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# Discoveries from the Fleisher Collection

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Saturday, November 1st, 2003, 5:00-6:00 p.m.

- [George Frederick McKay](#) (1899-1970). From a Moonlit Ceremony (1945) I. Evocation, II. Demon Dance, III. Spirit Song, IV. Festival Dance. National Symphony Orchestra of Ukraine, John McLaughlin Williams, Naxos 8.559052. 15:13
- George Frederick McKay. Evocation Symphony "Symphony for Seattle" (1951), first movement, Andante - Allegro con moto. National Symphony Orchestra of Ukraine, John McLaughlin Williams, Naxos 8.559052. 10:45
- [Henry Vieuxtemps](#) (1820-1881). Violin Concerto No. 7 (c.1880) I. Moderato, II. Melancolie: Andante sostenuto, III. Finale: Allegro vivo. Misha Keylin, violin, Arnhem Philharmonic Orchestra, Takuo Yuasa, Naxos 8.557016. 17:33

Last month we listened to how two American composers, Clifford Vaughan and Henry Gilbert, used Asian and African-American melodies in an attempt to fashion an American identity independent of Europe. On this program, George Frederick McKay gives us an example of another tack, the use of Native American music, a procedure very popular at one time. His *From a Moonlit Ceremony* uses tribal tunes McKay heard near Mt. Rainier, and which he intermixed with his own music. McKay was known as the "Dean of Northwest Composers," and was successful enough to have major conductors promoting him; in fact, Stokowski conducted the premiere of *From a Moonlit Ceremony* at the Hollywood Bowl.

George Frederick McKay was a long-established professor at the University of Washington, and Seattle recognized his stature by commissioning his *Evocation Symphony* "*Symphony for Seattle*" for the city's centennial. It is not obviously influenced by folk material as much of his other music is. McKay's language is a bit more muscular in the symphony, while losing none of its geniality.

From our vantage point, we tend to look at all the 19th-century violinist-composers as of a kind, but there are interesting differences that were well recognized at the time. On the one hand is the classic purity of a Viotti, and on the other, the ferocious virtuosity of a Paganini. At either extreme, musical value and stage pyrotechnics strive for the upper hand, one usually at the expense of the other. The Belgian Henry Vieuxtemps occupies the middle ground. His performing brilliance was lauded in his tours throughout Europe, Russia, and America, yet the musical worth of his concertos was admired by no less opinionated critics than Robert Schumann and Hector Berlioz. We listen to the last concerto of Vieuxtemps, from a Misha Keylin CD of concerto nos. 5, 6, and 7, all recorded using materials from the Fleisher Collection.

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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](#).