is brilliant beyond my understanding, but also in this community. He has a great sense of who we are and what we strive to accomplish. He is very protective of the school and our reputation. He has been a great resource to me on multiple occasions when questions arose regarding outside performers and faculty performers and their merchandise.

I applaud all that Orlando does on this campus. Her truly makes us a better place each summer and I only hope we can live up to the vision he has of this place. It is my great hope he will return every summer. I do not know how we would replace him.

Signatures

Rodney K. Allen

Director

Faculty Member*

Date

FACULTY OR STAFF MEMBER COMMENTS
(OPTIONAL)

* Your signature does not indicate agreement with the evaluation–only that you have had the opportunity to review the appraisal.

WINTHROP
UNIVERSITY

Department of Music

Orlando Cela
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Area Head Music Composition, Director of Music Technology
Winthrop University Department of Music
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parksr@winthrop.edu
http://faculty.winthrop.edu/parksr

Tuesday, February 23, 2016

Dear Orlando,

It was great seeing you during your recent visit to Winthrop University. Thanks for a great concert and residency. Our students are still talking about it. They were especially impressed with your playing and the stylistic range of your concert. It is rare to hear a performer who can nail Robert Dick's Flames Must Not Encircle Sides (with its battery of extended techniques) and then play Bach, Piazzolla, Hindemith, Sciarrino, and your arrangement of the Marin Marais with equal ease, stylistic accuracy, and superb musicianship. It was truly an impressive performance. Thank you.

Our students are still buzzing about your performance, your master class with the flute students, and your workshop with the composers. A student remarked to me in his composition lesson a few days after you left, that "there is still a kind of electricity and energy in the air that I have not experienced before." Many of the students personally thanked me for hosting your visit and want me to pass on their gratitude to you. My composition students were very appreciative of you workshop, both the segment on writing for the flute, and the career advice. They just can't hear this type of thing often enough and it is very helpful for them to hear it from a working professional.

All the best and thanks again for visiting us here at Winthrop. It was a great experience for our students and I hope to have you visit again soon and lets continue the conversation about working together in the near future.

Sincerely,

Ron Parks

Berklee

Greg Glancey

Assistant Chair

Department of Composition

1140 Boylston Street

Boston, MA 02215-3693

617-747-6492

January 29, 2016

Dear Orlando,

I wanted to write you a note of thanks and appreciation for your presentation at our composition and conducting seminar on January 27th. Your presentation was insightful, inspiring and entertaining, and a number of students expressed their gratitude to us for inviting a guest so passionate about sharing his knowledge and exceptional craft. You are an engaging presenter and performer and I look forward to having you visit again in the future.

Sincerely,

Greg Glancey, Ph.D.
Assistant Chair, Department of Composition
Berklee College of Music

Brandeis University

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June 20, 2013

Dear Orlando,

I just want to write to say thank you and let you know how much I appreciate the extended technique presentation you gave for the Brandeis composers last semester. As an ex-flutist (is it ever possible to really stop?) I have long admired your complete facility with these techniques, which I spent countless hours attempting to work through myself with Harvey Sollberger's guidance. Now I am equally impressed by how well you are able to communicate the practical and the musical aspects of the use of a long list of these techniques in current literature.

Thank you too for being so very generous with your time. I had not expected it to go as long as it did, but there were so many questions from the score examples you presented. We have lots of performers getting in touch each year to do this kind of presentation, but I cannot imagine that many would be capable to giving such an engaging colloquium. I hope we can do it again very soon.

Best wishes,

Eric

Eric Chasalow
Irving G. Fine Professor of Music

UNIVERSITY OF CALIFORNIA
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DEPARTMENT OF MUSIC

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February 14, 2013

To Whom It May Concern:

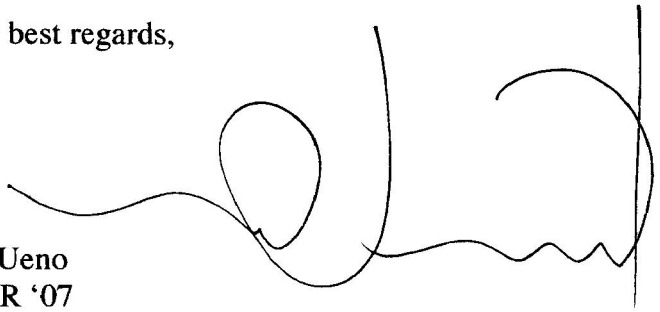
I am happy to be writing in support of Orlando Cela. I have known Mr. Cela since my time in Boston. He is one of the most spectacular flutists specializing in contemporary music I know. I also appreciate that he is an intellectual, and a nice guy, making him the ideal flutist to work with.

In October 2012, I invited Mr. Cela to present two lectures and a recital at UC Berkeley. The lectures were presented to my composition classes, an undergraduate class and a graduate-level class. In each case, Mr. Cela deftly lectured on extended techniques, the benefit of being a virtuoso is that he can demonstrate the techniques. I found his description of how he practiced the rhythms in Brian Ferneyhough's *Superscriptio* to be especially rewarding for my students, as well as his demonstration of techniques in Sciarrino's *All'Aure in una lontananza*. In the case of the Ferneyhough, he demonstrated the difference in articulation using two different piccolos – a normal one and one with a reed. The Sciarrino he demonstrated on two different flutes, including a bass flute. Mr. Cela's lectures were very impressive. He came prepared, not only ready to play the pieces, but his presentation and manner of presentation was evidence of a talented and experienced teacher.

Later that evening, he presented a whole solo recital of pieces by Ferneyhough, Sciarrino, and Hosokawa at CNMAT (UC Berkeley's Center for New Music and Audio Technologies). The program is, of course, highly demanding technically, but Mr. Cela's playing highlighted, not the technical demands, but the rich musicality in the pieces, meaning that his technical command was such that we did not hear him suffer through the pieces as we often do with lesser players – he is a musician of the foremost caliber.

I am lucky to call Mr. Cela my longtime friend. I recommend him highly for whatever capacity he might be sending you this letter. Let me know if I could be of any further assistance.

Very best regards,



Ken Ueno
FAAR '07
Associate Professor
University of California at Berkeley

EVALUATION

Orlando brings a marvelous spirit to our community. He is a charismatic orchestra conductor and a tremendously gifted musician as well. I have known Orlando for a few years know and I have yet to see him be anything but upbeat and enthusiastic. He is a wonderful part of our community. Instrumental Music represents one of the largest components of our campus. As lead teacher Orlando not only leads the students, but also the four other instructors and the Instrumental Music TAC. In all areas he has excelled. The students respond very well to Orlando and he has established a fine rapport with them. Orlando also is a wonderful guide through each concert. The repertoire this summer was both challenging and beautiful. The Instrumental Music concerts have long been high points of the summer for me and for many on this campus. Orlando has maintained the fine tradition of the Instrumental Music program at the Governor's School and has taken it beyond my expectations. I am thankful for all of his hard work and the excellence he both demands of himself and others and of the fine work demonstrated in concerts. He also does fine work in organizing then context classes in the afternoon and in instructing students regarding careers in music late in the term. We are so lucky to have Orlando and hopefully he will be with us for years to come.

Faculty member comments:

Rodney K. Allen

Director

Faculty Member*

Date

* Your signature does not indicate agreement with the evaluation—only that you have had the opportunity to review the appraisal.

FACULTY EVALUATION FORM
2014

The Governor's School of North Carolina
Governor's School West

Orlando Cela

Name Art
Position

July 19, 2014

Date

DEPAUW UNIVERSITY

P.O. Box 37 · Greencastle, Indiana 46135-0037
765-658-4800 · www.depauw.edu

April 27, 2015

Dear Orlando,

It is with great pleasure that I write to thank you for your time at DePauw on April 7th and 8th. Starting with meeting with the composition class, then coaching my flute choir, and ending with your memorable evening concert featuring all "electronic" music in its many guises, you were a interesting, interested contributor to the life of the School of Music. I wasn't able to attend all of the classes with whom you met, but received good comments about your efforts there.

I hope that we can have you come back to DePauw again in the near future. Thank you for your time with us.

Sincerely,

Anne Reynolds
Professor of Flute

29 de Julio de 2014
Boston, Massachusetts

Estimado maestro Cela,

Le escribo para agradecerle por la labor tan extraordinaria que ha realizado con mi música. Durante aproximadamente 15 años he tenido el privilegio de que usted interprete como solista y como director de orquesta varias de mis composiciones. Desde el primer concierto en que lo escuché quedé sumamente impresionado por sus habilidades técnicas tan excepcionales, así como por su sensibilidad artística que eleva toda la música que usted interpreta.

Desde entonces, mi admiración y respeto por su trabajo sólo han aumentado. En particular, admiro la manera en la que usted dirige a grupos de jóvenes intérpretes de todos niveles y con distintos tipos de circunstancias. Su talento y liderazgo hacen que el compositor pueda siempre confiar que en su música será interpretada de una manera que respeta la integridad de la obra y que optimiza el potencial de los miembros de la orquesta. Y el resultado siempre es positivo y sumamente disfrutable para el público.

En esta carta en particular, quisiera darle las gracias por los conciertos recientes que usted presentó en China y en Carolina del Norte. Su interpretación de mis obras en China representa una oportunidad muy especial para mí. Desde el punto de vista técnico, la obra "Pan de azúcar" presentaba unos retos rítmicos y técnicos que no son fáciles aún para orquestas con más experiencia. Y además, esta pieza es el tipo de composición que necesita ser interpretada con el "sabor" latino que hace a nuestra música tan especial. A pesar de las grandes diferencias culturales entre China y América Latina, usted logró inculcarles a los miembros de esa orquesta de estudiantes el amor por esta música y logró que captaran la esencia del estilo latinoamericano. Me agradó mucho el escuchar una interpretación que, además de su valor musical, representa un puente entre dos culturas.

Con respecto a la interpretación de mi obra "Estampas Mexicanas" con la Orquesta de la Escuela del Governador de Carolina del Norte, ya había yo tenido el placer de que usted dirigiera esta composición con esta orquesta el año pasado. Este año fue, de nuevo, una experiencia sumamente positiva. Una de las cosas que me agrada en particular de las colaboraciones con usted es su flexibilidad y su adaptabilidad. Debido a que cada año distintos estudiantes forman parte de la orquesta, hay nuevos talentos, nuevas oportunidades y nuevos retos. Me dió mucho gusto el que pudieramos colaborar para modificar la instrumentación de mi obra de manera que incluyera a todos los nuevos miembros de la orquesta. Estoy muy contento con el resultado.

Una vez más el concierto fue muy éxitoso y muy memorable. Quedé impresionado de la precisión rítmica que usted logró con estos talentosos intérpretes tan jóvenes, algo que a veces ni siquiera se escucha con orquestas más establecidas que han interpretado mi obra. Pero lo más importante es el escuchar la energía y la alegría tan patente de los músicos, lo cual es un gran testamento a su liderazgo. No solo logra usted resultados impresionantes desde el punto de vista técnico, pero lo hace de una manera

que los músicos bajo su dirección lo disfrutan y lo asimilan como una experiencia formativa.

Es siempre un honor el colaborar con un músico de su calibre. Le quedo muy agradecido y espero que nuestra colaboración continúe por muchos años.

Sinceramente,

José L. Elizondo,
Compositor
www.joseelizondo.com

Peter Koeszeghy – Komponist, Soundvisionär und Musikpädagoge

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Empfehlung

Wenn Orlando Cela live spielt, muss man einfach zuhören: durch sein Spiel auf der Flöte, durch seine Ausstrahlung auf der Bühne wird jeder Zuhörer in eine konzentrierte Athmosphäre, beinahe in eine musikalische Trance hineingezogen, wie in eine in sich drehende Galaxie, von derem Mittelpunkt die Sterne angezogen werden. Orlandos Spiel wird technisch und vom Klang her sowohl durch musikalische Weichheit als auch durch harte, effektvolle und kräftige Spielweise sehr geprägt. Er versteht es, die Musik den Hörern so zu übermitteln, dass diese bei allen musikalischen Stilichtungen zu ihrem musikalischen Genuss kommen. Er ist wie ein Magnet auf der Bühne.

Ich habe verschiedene Neue-Musik-Stücke in seiner Interpretation gehört. Jedes Mal hat er es geschafft, eine Art „kleines Türchen“ zu öffnen, wodurch ich selbst anfing, sogar Stücke mit Genuss anzuhören, die mir musikalisch nicht unbedingt nahe stehen. Von mir spielte er ein Werk für Dizi-Flöte mit elektronischen Zuspiel. Durch die Entfernung, die wir auf der Erde voneinander haben: er lebt in Boston, ich in Berlin - war es uns nicht möglich, vor der Aufführung zu proben. Ich war um so mehr erstaunt, wie tiefgehend, wie genau er meine Musik verstanden und interpretiert hatte. Mancher würde sagen, wir wären auf der gleichen Wellenlänge: sicherlich auch. Aber ohne offenes Ohr und ohne tiefgehende Beschäftigung mit und Verständnis gegenüber einem Werk, dass man das erste Mal spielt, wäre eine so beeindruckende Aufführung nicht möglich. Das heißt: Orlando versteht die Musik, die Seele der Musik und durch sein musikalisches und technisches Können vermittelt er diese perfekt.

Ich hoffe, mit ihm in der Zukunft öfter zusammenarbeiten zu können. Er ist schlicht und einfach gesagt einer der besten Musiker, die ich je getroffen habe.

Berlin, 20. September 2012

Dear Sir or Madam,

I would like to present here a few lines in support of flutist Orlando Cela, with whom I had the pleasure of working on the final touches and premiere of a long-term project of mine in September 2011. We met at an international seminar on contemporary flute, hosted by the Central Conservatory of Music in Beijing, China.

Orlando Cela is a very talented performer whose flexibility in techniques amazes any composer who has the privilege of working with him. Devoted to exploring extended techniques, also highlighted in one of his current projects, Mr. Cela demonstrated high levels of motivation and commitment during the hours we could work together on my composition. With a precise sense of rhythm, a clear domain in the use of microtonal fingerings, and an open mind to practicing very personal notations in my music, aside the first time use of a live gestural tracking system, he strongly contributed to bringing my work into reality.

With a solid domain of the instrument, Orlando Cela had in his hands a heavy program of demanding works to put together. He captivated us all, composers and audience, and it was quite touching to witness a young audience of students amazed with the possibilities of the flute. I can state that many of those young music souls had found a new inspiration to their growing path as professional musicians.

Aside of his technical and artistic capabilities, Mr. Cela is a kind person, always courteous and perceptive. I wish him strong realizations in his musical life and I am sure he will be able to correspond to the highest expectations.

Sincerely,

Dr. Elaine Thomazi-Freitas

Composer & media artist
Senior Lecturer – Sound & Media
London Metropolitan University
41-71 Commercial Road, E1 1LA, London, UK

e-mail: e.thomazifreitas@londonmet.ac.uk

Orlando Cela – Repertoire

John Adams
The Chairman Dances
Harmonielehre
Short Ride in a Fast Machine
Tromba Lontana
John Luther Adams
Dark Waves (with electronics)
Tomaso Albinoni
Oboe Concerto
Johann Sebastian Bach,
Cantata "Sehet, welch eine Liebe hat uns der Vater erzeiget," BWV 64
Double Motet "Singet dem Herrn ein neues Lied," BWV 225
Brandenburg Concerto no. 3, BWV 1048
Brandenburg Concerto no. 6, BWV 1051
P.D.Q. Bach
The Seasonings
Bela Bartók
Concerto for Orchestra
Romanian Folk Dances
Ludwig van Beethoven
Symphony No. 1 in C major, Opus 21
Symphony No. 2 in D major, Opus 36
Symphony No. 4 in B-flat major, Opus 60
Symphony No. 6 in F major "Pastoral", Opus 68
Emile Bernard
Divertissement, Opus 36
Leonard Bernstein
Chichester Psalms (chamber ensemble version)
Johannes Brahms
Symphony no. 3
Selected Hungarian Dances
Frederic Chopin
Piano Concerto in F-sharp minor, Opus 21

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Orlando Cela – Repertoire

Aaron Copland
Appalachian Spring (13 instruments version)
Claude Debussy
La Mer
Manuel De Falla
El Amor Brujo (complete ballet)
Antonin Dvorák
Serenade for Strings, Opus 22
Serenade for Winds, Cello and Double Bass, Opus 44
George Enescu
Decet for Winds, Op.14
Gabriel Fauré
Pavane, Opus 50 (with chorus)
Alberto Ginastera
Estancia, Dance Suite, Opus 8b
Impresiones de La Puna
Joseph Haydn
Symphony in D major No. 104, Hob.I:104
Mariazellermesse, Hob.XXII:8
Paul Hindemith
Symphony: Mathis der Maler
Symphonic Metamorphosis of Themes by Carl Maria von Weber
Arthur Honegger
Pacific 231
Alan Hovhannes
Symphony No. 4, Opus 165
Charles Ives
Three Places in New England (1929)
Symphony No. 3: The Camp Meeting (1911)
New England Holidays (1919)
Libby Larsen
What the Monster Saw (with slides)

Orlando Cela – Repertoire

Gyorgy Ligeti
Atmosphères
Witold Lutosławski
Concerto for Orchestra
Bohuslav Martinu
Les Fresques de Piero della Francesca
Nonet
Saverio Mercadante
Flute Concerto in E minor
Alexander Mossolov
Zavod, Opus 9
Wolfgang A. Mozart
Flute Concerto in G major, K. 313
Flute Concerto in D major, K. 314
Overture to "Die Zauberflöte," K. 620
Serenade No. 10, K. 361/370a
Symphony in D major, K. 141a
Symphony No. 25 in G minor, K. 183
Symphony No. 40 in G minor, K. 550
Violin Concerto No. 3 in G major, K. 216
Arvo Pärt
Perpetuum Mobile, Opus 10
Silhouette
Krystof Penderecki
De Natura Sonoris 1
Henry Purcell,
Dido and Æneas (complete, unstaged)
Incidental Music to "Abdelazer" (complete suite, with narration)
Einojuhani Rautavaara
Cantus Arcticus (with electronics)
Maurice Ravel
Ma Mère l'Oye
Nicolai Rimsky-Korsakov
Scheherazade

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Orlando Cela – Repertoire

Joaquín Rodrigo
Fantasía para un Gentilhombre
Salvatore Sciarrino
Autoritratto nella Notte
Lohengrin
Arnold Schönberg
Pierrot Lunaire, Opus 21
Begleitmusik zu einer Lichtspielszene, Opus 34
Survivor of Warsaw, Opus 46
Robert Schumann
Symphony No. 3, Opus 97, "Rhenish"
Dimitri Shostakovich
Symphony no. 5 in D minor, Opus 47
Symphony no. 9 in E-flat Major, Opus 70
Jan Sibelius
Symphony no. 2
Richard Strauss
Serenade in E-flat major, for 13 wind instruments, Opus 7
Vier Letzte Lieder
Igor Stravinsky
Pribaoutki (1914)
Histoire du Soldat (complete) (1918)
Suite from L'Oiseau de Feu (1919)
Suite from Pulcinella (1920)
Octet for Wind Instruments (1923)
Symphonies of Wind Instruments (1947)
Piotr Tchaikovsky
Serenade for Strings, Opus 48
Edgard Varèse
Octandre (1923)
Giuseppe Verdi
Overture to "La Forza del Destino"
"Ave Maria," from "Othello"
Richard Wagner
Sigfried-Idyll, WWV 103

Anton Webern
Six Pieces for Orchestra, Opus 6 (1928)
Ellen T. Zwilich
Trumpet Concerto

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Orlando Cela – YouTube Links

Performances

Bartók - Romanian Folk Dances - Orlando Cela, conductor
https://www.youtube.com/watch?v=pA9WZzDfXJM

Penderecki - De Natura Sonoris 1
https://www.youtube.com/watch?v=EoDhmR5eZr0

Mozart - Ave Verum Corpus
https://www.youtube.com/watch?v=O_uc4eflukU

Shostakovich - Symphony No. 5 in D minor, op. 47, fourth movement
https://www.youtube.com/watch?v=Ihnbu4Gsx30

JS Bach - Cantata "Sehet, welch' eine Liebe," BWV 64
https://www.youtube.com/watch?v=JskSUvke0Wo

Ives - Three Places in New England, Putnam's Camp, Redding, Connecticut
https://www.youtube.com/watch?v=RsyQ7e8H5qo

Schoenberg - A Survivor of Warsaw
https://www.youtube.com/watch?v=42LKsC847BU

Stravinsky - Symphonies of Wind Instruments (1947)
https://www.youtube.com/watch?v=ILy84-NUJd8

Rehearsals

Beethoven - Symphony No. 6 in F major, movements 3 and 4
https://www.youtube.com/watch?v=iHO_cG6EAZY

Verdi - La Forza del Destino (Overture) rehearsal
https://www.youtube.com/watch?v=3qjnJUHvltw

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Orlando Cela – YouTube Links

Elizondo - Estampas Mexicanas, movement 1
https://www.youtube.com/watch?v=KoaXhZz2XHQ

Lutoszławski - Concerto for Orchestra, movement 1
https://www.youtube.com/watch?v=9scXAXyGCqk

Artist Website: http://www.orlandocela.com/

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Orlando Cela – Photo Gallery

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