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Discoveries from the Fleisher Collection

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Saturday, December 4th, 2004, 5:00-6:00 p.m.

- [Ignaz Moscheles](#) (1794-1870). Piano Concerto No. 3 (1820), movements 1 and 3. Ivan Klansky, Dvorak Chamber Orchestra, Ivan Parik. Avenir 1195. 22:58
- [Joseph Kasinskas](#) (b.1946). Lithuanian Folk Dances (2004). Bridget Kasinskas, violin, [Philharmonic of Southern New Jersey](#), Philip Travaline. Live recording. 6:40
- Frank James Staneck (b.1958). The Long Road (2002). Beverly Pugh, pan flute, Philharmonic of Southern New Jersey, Philip Travaline. Live recording. 5:52
- Interview with Joseph Kasinskas, [Frank James Staneck](#), Bridget Kasinskas, and Philip Travaline

Three very different works for solo instrument with orchestra comprise this month's show. The *Piano Concerto No. 3* comes from early in the career of Ignaz Moscheles, a phenomenal pianist who knew most of the great musicians of his day. Important also to historians is the fact that he kept a diary, so his reminiscences are full of first-hand information about Chopin, Mendelssohn, Schumann, and others. He left his native Prague early on to move to Vienna, just so he could be near Beethoven, and this concerto displays his understanding of a new, romantic breeze blowing through classical music.

Joseph Kasinskas, guitarist and early member of Relâche, the groundbreaking Philadelphia new-music ensemble, has, in addition to his interest in the avant-garde, a love for the music of his ancestral Lithuania. This inspired the writing of *Lithuanian Folk Dances*, played by his wife, violinist Bridget Kasinskas, who was herself born in Lithuania, and who chose the tunes. This is a well written and delightful, straight-ahead rendition of popular melodies for violin and orchestra, and while listening to this it is not difficult to imagine the swirling costumes worn by the village dancers.

Inspired by folk music of different traditions is *The Long Road* for pan flute and orchestra by Frank James Staneck, who is, along with Kasinskas, a resident of New Jersey. Staneck mixes the glissandos and bending notes of the pan flute, or pan pipes, into a gorgeous and haunting work, utilizing the remarkable playing of Beverly Pugh. At a chamber concert, conductor Philip Travaline heard the original version of this, and suggested to the composer that it would sound good with orchestra, and so the rest is history! The all-volunteer Philharmonic of Southern New Jersey plays at a high level with enthusiasm and subtlety in each of these colorful works. Travaline's crisp direction leads them into exciting areas of the repertoire. Their commitment to new music, with many world premieres to their credit, is an inspiration to all who care about the state of orchestral music today.

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](#).