



Mozart  
Schubert  
Massenet  
Bernstein  
Shankar  
Piazzolla  
Krantz  
Gill



n o t e s

MIMI STILLMAN FLUTE ALLEN KRANTZ GUITAR

This recording brings together music from four continents – Europe, the Americas, and Asia – and a chronological trajectory spanning the 18<sup>th</sup> through the 21<sup>st</sup> centuries. It is an eclectic collection which showcases the myriad sonorities flute and guitar produce together – from subtle and intimate to gritty and percussive, in service of the expressive requirements of the music. There is great stylistic diversity, too, including the Classical and Romantic composers Mozart, Schubert, and Massenet, 20<sup>th</sup> century works by Bernstein, Piazzolla, and Shankar, and two recent works by Jeremy Gill and Allen Krantz, which receive their premiere recordings.

**W.A. Mozart (1756-1791), *Four Arias from "The Magic Flute"*:** Shortly after the premiere of *The Magic Flute* near the end of Mozart's life, there appeared a volume of arias from the opera cleverly arranged for two violins or two flutes by a composer whose identity we are still unsure of today. Very likely it was Franz Anton Hoffmeister who combined orchestra and vocal parts into chamber music that allowed two players to enjoy popular opera music in their homes. Re-

peated verses would sometimes take the form of variations. In rearranging these arrangements for flute and guitar, I returned to the original Mozart score to fill out the bass and harmony on the guitar and often gave the preponderance of melodic material to the flute. – *Allen Krantz*

**Franz Schubert (1797-1828), *Ständchen (Serenade)*:** Franz Schubert's *Ständchen (Serenade)* is one of about 600 lieder he wrote during his astoundingly prolific, albeit brief, life. In 1828, the year he wrote the *Serenade* as part of the cycle known as *Schwanengesang (Swan-Song)*, D. 957, a posthumously published collection of songs, he also wrote the *Mirjams Siegesgesang (Song of Miriam)*, D. 942, Mass in E-flat (D. 950), *Tantum Ergo* (D. 962), the String Quintet in C Major (D. 956), the second *Benedictus* to the Mass in C Major, and his last three piano sonatas. A favorite of singers, *Ständchen* is well-suited to performance by a variety of instrumental combinations. The flute and guitar arrangement enables subtle nuances of color much like the original song. – *Mimi Stillman*

**Allen Krantz (1951), *Sonata in B Minor for Flute and Guitar*:** The Sonata

in B Minor was originally composed in 1993 for violin and guitar and was one of my first large-scale works. With the help of Mimi Stillman in 2009, a full transcription was made for flute, translating the numerous double stops and pizzicatos of the violin into idiomatic flute writing.

The inspiration for the sonata was twofold. First was my desire to write a classically shaped piece that truly balanced the roles of the melodic instrument and guitar. The emotional genesis of the sonata started with my response to the biography of Robert Schumann by psychiatrist Peter Ostwald. The romantic restlessness and inwardness that pervaded the book inspired the character of the first movement which is in a compact sonata form. The second movement is an homage to the great 19th century tradition of the lonely wanderer that first appears in the music of Schubert. The Finale is a Sonata-Rondo that subtly alludes to the first two movements. – *Allen Krantz*

**Jules Massenet (1842-1912), *Meditation from "Thaïs"*:** Jules Massenet wrote his opera *Thaïs* in 1894 (revised 1898), from which *Meditation* is drawn. During his lifetime, Massenet was extremely pop-

ular as one of France's foremost composers, though after he died only *Manon* and *Werther* entered the standard opera repertoire until *Thaïs* and *Esclarmonde* received revivals in the 1970s. Like Schubert's *Ständchen*, Massenet's *Meditation* is often borrowed by other instrumentalists and is a favorite encore piece. The flute and guitar version we present here emphasizes the intimacy while retaining the passionate lushness of this jewel-like piece. – *Mimi Stillman*

**Ravi Shankar (1920), *L'aube enchantée sur le Raga "Todi"* (*Enchanted Dawn on the Raga "Todi"*):** Ravi Shankar established himself as an internationally renowned sitar player and arguably the world's leading disseminator of Indian classical music in the West. He is a performer, composer, teacher, writer, and humanitarian. Shankar trained with the renowned guru Baba Allaudin Khan and became an important musician in India before he began to perform in the West and the Far East. Shankar wrote that "Music transcends all languages and barriers and is the most beautiful communicative skill one can have."

Shankar composed *L'aube enchantée* for flute and harp in 1976 for flutist Jean-Pierre Rampal. It is an example of Shankar's high profile collaborations with some of the most eminent Western classical and popular musicians, including Yehudi Menuhin, Philip Glass, and George Harrison. An arrangement for guitar was later made by Roberto Aussel and Pierre-André Valade. The work is based on a traditional Indian raga, or scale, named "Todi." This one-movement work follows the trajectory of traditional Indian pieces in which a slow, improvisatory beginning presents the raga, which is then elaborated and embellished through sections with increasingly fast tempos. Each section is punctuated by a recurring refrain. The work builds inexorably to a virtuosic, frenzied climax. — *Mimi Stillman*

**Astor Piazzolla (1921-1992), *Four Tangos*:** Astor Piazzolla is a unique figure in 20<sup>th</sup>-century music as the chief composer of tangos for the concert world and the developer of a new style called Tango Nuevo. Born in Argentina, he spent part of his childhood in New York City, imbibing jazz and big band music. Upon his return to Argentina as a teenager, he joined a tan-

go orchestra as bandoneón player and built a reputation as performer and arranger. Piazzolla also studied classical composition, and won a scholarship to study with Nadia Boulanger in Paris. The great pedagogue encouraged Piazzolla to return to his roots in tango music, and from then on he developed his mature style in which he incorporated elements of tango, classical music, and jazz. This suite spans several decades of Piazzolla's oeuvre, from the 1950s to the 1980s. *Romántico Idilio (Sans ta présence)* (1957) and *Yo canto un tango* (1958) are charming, tuneful works in a traditional style. *Libertango* (1974) is an example of Piazzolla's transition into Tango Nuevo as its fast tempo and driving rhythm render it unsuitable for singing and dancing, intended for concert performance. *Libertango* and the lyrical and darkly emotional *Oblivion* (1982) are two of Piazzolla's most often performed and arranged pieces. — *Mimi Stillman*

**Jeremy Gill (1975), *Music for Kites*:** Jeremy Gill is active as composer, conductor, pianist, and educator. He has received commissions from BMI, ASCAP, American Composers Forum, Dolce Suono Ensemble, of which he is also a core artist,

and the Kimmel Center for the Performing Arts, and has had performances by the Rochester Philharmonic Orchestra, Chamber Orchestra of Philadelphia, and others. His first chamber music CD (Albany Records, 2008), features flutist Mimi Stillman and pianist Charles Abramovic's recording of *Parabasis for Flute and Piano*, a work written for them, and his second CD for Albany was released in 2011. He is Music Director of the Delaware Valley Symphony. A graduate of the University of Pennsylvania (PhD) and the Eastman School of Music, he studied with George Crumb, George Rochberg, and Joseph Schwantner. [www.jeremytgill.com](http://www.jeremytgill.com)  
– *Mimi Stillman*

*Music for Kites* was composed in 1995 at the request of flutist Rebecca Ashe while we were both undergraduates at the Eastman School of Music. The “kites” of the title (which was suggested by Rebecca) are of two types: synthetic (as in those made and flown for pleasure) and natural (birds of prey). In composing this work, which is in a modified sonata form, I abstracted these two definitions into affective states that are contrasted with each other (as the first and second thematic

groups) and joined in the recapitulation. To a certain extent, the music for the two instruments embodies these contrasting affections as well, the guitar more rational and considered, and the flute more impetuous and spontaneous. – *Jeremy Gill*

**Leonard Bernstein (1918-1990),**  
*Three Dances from “West Side Story”:*  
Some of Leonard Bernstein's eclectic inspiration for *West Side Story* was Spanish dance music. In fact *I Feel Pretty* is directed to be played “alla Spagnola”. *Maria* is essentially a subtle tango or habanera and “America” is a canarios, a compound meter dance originating in the Canary Islands dating back at least as far as the 17th century. I originally arranged five of the dances for solo guitar with the approval of Leonard Bernstein. The three dances performed here with flute were expanded from those arrangements. Mimi Stillman suggested the use of piccolo in *America*. – *Allen Krantz*

### The Artists

Internationally acclaimed flutist **Mimi Stillman** has performed as soloist with orchestras including The Philadelphia Orchestra, Bach Collegium Stuttgart, and Orquesta Sinfónica Carlos Chávez, and as

soloist and chamber musician at venues including Carnegie Hall, The Kennedy Center, Verbier Festival, La Jolla Chamber Music Society, Philadelphia Chamber Music Society, Symphony Space, Bard College, and Kingston Chamber Music Festival. At 12, she was the youngest wind player ever admitted to the Curtis Institute of Music, where she studied with Julius Baker and Jeffrey Khaner. Ms. Stillman, a Yamaha Performing Artist, was the youngest wind player ever to win the prestigious Young Concert Artists. She has won numerous awards, and competitions including Astral Artists Auditions, fellowships from the Earhart and Bradley Foundations, and the 2012 Women in the Arts Award from Women for Greater Philadelphia. Equally at home with the classical canon, new music and Latin and Jewish world music, Ms. Stillman has performed with Paquito D'Rivera and recorded a film score for Kevin Bacon. She has recorded for Innova, EMI, Albany, Dolce Suono, DTR, and Centaur. Her recording "Odyssey: 11 American Premieres for Flute and Piano", a 2-CD set she recorded with longtime duo pianist Charles Abramovic

for Innova, was released in fall 2011 to great critical acclaim. Ms. Stillman holds an MA in history from the University of Pennsylvania, and is a published author on music and history. Her book of arrangements of Debussy songs, *Nuits d'Étoiles: 8 Early Songs*, is published by Theodore Presser Company. Her articles have appeared in the *Oxford Encyclopedia of the Modern World*, *Flutist Quarterly*, and other professional journals. A sought-after teacher, Ms. Stillman teaches masterclasses and coaches chamber music at universities and flute societies, and is flute clinician at the Music For All National Festival, presented by Yamaha. She teaches on the faculty of the Chamber Music for Adult Musicians and High School Music Program at the Curtis Institute of Music Summer Programs.  
[www.mimistillman.org](http://www.mimistillman.org)

As Artistic and Executive Director of Dolce Suono Ensemble, which she founded in 2005, Mimi Stillman has presided over its establishment as a highly respected and pioneering force in the music world. Dolce Suono Ensemble's active commissioning program has led to the cre-

ation of 23 new works in seven years. Commissioned composers include Steven Stucky, Shulamit Ran, Richard Daniel-pour, and Steven Mackey, and guest composers have included George Crumb and Ned Rorem. Dolce Suono Ensemble has garnered extensive praise in the media and been awarded grants from the National Endowment for the Arts and organizations including Pew Center for Arts & Heritage through the Philadelphia Music Project. [www.dolcesuono.com](http://www.dolcesuono.com)

**Allen Krantz**, a graduate of the San Francisco Conservatory and Stanford University, has received acclaim as a composer, solo guitarist, and chamber musician. His performances throughout the United States have included appearances at Carnegie Hall, Saratoga Performing Arts Center and the Phillips Collection in Washington, with his diverse programs often featuring original compositions.

Recent premieres have included "Three Pieces for Chamber Orchestra"; "Passacaglia" for trombone, guitar and piano, premiered by Joseph Alessi of the New York Philharmonic; and "American Document" commissioned by the Martha Graham Dance Company and premiered

at the Joyce Theater in NY. Other recent pieces are "Sacred Places" for solo guitar; "A Musical Walk", a children's piece commissioned by the Philadelphia Orchestra; a symphony entitled "In the Air", and "Under One Roof", a trio for trumpet violin and piano in celebration of the 125th anniversary of the Philadelphia Museum of Art.

"An American Town" for string orchestra, commissioned by the Village Bach Festival in Michigan was also presented at the Moscow Autumn festival and in Australia. Jason Vieaux performed Krantz's guitar concerto, "Innocence and Experience", at the Darwin International Guitar Festival in Australia and with Orchestra 2001 in Philadelphia. "anyone lived in a pretty how town", commissioned by Gretna Music, has been performed by members of the Philadelphia Orchestra conducted by Charles Dutoit in Saratoga and Philadelphia. Krantz's arrangement of Copland's Appalachian Spring sketches were presented at the Library of Congress with the Martha Graham Company.

Allen Krantz is composer in residence for the Philadelphia based chamber ensemble

ble, 1807 & Friends, which has premiered many of his works. Allen Krantz has received support from the American Composers Forum, Meet the Composer, Chamber Music America, the Pennsylvania Council on the Arts, and the Philadelphia Cultural Alliance among others.

Mr. Krantz heads the guitar program of The New School Institute at Temple University. He also gives occasional courses on music history and is a lecturer for the Philadelphia Orchestra. He is a core member of the Dolce Suono Ensemble, and performs in "Duo Paganini" and the "Florian Trio" with violinist Nancy Bean and cellist Lloyd Smith. Krantz's compositions are published by the Theodore Presser Co. and Falls House Press. His solo and chamber music arrangements for the guitar are published by International Music. Allen Krantz's recordings for the DTR label include "Summer Music", "The Romantic Guitar", and "The Philadelphia Connection". He has also recorded for Albany and Crystal Records labels. <http://allenkranz.com>

## Acknowledgements

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## Producer and engineer: Bob Sellman

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notes | MUSIC FROM FOUR CONTINENTS  
MIMI STILLMAN, FLUTE AND ALLEN KRANTZ, GUITAR

**Four Arias from *The Magic Flute* • Wolfgang Amadeus Mozart**

(arr. Krantz)

- |    |   |      |
|----|---|------|
| 1. | Der Vogelfänger bin ich ja  | 2:10 |
| 2. | Bei Männern, welche Liebe fühlen                                      | 2:14 |
| 3. | Das klinget so herrlich   | 1:25 |
| 4. | Der Hölle Rache kocht in meinem Herzen                                | 1:58 |
| 5. | <b>Ständchen (Serenade) • Franz Schubert</b> (arr. Stillman & Krantz) | 3:52 |

**Sonata in B Minor for Flute and Guitar • Allen Krantz**

- |     |  |       |
|-----|--|-------|
| 6.  | Restless   | 6:07  |
| 7.  | Wandering  | 7:02  |
| 8.  | Finale   | 4:09  |
| 9.  | <b>Meditation from <i>Thaïs</i> • Jules Massenet</b> (arr. Krantz) | 4:54  |
| 10. | <b>L'aube enchantée • Ravi Shankar</b>                             | 12:13 |

**Four Tangos • Astor Piazzolla** (arr. Stillman & Krantz)

- |     |                                      |      |
|-----|--------------------------------------|------|
| 11. | Yo canto un tango                    | 2:08 |
| 12. | Romántico Idilio (Sans ta presence)  | 2:09 |
| 13. | Oblivion                             | 4:11 |
| 14. | Libertango                           | 2:24 |
| 15. | <b>Music for Kites • Jeremy Gill</b> | 9:07 |

**Three Dances from *West Side Story* • Leonard Bernstein** (arr. Krantz)

- |     |               |      |
|-----|---------------|------|
| 16. | I Feel Pretty | 1:16 |
| 17. | Maria         | 2:55 |
| 18. | America       | 1:40 |



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