

MARCOS MACHADO DOUBLE BASS + **NEY FIALKOW** PIANO

metamorfora

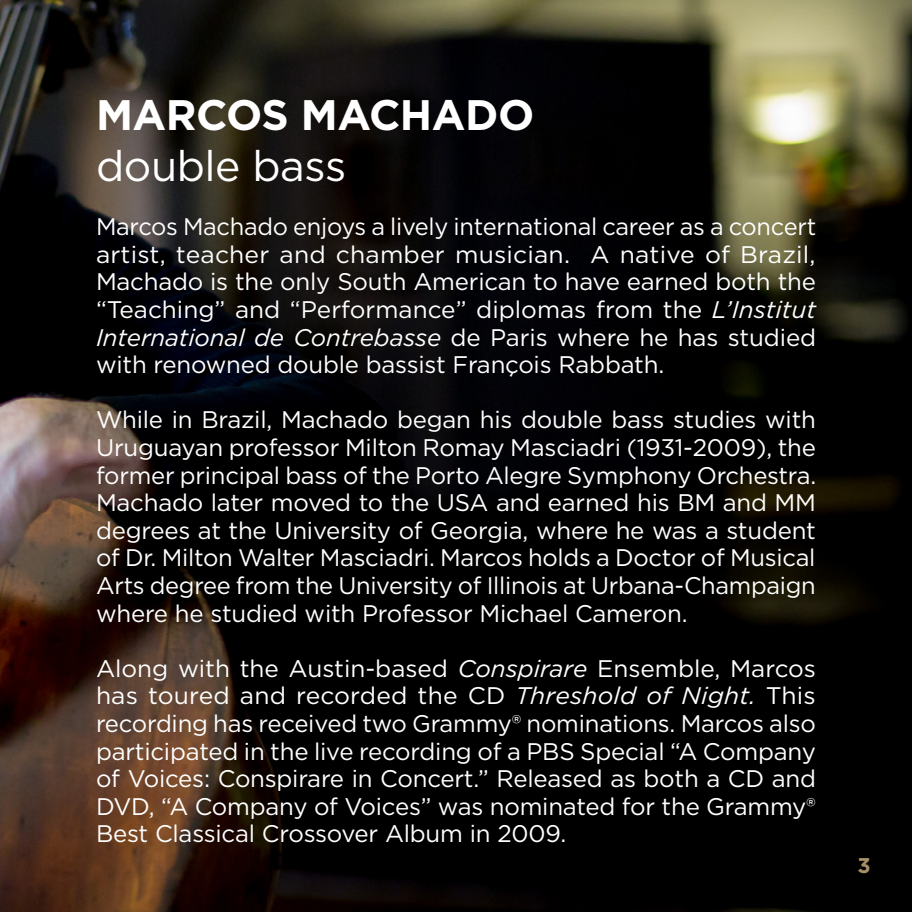
Works for Double Bass and Piano



Boccherini, Beethoven,
Oswald, Sallinen and Proto







MARCOS MACHADO

double bass

Marcos Machado enjoys a lively international career as a concert artist, teacher and chamber musician. A native of Brazil, Machado is the only South American to have earned both the “Teaching” and “Performance” diplomas from the *L’Institut International de Contrebasse* de Paris where he has studied with renowned double bassist François Rabbath.

While in Brazil, Machado began his double bass studies with Uruguayan professor Milton Romay Masciadri (1931-2009), the former principal bass of the Porto Alegre Symphony Orchestra. Machado later moved to the USA and earned his BM and MM degrees at the University of Georgia, where he was a student of Dr. Milton Walter Masciadri. Marcos holds a Doctor of Musical Arts degree from the University of Illinois at Urbana-Champaign where he studied with Professor Michael Cameron.

Along with the Austin-based *Conspirare* Ensemble, Marcos has toured and recorded the CD *Threshold of Night*. This recording has received two Grammy® nominations. Marcos also participated in the live recording of a PBS Special “A Company of Voices: Conspirare in Concert.” Released as both a CD and DVD, “A Company of Voices” was nominated for the Grammy® Best Classical Crossover Album in 2009.

Machado's versatility on the double bass and captivating stage presence has inspired many composers to write works for the double bass dedicated to him. Recently, he gave the world premiere performance of Arthur Barbosa's *Concerto for Double Bass and Orchestra* which was written for Machado, the world premiere of Frank Proto's *Partita for Solo Double Bass* at the International Society of Bassists Convention in San Francisco, CA, and the South American premieres of Frank Proto's *Concertos: A Carmen Fantasy* and *Nine Variants on Paganini for double bass and orchestra*.

Dr. Machado maintains an active performing and teaching schedule, touring the USA, Europe and South America. Associate Professor of double bass at The University of Southern Mississippi since 2005. He is also the director of the Southern Miss Bass Symposium. In South Brazil, he is the founder and pedagogic director of the Pampa International Music Festival (FIMP Bagé).

While on sabbatical in 2014, Machado worked on a book of technique, "Tao of Bass," and this CD, *Metamorfora*, with Brazilian pianist Ney Fialkow. In 2014 he was also artist-in-residence at the *Conservatório Nacional de Música de Lima* in Peru. Marcos Machado performs on a David Tecchler double bass, c. 1700 and uses a Boris Fritsch bow. 🎻





NEY FIALKOW

piano

Winner of several piano competitions, including the much coveted Eldorado Music Prize in São Paulo, pianist Dr. Ney Fialkow currently conciliates a busy career as soloist and collaborative pianist with that of Full Professor in the Music Department of the Federal University of Rio Grande do Sul, in Porto Alegre, Brazil, the same school where he obtained his Bachelor's degree in Music, under Zuleika Rosa Guedes.

His appearances have captivated audiences of several concert halls in his country and abroad. Dr. Fialkow has given master classes in several countries in Music Schools and in important Music Festivals, and has been a jury member of several important piano competitions. Sponsored by the Brazilian Government, Dr. Fialkow holds a Master Degree in Music from the New England Conservatory (Boston) under Patricia Zander and a Doctor of Musical Arts degree from Peabody Conservatory of the Johns Hopkins University, with distinction, under Ann Schein.

As recording artist, Dr. Fialkow released the CD “Sonatas Brasileiras” (Brazilian Sonatas) along with the acclaimed violinist Cármelo de los Santos, recorded live, which has been regarded as “one of the best chamber music recordings Brazil has ever produced.” It received the *Açoriano* Prize for Best Classical CD in 2009. In 2006 he performed Brazilian chamber music with the Porto Alegre Trio, along with Cármelo de los Santos and Hugo Pilger, as one of the few selected group of musicians to present concerts in Berlin, in the Culture Cup Project sponsored by the Ministry of Culture of Brazil. In 2010 he participated as soloist in the premiere of “Mahavidyas” by Brazilian composer Vagner Cunha, as well as in the recording (CD) of the integral version of the work.

Dr. Fialkow explores repertoires of various styles and historic periods, including works he has premiered for piano solo, chamber music and piano concerti. Having appeared as soloist with several orchestras in Brazil, his debut occurred at the age of 18 with the Porto Alegre Symphony Orchestra, under the late Camargo Guarnieri.

Dr. Fialkow has been collaborating with a great number of internationally acclaimed musicians such as Cármelo de los Santos, Viktor Uzur, Csaba Erdélyi, Joel Quarrington, Yang Liu, Alexander Bailey among many others. 🎹

From Marcos

Eleonora and Micaela for the constant support and inspiration. My mother Marta and brother João Carlos, my in-laws Sonia and José Emilio Alcalde, Pratt Cassity, René Shoemaker, and all my family & friends who are in one way or another part of this cd.

My teachers Milton Romay Masciadri (*in memoriam*), Milton Walter Masciadri, Michael Cameron and François Rabbath.

Frank Proto for the friendship and mentoring.

The University of Southern Mississippi, College of Arts and Letters and the School of Music.

From Ney

Ida Nelstein.

Graduate School of Music of UFRGS.

From Marcos and Ney

Dr. Fausto Borém (UFMG) for his piano transcription of the Henrique Oswald sonata which served as our departure point.

Daniel Seimetz for his editing work on the H. Oswald and A. Sallinen.

Aulis Sallinen for the kind words of support.

Michael Cameron for the program notes.



“Cher Marcos
Je te félicite pour ta prestation de ton
nouveau CD, c’est un très beau CD. Bravo!”
François

Photo Credits: (Top) Leko Machado (Bagé). (Bottom) James McClurken.



Thank you
Sergei for your
incredible
assistance
with this
recording
project.
Marcos and Ney



LUIGI BOCCHERINI (1743–1805)

Sonata No. 6 in A minor

Luigi Boccherini (1743–1805) was a virtuosic cellist and prolific composer of solo and chamber works for strings, while pioneering certain combinations of string quintets that included either two cellos or a cello and double bass. The two movement Sonata in A major is one of at least 19 cellos sonatas penned by the composer, though the dates of composition are uncertain since they were grouped into a large collection published in 1772.

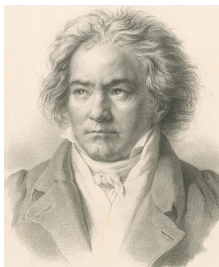
The Adagio is mostly devoted to elegant and lyrical utterances, though Boccherini does indulge in florid passagework before cadenzas. The Allegro is a written in a spirited gallant style with ample fireworks that no doubt challenged contemporary cellists, including rapid arpeggios before a final, genial restatement of the melody.



AULIS SALLINEN (b. 1935)

Metamorfora, Op. 34

After early plans for a career as a primary school teacher, Aulis Sallinen's studies at the famed Sibelius Academy set him on a career path to become one of the most acclaimed Finnish composers since Sibelius. Originally for cello and piano but with a composer-sanctioned version for double bass, *Metamorfora* is an elegiac concert piece that neatly balances expressive lyrical sweep with pulsing piano figures.



LUDWIG VAN BEETHOVEN (1770–1827)

7 Variations in Eb Major

Beethoven's "7 variations on 'Bei Männern, welche Liebe fühlen' from Mozart's *Magic Flute*" from 1801 is his third set of variations for cello and piano, after the Handelian set in G Major from 1796 and the F Major set from 1798, a work that seems indebted to the piano variations of Mozart. That same composer was more directly the source of the third set, based as it is on a popular tune from one of his most beloved operas, and, like the themes of the other sets, reflects a kinship with folk music.

The opening gesture, a single tonic chord held under a fermata, bears a striking resemblance to the first sound in the *Eroica* Variations of the next year, a link made more explicit by the use of E flat major in both. The pastoral theme, first heard in the piano, is followed by seven highly contrasting variations. The first adds staccato accents and imitation, while the second adds elements of humor and virtuosity reminiscent of opera buffa. The pastoral mood of the theme is emphasized in the lyrical third variation, while the fourth, written in the distant key of Eb minor, contains the work's most poignant moments. The fifth returns to the home key with a quick, playful version of the theme. Attention once again shifts to the piano for the sixth variation, while the final variation and coda display the sort of development more common in a sonata form than in standard theme and variations.



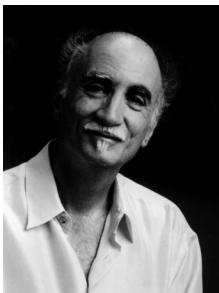
HENRIQUE OSWALD (1852–1931)

Sonata in E minor

Born in Rio de Janeiro of a Swiss-German father and Italian mother, Henrique Oswald (1852–1931) was one of the first Brazilian-born composers to forge a career as a composer of Western classical music. After formative years in São Paulo, he and his mother left for Europe, eventually settling in Florence for three decades and launching a career as pianist and composer. Opera was the dominant Italian genre during this time, but under the spell of Giuseppe Buonamici

(1846–1914), a composer and teacher who bucked regional trends by focusing on chamber music, Oswald directed most of his creative energies to piano works and chamber music with strings. Dedicated to famed cellist Luigi Stefano Giarda (1869–1953), his Sonata for Cello and Piano, op.21 exhibits many of the composer's stylistic tendencies. Though quite conservative by the standards of the *fin de siècle*, the craftsmanship, melodic inventiveness, and idiomatic string writing are fine examples of the durability of classical form.

The first movement, marked *Allegro agitato*, begins abruptly with a theme in the solo line in the home key of D minor, and is then promptly picked up by the keyboard. While the lyrical theme in F major (first revealed by the piano) makes a vivid impression, the development section is entirely based on the opening theme. A coda (*più presto*) leads to a triumphant conclusion in D major. The Romanza (*adagio molto espressivo*) bears some superficial resemblance to the principal theme of the first movement, although the mood could scarcely be more different. The melodies are tender and often intimate, with only a brief agitated central section. It is little wonder that Saint-Saëns once observed that the Brazilian composer wrote music “of superb beauty.” With a finale in brisk triple meter, restless dotted rhythms and lyrical themes notable for sizable leaps bring the Sonata to a gratifying close in D major.



FRANK PROTO (b. 1941)

Nine Variants on Paganini

It didn't take long for Frank Proto's *A Carmen Fantasy* for Double Bass and Orchestra from 1991 to become a standard in the double bass repertoire. As popular as the tunes from *Carmen* are among composers looking for variation material, perhaps no other melody has fired these creative impulses more than Niccolò Paganini's Violin Caprice No. 24. Dating from 2001, Proto's *Nine Variants on Paganini* uses the tune to weave an intoxicating brew of idiomatic virtuosity and

soulful melodicism. Dedicated to legendary virtuoso François Rabbath, both works have entered the canon with remarkable speed.

Jazz is but one of the many elements woven into this eclectic score, with thick piano chords binding chromatic figures and syncopations in the opening bars. Even before the nine variations begin, Proto reimagines the tune with luminous re-harmonization. The first variation includes quickly moving, syncopated double stops, while the second exploits the instrument's full range with arpeggios and chromatic lines. The third is an Andante with widely spaced piano chords and restless, meandering bass figures. The fourth is in a nearly *moto perpetuo* Vivace in 6/8 (though the written meter is 2/4). A rhapsodic piano interlude leads to the fifth variation (*molto rubato e espressivo*), the expressive core of the piece. After a delicate conclusion with the tune in artificial harmonics, the fifth variation unfolds as a study in dramatic contrasts. The aggressive final bars of the sixth lead to the seventh, notable for its slow latin groove and extensive improvisation. The eighth and ninth ramp up the virtuosic content before the final statement of the theme in presto.

**PROGRAM NOTES BY MICHAEL CAMERON, PROFESSOR OF MUSIC
AT THE UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN (UIUC).**



metamorfora

Works for Double Bass and Piano

BGR369 

LUIGI BOCCHERINI

(1743-1805)

Sonata No. 6 in A minor

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|---|----------------|------|
| 1 | <i>Adagio</i> | 3:54 |
| 2 | <i>Allegro</i> | 4:42 |

AULIS SALLINEN

(b. 1935)

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| 3 | Metamorfora, Op. 34 | 6:14 |
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LUDWIG VAN BEETHOVEN

(1770-1827)

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| 4 | Seven Variations in Eb Major on the theme <i>Bei Männern, welche Liebe fühlen</i> , from Mozart's <i>Die Zauberflöte</i> , WoO. 46 | 10:14 |
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HENRIQUE OSWALD

(1852-1931)

Sonata in E minor

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| 5 | <i>Allegro agitato</i> | 8:21 |
| 6 | <i>Romanza (Adagio molto espressivo)</i> | 5:26 |
| 7 | <i>Molto allegro</i> | 4:24 |

FRANK PROTO

(b. 1941)

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| 8 | Nine Variants on Paganini for double bass and piano | 19:32 |
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TOTAL DURATION 1h3min