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Conversations

The Music of Gary Schocker



Gary Schocker, piano

Angela Kelly, flute

I am honored to be recording this music and to be working with Gary. For me, his music brings out the best of what the flute is all about.

When I first came to Gary with the idea of recording this project, he not only supported the idea, he offered to join me on the piano. His insight and direction made the recording process a joy as well as a tremendous learning experience. I was able to see and hear the music from a whole different perspective. I wanted to share some of this perspective with you. And in the spirit of the project, I thought the best way to do so would be to invite you into some of our "Conversations."

Blue Bossa/Red Bossa – "I love the A Major Mozart flute quartet," Gary said. "The theme and variations movement ends with a phrase that I quote for the beginning of the piece. The theme is the same except that I just flat one of the notes so I guess you could say it is a slightly humorous version of the theme." The "Red Bossa" movement, he said, has a doorbell in it and sounds like a 1950's hostess getting ready for her cocktail party.

Conversations – This is one of my favorite pieces. I've always thought it challenges the player to extend the range of what a flute can do. The first movement, On a Train, is built around the rhythm of the piano part. "You feel like the rhythm is taking you for a ride," Gary said. Movement two, With Myself, was modeled after the second movement of Mozart's D Major flute quartet. "This is really more like a jazz solo in a way because of the long lines." Gary told me the last movement, In Bed, is more French than the others, and likens it to that period when you are just about to fall asleep or just waking up. "This recalls those moments just before your brain deconstructs or shuts down when falling asleep," Gary said. "There is almost a foggy, semi-conscious feeling to it."

Erev Shalom – Every time I perform this piece, it connects me to a certain person or experience. This made even more sense when Gary shared his own inspiration. He wrote the

piece for a friend who is living with cancer. "The title (Evening Peace) came to me because the music sounds so peaceful. Think of it as a Jewish "Silent Night."

A Latesummer Night's Dream – The connection between this piece and Mendelssohn's Midsummer Night's Dream is clear. "It's a scherzo with a night-time quality," Gary said. What I love most about this piece is that while the Mendelssohn piece is one of the most controlled excerpts a flutist plays, this one is anything but!

Prelude, Theme and Free Associations – I was always fascinated by the multiple musical personalities of this piece. For me, it speaks very much to the many faces and complexities of people. "This piece is about free associating," Gary said, "patching together, traveling from one thought to the next." It is also an interesting take on the variations format, reinventing the theme instead of merely repeating it.

Sonate Souffle – This is one of my favorite chamber pieces. I love that the bassoon is allowed to be so much more than continuo. "The flute and bassoon are basically in agreement in this piece," Gary said. "And the piano is the disputant." The piece is a great example of this project's title theme...it begins with the musical equivalent of back and forth conversation (Batter), followed by the clear introduction of conflict (Matter), and ending with resolution in the form of...what else... more conversation! (Patter). Gary kept the titles of the movements light and airy, like a "souffle".

Three Mystery Pieces – I was drawn to the ethereal, romantic quality of these pieces. Each was written for or dedicated to a different player, yet they maintain a clear common thread. "They were three pieces that belonged together," he said. "I didn't know what they were called. The reason I call them mystery pieces is that they all have sort of a nocturnal, clouded feeling." The title also refers to the musical cliffhanger endings of each. "Each ends somewhat unusually," Gary said. "The goal was to leave the listener suspended in midair."

Thank you's:

To Gary Schocker for a collaboration unlike any I have ever known.

To Julie Martyn-Baker, for making it all run smoothly, and more...

To Alan Bise, your impeccable ear and gentle spirit carried me through, thank you.

To Bruce, thank you for making it all happen so easily.

To every student/parent along the way...you have taught me more than you know.

To Hildegard Fratturo, the sacrifice and care you took to bring me to this point is astounding – I am so deeply proud. To Elaine, Robin, Annette and Lou, for helping me buy my first flute and for listening ever since.

Most importantly, to John, Sam and Christopher. How did I get so lucky?
Thank you for it all.

This recording is for Lou Fratturo.

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ANGELA KELLY began studying flute at the age of ten. She was drawn to the instrument and continues to be inspired by her late father, Lou Fratturo, an accomplished and versatile jazz woodwind player, prolific composer, and accomplished teacher.

Angela has earned numerous awards and honors throughout her career and has spent the last 15 years in demand as an accomplished soloist, chamber musician and orchestral player. She has performed as a concerto soloist with several orchestras, including the Lawton Philharmonic, Bach Aria Festival Orchestra, Musica Antiqua and others. In addition she has performed both solo and chamber recitals throughout the East Coast.

Angela has performed and recorded extensively with renowned composer/organist Anthony Newman. She can be heard on *Lives and Times of Angels*, *Absolute Joy* and *Nicole*, all released on Albany Records. She is the second prizewinner of the McMahon International Instrumental Competition and has also been a Bach Aria Fellow and concerto soloist. Angela has performed as a soloist at the New York, Washington and San Diego National Flute Conventions.

She is a graduate of Indiana University where she studied with Peter Lloyd and James Pellerite. She has also studied with Julius Baker, Samuel Baron, Tom Nyfenger, Michael Parloff and Gary Schocker. Angela is an accomplished teacher and flute choir conductor, building successful studios in Greenwich, CT and Charlottesville, VA and producing a number of award-winning soloists and flute choirs. For more information, visit www.angelakelly.net.

GARY SCHOCKER is the most published living composer of music for the flute. His award-winning pieces have been performed internationally. He is himself a flutist and a pianist, as well. His works can be heard on the Azica, Koch, Jonathan Digital, Gionata, Flying Frog, Troy, Elysium, Sazas, Paulinas, COMEP, Albany, Silver, Innova and Original Cast Recording labels.

He has written chamber music for most instruments, and also composes musicals. Both *The Awakening* and *Far From The Madding Crowd* have won the Global Search for new Musicals in the U.K. and have been performed there as well as in NYC, Chicago and even New Zealand. Mr. Schocker is also a sought-after teacher. He gives flute masterclasses annually in upstate New York, and has also taught internationally. Visit www.garyschocker.com for more information.

WAYNE HILEMAN is the bassoonist in the Borealis Wind Quintet, which tours the United States annually presenting concerts, masterclasses & educational programs to audiences of all ages & walks of life. He also works as a sound engineer, producing, engineering, editing & mastering recordings for numerous classical artists & labels. He periodically writes on issues in the classical music business as both essayist and critic.

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1. Blue Bossa (2:23)
2. Red Bossa (3:26)

Conversations

3. On a Train (5:17)
4. With Myself (5:18)
5. In Bed (3:08)
6. Erev Shalom (3:48)

7. A Latesummer Night's Dream (6:24)

8. Prelude, Theme and Free Associations (11:35)

Sonate Souffle

9. Batter (3:20)
10. Matter (3:25)
11. Patter (2:50)

Wayne Hileman, *bassoon*

Three Mystery Pieces

12. Waiting for Nightfall (3:53)
13. Moonlit (5:01)
14. Romance 4018 (4:35)



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Angela Kelly & Gary Schocker

Conversations

Azica



Angela Kelly,
flute

Gary Schocker,
piano

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