

Listen to

Discoveries from the Fleisher Collection

on WRTI 90.1 FM Philadelphia or online at wrti.org

Saturday, November 6th, 2004, 5:00-6:00 p.m.

- [Stephen Dodgson](#) (b.1924). Concerto for Flute and Strings (1991). Robert Stallman, Northern Sinfonia, Ronald Zollman. Biddulph LAW 013. 15:24
- Interview with Stephen Dodgson
- [Stephen Dodgson](#). Concertino for Two Guitars and Strings, "Les Dentelles" (1998). Eden-Stell Guitar Duo, Orchestra Nova, George Vass. BGSCD108. 16:38. Gramophone Magazine Editor's Choice Award, March 2003
- Interview with flutist Robert Stallman

Robert Stallman joins us in the studio for a talk, just after returning from concerts in Prague, and just before leaving for concerts in China. Robert lives in Philadelphia, but his career, as we see, takes him around the world. He's also a much-recorded flutist, from a 1985 duo recording with his teacher, Jean-Pierre Rampal (with Placido Domingo as conductor!), all the way up to today's concerto by the British composer Stephen Dodgson.

This work is an excellent way to be introduced to Robert's playing—not only is the sound gorgeous and full, and not only is he technically brilliant, but he retains both of those attributes at the same time. Gramophone says that Dodgson "wanted not only to draw on Stallman's agility and rhythmic flair, but on his 'tonal bloom and subtlety,'" and that sounds just right to us.

It's also a good introduction to the music of Stephen Dodgson, whose name may be known to lovers of contemporary English music, but most particularly is it known to guitarists. He himself does not play guitar, but seems to have conquered the instrument, with a few dozen works for it as soloist and in chamber and orchestral combinations. He has taught at the Royal College of Music and early on was writing for guitarist John Williams and others, up to today's young duo of Mark Eden and Christopher Stell. In this *Concertino* (whose subtitle means "lace"), as well as in the previous *Flute Concerto* listen for the lightness of his orchestration, where the instruments have the best of manners and stay out of each others' way. There is always a flow of melody within a warm harmonic framework that is often surprising, and always elegant.

Hosted by [Kile Smith](#), Curator of the Fleisher Collection, and [Jack Moore](#), Program Director of WRTI. In *Discoveries from the Fleisher Collection* we uncover the unknown, rediscover the little-known, and take a fresh look at some of the remarkable treasures housed in the Fleisher Collection of Orchestral Music in the [Free Library of Philadelphia](#). The Fleisher Collection is the largest lending library of orchestral performance material in the world. For recording details, please go to our [web page](#). For a detailed list of all our shows, please visit our [archives](#).