



# WILD DANCE

It ain't necessarily so

Summertime

Estrellita

Theme from Schindler's List

Duo Sonidos

William Knuth, Violin

Adam Levin, Guitar



# WILD DANCE

## Arrangements for Violin and Guitar by Gregg Nestor

	<b>George Gershwin (1898–1937): Porgy and Bess (1935)</b>	<b>4:53</b>
<sup>1</sup>	Act II: It ain't necessarily so (transcription: Jascha Heifetz)	2:34
<sup>2</sup>	Act I: Summertime (transcription: Jascha Heifetz)	2:14
	<b>Paul Kochanski (1887–1934) / Karol Szymanowski (1882–1937):</b>	<b>3:51</b>
<sup>3</sup>	<b>Świt ('Dawn') (1925) (arr. Allen Krantz)</b>	<b>4:02</b>
<sup>4</sup>	<b>Dziki taniec ('Wild Dance') (1925)</b>	
	<b>Joaquín Rodrigo (1901–1999):</b>	<b>7:46</b>
	<b>Cuatro canciones sefardíes ('Four Sephardic Songs') (1965)</b>	
<sup>5</sup>	No. 1. Respóndemos ('Answer us')	2:26
<sup>6</sup>	No. 2. Una pastora yo ami ('I love a shepherdess')	1:17
<sup>7</sup>	No. 3. Nani, nani: Canción de cuna ('Nani, nani: Cradle Song')	3:09
<sup>8</sup>	No. 4. Morena me llaman ('Dark Lady, they call me')	0:45
	<b>Maurice Ravel (1875–1937):</b>	<b>5:53</b>
	<b>Deux Mélodies hébraïques ('Two Hebraic Melodies') (1914)</b>	
<sup>9</sup>	No. 1. Kaddisch	4:06
<sup>10</sup>	No. 2. L'Énigme éternelle ('The Eternal Enigma')	1:43
	<b>Erich Wolfgang Korngold (1897–1957):</b>	<b>5:02</b>
	<b>Much Ado About Nothing Suite, Op. 11 (1919)</b>	
<sup>11</sup>	IV. Intermezzo: Gartenszene ('Garden Scene')	2:54
<sup>12</sup>	V. Hornpipe	2:03
<sup>13</sup>	<b>Manuel María Ponce (1882–1948): Estrellita ('My Little Star') (1912)</b>	<b>3:14</b>
<sup>14</sup>	<b>John Williams (b. 1932): Schindler's List – Theme (1993)</b>	<b>4:00</b>
	<b>Lukas Foss (1922–2009): Three American Pieces (1944)</b>	<b>11:56</b>
<sup>15</sup>	No. 1. Early Song	4:23
<sup>16</sup>	No. 2. Dedication	4:27
<sup>17</sup>	No. 3. Composer's Holiday	3:00

www.duosonidos.com

For more information on Gregg Nestor and his arrangements,  
please visit [www.clearnote.net](http://www.clearnote.net) and [www.greggnestorguitar.com](http://www.greggnestorguitar.com)

Publishers: Carl Fischer Music <sup>1</sup>-<sup>2</sup> <sup>15</sup>-<sup>17</sup>, PWM Edition <sup>3</sup> <sup>4</sup>, Editorial de Musica Boileau <sup>5</sup>-<sup>8</sup>, Durand & Cie. <sup>9</sup>-<sup>10</sup>,  
Associated Music Publishers, Inc., Schott Edition <sup>11</sup>-<sup>12</sup>, W. Bessel & Cie. <sup>13</sup>, Hal Leonard <sup>14</sup>

## Wild Dance

### Arrangements for Violin and Guitar by Gregg Nestor

The violin and vocal chamber music repertoire have long remained a source of lustful fantasy for guitarists. History has created a need for quality transcriptions and arrangements in a chamber music world that has often left the guitar on the sidelines. For the last twelve years, Duo Sonidos has forged new territory for the violin and guitar chamber music repertoire. In our first album, released in 2010, we presented works by Piazzolla and Falla, alongside a newly commissioned work *Volaverunt* by Eduardo Morales-Caso and a lesser-known contemporary work *Tre divertimenti* by Salvador Brotons.

Guitarist and master transcriber/arranger Gregg Nestor has dedicated a large part of his career to sensitively arranging and transcribing instrumental and vocal works for the violin and guitar. The art of transcription has unleashed works that were previously deemed unthinkable on the guitar, creating a wellspring of new repertoire. Transcribing for the guitar is not an easy task. One must imagine the piece for the aural landscape and technical capabilities of the guitar while remaining loyal to the composer's intentions. Careful consideration must be made regarding register, texture, notation, density and voicing as means of capturing the essence of the piece. Often in his transcriptions, Gregg extrapolates undiscovered character and delightful charm utilising the expressive sensitivities and expanded techniques of the guitar.

In this new release, we focus the spotlight on master composers from the 20th century. We relish in our friendship with Gregg Nestor, whose repertoire of transcribed and arranged works for violin and guitar is expansive, demanding and musically gratifying. We will present his complete catalogue of violin and guitar transcriptions across three albums. In this first volume, we tackle musical treasures by George Gershwin, Karol Szymanowski, Joaquín Rodrigo, Maurice Ravel, Erich Korngold, Manuel Ponce, John Williams and Lukas Foss. Each piece, as you will hear, is distinct in style and genre, presenting a colourful mosaic of chamber music for the violin and guitar. Just as many of the works Andrés Segovia transcribed are now

principally identified as 'guitar' works rather than music of their mother instrument, we hope that our maiden performance will convince audiences, guitarists and violinists alike that these works are invaluable contributions to the chamber music repertoire.

### George Gershwin: Porgy and Bess – It ain't necessarily so; Summertime

This arrangement of Jascha Heifetz's brilliant transcription brings to life one of the most popular pieces in classical music history. The intoxicating blend of African American spirituals with folk music and jazz has had audiences hooked since its creation, with *Summertime* remaining a household melody to this day. Heifetz's genius shines through in his transcription of these pieces; most impressive is his ability to notate elements of jazz scat in the final moments of *It ain't necessarily so* as well as delicately capturing the slinky melodic lines in *Summertime*.

### Paul Kochanski / Karol Szymanowski: Świt; Dziki taniec

Karol Szymanowski and Polish violinist Paul Kochanski stand in history among the greatest violinist/composer collaborative relationships. Szymanowski worked extensively with the violin virtuoso to make sure that his compositional language translated fluidly into the technical framework of the violin. Kochanski's influence is present in every work that Szymanowski wrote for the instrument. *Świt* and *Dziki taniec* represent a portion of Szymanowski's catalogue that were true collaborative compositions though not as frequently performed as his *Sonata for Violin and Piano*, *Mythes, Op. 30* or *Nocturne and Tarantella*. Szymanowski's distinct and complex soundscape is displayed in its full spectrum here. Elements of late Romanticism, Modernism, Impressionism, atonality and Polish folk music from the Górale highland region of southern Poland fuse together to create the

unique character of Szymanowski's voice. Kochanski's technical mastery of the violin is showcased in the finely crafted double line melodies, adding to the complex intensity of the soundscape. The virtuosic technical demands of these works fade into the fabric of the compositional atmosphere, truly displaying the genius of this composer/performer relationship. It should be noted that this is a joint arranging collaboration between composer/guitarist, Allen Krantz ('Dawn') and Gregg Nestor ('Wild Dance').

#### Joaquín Rodrigo: Cuatro canciones sefardies

Joaquín Rodrigo has long been considered the quintessential Spanish composer. Although he was blind practically his entire life, he went on to compose prolifically. The music world is most familiar with his guitar works. The guitar concerto, *Concierto de Aranjuez* (1939), forever changed the face of the guitar world, and could be considered one of the most famous concertos of all time. It has been performed by classical guitarists, jazz guitarists, flamenco guitarists, and even Miles Davis. Rodrigo's music is laced with the spirit of Spanish folklore, and melodies and harmonies that reflect sounds from across Spanish history. On this recording, we focus on the original vocal work, *Cuatro canciones sefardies*. This work was of significance to Rodrigo because of his wife Victoria's ethnicity. The Sephardic (Jewish) culture and traditions are rich, and play a special part in the history of Spain. These four songs capture that essence. The text from the first song, *Respóndemos* ('Answer us') is humbly asking for God's mercy. The second song, *Una pastora yo ami* ('I love a shepherdess') speaks of an unfulfilled love. *Nani, nani: Canción de cuna* ('Nani, nani: Cradle Song') is a gentle lullaby. Finally, *Morena me llaman* ('Dark Lady, they call me') is a striking song that portrays the community's rejection of the protagonist. This set of songs is extremely lyrical and intimate, this time with the violin subtly expressing the story from the text.

#### Maurice Ravel: Deux Mélodies hébraïques

*Deux Mélodies hébraïques* by Maurice Ravel was written in 1914 in Saint-Jean-de-Luz. The first song, *Kaddisch*, relates to an Aramaic text from a Jewish prayer book. It is recited in the Jewish synagogue to sanctify the name of God by mourners when someone close has passed away. This work is characterised by a passionately sorrowful and melismatic chant above a delicately simple accompaniment. *L'Énigme éternelle*, based on a traditional Yiddish verse, contrasts with the first movement in that it is very metric and circular, suggesting the prayer's contemplation of a higher being. These songs were first performed in June 1914 by Alvina Alvi, who commissioned them, with Ravel at the piano. Ravel later orchestrated the songs in 1919–20.

#### Erich Wolfgang Korngold: Much Ado About Nothing Suite, Op. 11: IV. Intermezzo: Gartenszene ('Garden Scene'); V. Hornpipe

The Oscar-winning Austrian-American composer Erich Wolfgang Korngold, like John Williams, had a fruitful career rooted in the Hollywood film industry. Aside from his film scores, popular works include his operas, and *Violin Concerto in D major, Op. 35. Much Ado About Nothing Suite, Op. 11* was originally composed for chamber ensemble in 1918 for a production at the Burgtheater Wien. The composer later arranged the score for violin and piano to offer theatres without a full ensemble.

#### Manuel María Ponce: Estrellita

Mexican composer Manuel María Ponce studied in Paris, where he befriended Andrés Segovia, among others. He wrote more than 40 works for the guitar, and 50 popular songs and song cycles. *Estrellita* ('My Little Star') follows a charm-laced melody with poignant verses and remains a classic in song literature. It has appeared in many forms, including solo guitar, voice and guitar, violin and piano, and now in its new form, violin and guitar. The lyrics read:

*Little star of the distant sky,  
you see my pain,  
you know my anguish.  
Come down and tell me  
if he loves me a little,  
because I cannot live without his love.  
You are my star, my beacon of love!  
You know that soon I shall die.  
Come down and tell me  
if he loves me a little,  
because I cannot live without his love.*

Translation by Anna Bartos

#### John Williams: Schindler's List – Theme

With an impressive list of iconic film scores and the honour of being one of the most popular American composers living today, John Williams has left an indelible imprint on music lovers' hearts with his *Theme* from *Schindler's List*. The haunting beauty of this theme transcends the labels of popular and classical genres, bringing together all music lovers in their enjoyment of this piece.

#### Lukas Foss: Three American Pieces

Lukas Foss held a number of impressive appointments during his career, including posts with the Buffalo Philharmonic Orchestra, the Boston Symphony Orchestra, the Brooklyn Philharmonic Orchestra and

State University of New York (SUNY) at the University at Buffalo where he founded the Center of Creative and Performing Arts. It was here violinist William Knuth had the good fortune to work on a concert project under his leadership. *Three American Pieces* was written in the neo-Classical style, and is bursting with the sounds of Americana. The opening phrases of *Early Song* and *Dedication* are delivered with gentle simplicity before diving into rhythmically charged developments. This arrangement with guitar beautifully highlights the folk aspects that are sprinkled throughout the three-movement work. It most vibrantly stands out in the final movement of *Composer's Holiday*, where Foss humorously borrows the folk melody from *Dixie's Land*, which is playfully looped, dissected, and spun into a vibrant finale.

This album represents the first of three volumes of Gregg Nestor's monumental collection of violin and guitar arrangements and transcriptions. These works not only showcase the guitar as an equal chamber music partner to the violin, but unveil a hidden world of charm and intimate expressivity that the guitar and violin are able to explore together. We are truly grateful for the opportunity to study, perform and now record these works for the first time in this format, and envision a bright future for this catalogue of repertoire.

**William Knuth and Adam Levin  
Duo Sonidos**

## Gregg Nestor



Photo: Mark McKenzie

Internationally acclaimed guitarist Gregg Nestor is a soloist, accompanist and arranger. A finalist in the Concert Artist Guild competition held in Carnegie Hall, New York, Nestor has recorded and broadcast in Holland, Belgium and Spain, and for the BBC in the UK. Over 40 works arranged by Nestor for solo guitar, guitar duo or guitar and ensemble have been published by Warner Bros. Music, Boosey & Hawkes and Clear Note Publications. Nestor continues to be active in music and score preparation for Hollywood theatrical films and video games. [www.greggnestorguitar.com](http://www.greggnestorguitar.com)

## Duo Sonidos



Photo: Cyrus Ndolo

Based in New York and Boston, Duo Sonidos comprises violinist William Knuth and classical guitarist Adam Levin. Formed in 2006 at the New England Conservatory of Music, the duo released their self-titled debut album in 2010 to critical acclaim. They were awarded First Prize at the 2010 Luys Milán International Chamber Music Competition in Valencia, Spain, and have toured extensively throughout North America and Europe including at the Strathmore Center, the Detroit Chamber Music Society, the Chicago Latino Festival, the Boston GuitarFest, Chicago Bach Week, Miami's Jewish Music Concert, the New York City Classical Guitar Society, the Queens New Music Festival and the first ever live radio simulcast performance from Boston's WGBH Fraser Performing Arts Studio in coordination with WFMT Chicago.

With a passion for education, the duo incorporates approachable educational concerts into concert tours and residencies, focusing on making music accessible to diverse audiences and demographics. Duo Sonidos actively commissions works from contemporary composers. Knuth and Levin are Fulbright Scholars in music performance and spent their research years in Vienna, Austria and Madrid, Spain respectively. [www.duosonidos.com](http://www.duosonidos.com)

This collection, the first of three volumes by Duo Sonidos, unleashes a wellspring of exciting new transcriptions culled from the rich repertoire of vocal and violin chamber music, previously deemed unthinkable on the guitar. This colourful mosaic of 20th-century music, from Rodrigo's affectionately lyrical *Cuatro canciones sefardíes* to John Williams' haunting theme from the film *Schindler's List*, unveils the hidden world of charm and intimate expressivity provided by Gregg Nestor's skilful and sensitive arrangements.

## **WILD DANCE**

### **Arrangements for Violin and Guitar**

- |              |   |              |
|--------------|---|--------------|
| <b>1–2</b>   | <b>George Gershwin (1898–1937): Porgy and Bess (1935) (excerpts)</b>  | <b>4:53</b>  |
|              | <b>Paul Kochanski (1887–1934) / Karol Szymanowski (1882–1937):</b>    |              |
| <b>3</b>     | <b>Świt (1925)</b>  | <b>3:51</b>  |
| <b>4</b>     | <b>Dziki taniec (1925)</b>  | <b>4:02</b>  |
| <b>5–8</b>   | <b>Joaquín Rodrigo (1901–1999): Cuatro canciones sefardíes (1965)</b> | <b>7:46</b>  |
| <b>9–10</b>  | <b>Maurice Ravel (1875–1937): Deux Mélodies hébraïques (1914)</b>     | <b>5:53</b>  |
| <b>11–12</b> | <b>Erich Wolfgang Korngold (1897–1957):</b>                           |              |
|              | <b>Much Ado About Nothing Suite, Op. 11 (1919) (excerpts)</b>         | <b>5:02</b>  |
| <b>13</b>    | <b>Manuel María Ponce (1882–1948): Estrellita (1912)</b>              | <b>3:14</b>  |
| <b>14</b>    | <b>John Williams (b. 1932): Schindler's List – Theme (1993)</b>       | <b>4:00</b>  |
| <b>15–17</b> | <b>Lukas Foss (1922–2009): Three American Pieces (1944)</b>           | <b>11:56</b> |

**All tracks arranged by Gregg Nestor (b. 1955)**  
**except 3 arranged by Allen Krantz (b. 1951)**

**WORLD PREMIERE RECORDINGS**

**Duo Sonidos**  
**William Knuth, Violin • Adam Levin, Guitar**

A detailed track list and publisher information can be found inside the booklet.  
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