



gary schocker

flute

jason vieaux

guitar

dream travels



A z i c a



## dream travels

In addition to his achievements as a flutist, Gary Schocker is also an accomplished and widely performed composer who has written three concertos for his own instrument, many chamber pieces (including sonatas for one and two clarinets that won successive competitions held by the International Clarinet Association) and several musical theater pieces; recordings of *Far From The Maddening Crowd*, *The Awakening* and *Dusky Sally* were released on the Original Cast Recordings label in 1999. Each of the *Dream Travels* evokes a place with which Schocker has associated a characteristic musical mood or idiom: Elizabethan in *Stratford*; bossa nova in *Rio*; a brooding, antique quality in *Salem*, which evoked for him the vision of a flickering candle on a rough, old table and the infamous 17th-century witch trials in that Massachusetts town; and flamenco in *Seville*. He describes *Home Again* as a piece heard "under the surface of a wave, as if waking from a dream."

The folk music of Eastern Europe worked a profound influence on Béla Bartók. While his larger concert works display the essence of folk songs rather than quoting them directly, some of the smaller ones are based faithfully on the models. Such is the case with this invigorating little set of *Roumanian Folk Dances*. He collected these melodies between 1909 and 1914 from a Gypsy violinist, a Rumanian peasant fiddler and a villager playing a rustic flute, and set them in an almost unaltered fashion, adding mainly the enriched but characteristic harmonic background. The dances are mostly fast in tempo and fiery in nature, though the two at the center of the set are slow and sinuous.

"Ravel's Spain was an ideal Spain inherited from his mother, a lady who used to delight me with her conversation, always in fluent Spanish, about the youthful years she had spent in Madrid.... That also explains not only the attraction Ravel felt for this country of his childhood dreams, but also why he had such a strong preference for the rhythm of the *habanera* — the song form which was most in vogue during his mother's day in Madrid." Manuel de Falla, Spain's greatest composer, wrote those words about his French colleague to explain the persistent Spanish strain in Maurice Ravel's music, which was fostered by both his mother's stories and his Basque birthplace on the slopes of the

Pyrenees. Ravel's tiniest musical tribute to Spain is the *Vocalise-étude en forme de habanera*, which was commissioned in 1907 by A.L. Hettich, professor of voice at the Paris Conservatoire, to introduce his students to contemporary vocal techniques. Hettich built an impressive repertory of these wordless songs, which also included items by such prominent composers as Fauré, Honegger, Ibert and Roussel. The *Vocalise* is a haunting blend of sensuality and vocal display, and has achieved considerable popularity in various transcriptions as the *Pièce en forme de habanera*.

Celso Machado, born in 1953 in Ribeirao Preto, near São Paulo, carries the music of Brazil in his genes. His father played and composed for guitar, and he passed his love of the country's popular music on to his six sons, five of whom have become professional musicians and composers. The boys learned to play not just guitar but whatever instrument came to hand, whether conventional or exotic, and to beat out the rhythms of the Brazilian dances on anything that could make a suitable sound: tables, chairs, matchboxes, frying pans. "For me, everything is musical," Machado says. By the time he was seven, Celso was playing in street bands and learning the finer points of style at the samba schools which prepared groups for Carnival. He began performing with his brothers in São Paulo in the 1970s, and released his first solo album in 1977, which established his reputation as a guitarist. He performed in London in 1983, and spent the next decade touring throughout Europe. During a visit to Vancouver in 1986 to appear at the jazz and folk festivals of Expo 86, he fell in love with that city, and returned there to live in 1992. Machado has since become a fixture of the Canadian musical scene as a guitarist, percussionist, composer and world music performer, touring annually across the country and to Europe with his brothers and with fellow guitarist-percussionist Thierry Rougier, who also lectures in musicology at the University of Bordeaux. For his recordings as a solo artist and a composer, Machado has been nominated for a Juno Award (the Canada Grammy) and a Pacific Music Industry Award. As is typical of his original compositions, Machado's *Musiques Populaires Brésiliennes* for Flute and Guitar is rooted in the spirit and idioms of the choros, bossa novas and sambas of his native Brazil.

In 1934, Jacques Ibert wrote his brilliant Flute Concerto for the French virtuoso Marcel Moyse, professor at the Paris Conservatoire and principal flutist of the Opéra Comique,



and during the following years he produced a modest flurry of other works for the instrument: the 1936 *Pièce* for Unaccompanied Flute (as well as a *Pastorale* for a pair of shepherd's pipes that same year) and the *Entr'acte* for Flute and Guitar in 1937. Ibert's *Entr'acte*, like well-known compositions by Chabrier, Ravel, Debussy and other Frenchmen intrigued by the exotic and colorful land across the Pyrenees, breathes the sensuous air of Spain, with a whirling dance in its outer sections and a languid song at its center.

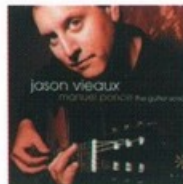
The set of nine Bachianas *Brasileiras* holds a special place in Heitor Villa-Lobos' enormous output of more than 2000 works. Of this genre, original with him, Villa-Lobos wrote, "This is a special kind of musical composition, based on an intimate knowledge of the great works of Johann Sebastian Bach and also on the composer's affinity with the harmonic, contrapuntal and melodic atmosphere of the folklore of Brazil." Of the opening movement of the *Bachianas Brasileiras No. 5*, originally scored for the unusual combination of soprano voice and eight cellos, Villa-Lobos noted that the Brazilian usage of the word "aria" is as a general designation for "a kind of lyrical song" — his model in the outer sections of the piece, sung without words, may well have been the famous *Air* from Bach's Third Orchestral Suite. The middle portion of the Aria, in the style of a Brazilian folksong, is a setting of a poem by Ruth V. Corrêa evoking the beauties of sunset and evening. The *Distribuição de Flores* ("Distribution of the Flowers") for flute and guitar (which also exists in a version with women's chorus), with its ritualistic repeating accompaniment and its incantatory theme, evokes the mysterious aboriginal world of Brazil's Amazon jungles.

José Luis Merlin, born in Buenos Aires in 1952, began studying guitar and theory at age five with Vicente Degese. As a teenager, he not only continued his musical studies in performance and composition with Abel Carlevaro and Leónidas Arnedo, but also studied electromechanical engineering, computers and recording at the School of Engineering of the National University of Buenos Aires for four years; he earned his degree in 1970 from the Colegio Nacional Juan Crisóstomo Lafinur. While still a student, Merlin established himself as a gifted guitarist, composer and teacher. He has since made dozens of international tours of Europe and North and South America as recitalist,

orchestral soloist and chamber music participant, recorded ten albums, and performed on radio and television and conducted master classes in the United States and Germany. In addition to works for guitar alone and in various chamber combinations, Merlin has written the oratorio *Travesía* and compositions for string quartet, piano and voice; his arrangements include pieces by Beethoven, Scarlatti, Bach and Piazzolla. He is also co-founder and first president of the Asociación Integración Guitarrística Argentina and founder and former director of the Centro de Estudios Musicales; he is currently Director of the Music Department and Professor of Guitar at the Mundo-Velázquez School of Music in Madrid. *Progresiones para Pauline* is a musical tribute to Pauline Lasse, whom Merlin got to know in Portland, Oregon in 1989 through friends at the Council for Human Rights in Latin America. Though Pauline was terminally ill with cancer when he met her, Merlin admired not only her continuing dedication to Latin American social causes but also the vitality she displayed during her illness. Four years later, when he learned of her death, he composed this gentle requiem to her memory.

During the early decades of the 20th century, when the popular music of Brazil began spreading beyond the borders of its native country to become the rage of Europe and North America, Zequinha de Abreu was among the leading Brazilian composers of sambas, tangos and maxixes. Abreu's most familiar piece is the infectious *Tico-Tico No Fubá* ("Tico-Tico Bird in the Cornmeal"), which became known in the United States when Disney interpolated it into the 1942 animated travelogue *Saludos Amigos*. (Donald Duck sang the tune to new lyrics by Ervin Drake on a visit to Rio de Janeiro during Carnival.) *Tico-Tico* was used in several other Hollywood films during the 1940s, and became a big hit when the inimitable Carmen Miranda sang it in *Copacabana* (1947) and recorded it commercially.

— Richard E. Rodda



Also available from Jason Vieaux and Azica Records:  
Jason Vieaux: *Manuel Ponce - The Guitar Sonatas*  
ACD-71212



## gary schocker & jason vieaux



Since their first collaboration in Summer 1998, flutist Gary Schocker and guitarist Jason Vieaux have established themselves as a powerful and unique musical entity on the classical music scene. Their programs run the gamut from Renaissance and Baroque music to Brazilian bossa novas and new works. The Washington Post summed up the excitement of this duo by stating, "...Unlike the garden-variety brand of wind-up performers who dutifully recycle the same sturdy pieces, they exhibited strong individual personalities and a controlled looseness together that gave the music a spontaneity absent from so many recitals."

They have toured from Maine to Hawaii, where they gave concerts and education programs for 2 weeks in 2000. They are enjoying an increasing appeal with audiences and recital presenters like the Museum of Fine Arts in St. Petersburg (FL), who invited them to return for a third and fourth engagement in the summer of 2001.

These performing artists are two of the finest representatives of their respective instruments. Gary Schocker is a world-renowned flutist as well as an award-winning composer with over 60 compositions in publication, primarily with Theodore Presser. His engagements have included performances with the New York Philharmonic (under Michael Tilson Thomas), the Philadelphia Orchestra, the West German Sinfonia and an extended tour with I Solisti Italiani as well as solo recitals in New York, Cleveland, Detroit, Philadelphia, Boston, San Francisco, Washington and elsewhere. Gary has collaborated with many artists on stage, including Pinchas Zuckerman, Emanuel Ax, Jessye Norman, James Levine, James Galway and The Chamber Music Society of Lincoln Center. Among the artists who have played his compositions, James Galway gave the American premiere of Gary Schocker's *Green Places* Concerto with the New Jersey Symphony. Gary Schocker's recordings include the

Mozart Flute Quartets with The Chester String Quartet on the Chesky Records label, which has also released a Gary Schocker solo CD of Bach, Handel and Telemann. His latest recordings are on Jonathan Digital: a CD of all-Schocker compositions, *Airborne* and *Regrets And Resolutions*, featuring his works as well as standard works from the French School. Schocker's musical *Far From The Madding Crowd* received its premiere in New Zealand in 2000. It can be heard on Original Cast Recordings along with *The Awakening*, another musical composed with lyricist Barbara Campbell. His music can also be heard on the Sazas, Troy, Koch, MHS, SNE, Elysium, Gionata and Flying Frog labels. ([www.jwentworth.com/schocker](http://www.jwentworth.com/schocker)) ([presser.com/schocker](http://presser.com/schocker))

Guitarist Jason Vieaux is widely recognized as one of the leading guitarists of his generation. Concert tours have taken him to Spain, France, Canada, Mexico, Southeast Asia and New Zealand, and he has performed in most of the major North American cities. Mr. Vieaux's two recordings for Naxos Records have collectively sold over 30,000 copies internationally. *Laureate Series Guitar Recital* was awarded a Rosette from *The Penguin Guide*, and is in the *Gramophone Classical Good CD Guide* and *The NPR Guide To Building A Classical CD Collection*. His latest solo recording, *Manuel Ponce, The Guitar Sonatas*, is on Azica Records. Jason Vieaux won the prestigious Guitar Foundation of America International Competition in 1992 and was honored as a top prizewinner in the Naumburg International Guitar Competition. He resides in Cleveland and is Head of The Cleveland Institute of Music Guitar Department. Mr. Vieaux is also affiliated with Astral Artistic Services in Philadelphia. ([www.jasonvieaux.com](http://www.jasonvieaux.com))

This is Gary Schocker and Jason Vieaux's first duo recording.

[www.schockervieaux.com](http://www.schockervieaux.com)

*This Azica release was recorded "live to two-track" at the recording sessions. No mixing was done subsequent to the recording sessions. The intent of this technique is to capture the artist's performance without alteration by the recording process. There have been no analog stages since the original analog to digital conversion at the sessions. All editing and transfers have been done in the digital domain to preserve the sound quality produced during the artist's performance.*

**Dream Travels 16:39**

Gary Schocker

1. Stratford 2:39
2. Rio 4:19
3. Salem 3:11
4. Seville 2:37
5. Home Again 3:33

**Roumanian Folk Dances 8:26**

Béla Bartók arr. Levering

6. Joc cu băta 1:34
7. Brăul 1:01
8. Pe loc 1:24
9. Buciumeana 2:12
10. Poargă românească :46
11. Mărunțel 1:04

**12. Pièce en forme de habanera 3:29**

Maurice Ravel arr. Schocker/Vieaux

**from Musiques Populaires Brésiliennes 13:16**

Celso Machado

13. Paçoca (Choro) 3:07
14. Sambossa (Bossa Nova) 2:11
15. Piazza vittorio (Choro Maxixe) 3:26
16. Algodão doce (Samba) 1:38
17. Pé de moleque (Samba) 2:34

**18. Entr'acte 3:34**

Jacques Ibert

**19. Bachianas Brasileiras #5 (Aria) 5:28**

Heitor Villa-Lobos arr. Villa-Lobos/Schocker

**20. Distribuição de Flores 5:00**

**21. Progresiones para Pauline 5:51**

José Luis Merlin

**22. Tico-Tico 2:40**

Zequinha de Abreu arr. Schocker/Vieaux

**TOTAL RUNNING TIME: 63:29**

# dream travels

**Producer:** Alan Bise

**Recording Engineer:** Bruce Egge

**Digital Editor:** Alan Bise

**Art Direction:** James Covert

**Photography:** Kate Raudenbush



**A z i c a**

® & © 2001 Azica Records  
All rights reserved

Azica Records, Inc.  
1645 Eddy Road  
Cleveland, OH 44112  
888.349.3310  
www.azica.com  
ACD-71215





**Dream Travels 16:39**

Gary Schocker

1. Stratford 2:39
2. Rio 4:19
3. Salem 3:11
4. Seville 2:37
5. Home Again 3:33

**Roumanian Folk Dances 8:26**

Béla Bartók arr. Levering

6. Joc cu băță 1:34
7. Brăul 1:01
8. Pe loc 1:24
9. Buciumeana 2:12
10. Poargă românească :46
11. Măruntel 1:04

**12. Pièce en forme de habanera 3:29**

Maurice Ravel arr. Schocker/Vieaux

**from Musiques Populaires Brésiliennes 13:16**

Celso Machado

13. Paçoca (Choro) 3:07
14. Sambossa (Bossa Nova) 2:11
15. Piazza vittorio (Choro Maxixe) 3:26
16. Algodão doce (Samba) 1:38
17. Pé de moleque (Samba) 2:34

**18. Entr'acte 3:34**

Jacques Ibert

**19. Bachianas Brasileiras #5 (Aria) 5:28**

Heitor Villa-Lobos arr. Villa-Lobos/Schocker

**20. Distribuição de Flôres 5:00**

**21. Progresiones para Pauline 5:51**

José Luis Merlín

**22. Tico-Tico 2:40**

Zequinha de Abreu arr. Schocker/Vieaux

**TOTAL RUNNIG TIME: 63:29**

# dream travels



A z i c a

1645 Eddy Road  
Cleveland, OH 44112  
888.349.3310

[www.azica.com](http://www.azica.com)

® & © 2001

Azica Records, Inc.  
All rights reserved  
ACD-71215



FILE UNDER CLASSICAL

