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Discoveries from the Fleisher Collection

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Saturday, April 2, 2005, 5:00-6:00 p.m.

- [Maurice Wright](#) (b.1949). Concerto for trombone, string orchestra, and harp (2004). Philadelphia Classical Symphony, Nitzan Haroz, Karl Middleman. Live recording. 18:41
- [François-Joseph Gossec](#) (1734-1829). Symphony in E-flat Major, Op. 5, No. 2 (c.1761-62). London Mozart Players, Matthias Bamert. Chandos 9661. 13:02
- Interview with Maurice Wright

There may not be another instrument, apart from the pipe organ, with as big a range in pitch and dynamic as the trombone. With pedal tones reaching below the double bass to notes at the top of the horn range, and a volume control from a bare whisper to blasts of unmatched power, the trombone is a favored workhorse for composers within the modern orchestra. Remarkably, there have not been all that many concertos written for it. But last year the Philadelphia Classical Symphony, Karl Middleman, Artistic Director, premiered the *Concerto for Trombone, String Orchestra, and Harp* by Maurice Wright. Nitzan Haroz, Principal Trombone of the Philadelphia Orchestra, was soloist. Part of a project to commission concertos for under-used instruments, Wright's piece was a tremendously successful kickoff for this undertaking.

Wright uses the lyrical, singing quality of the trombone to great effect. He was inspired by these very qualities in the playing of Haroz, and this *Concerto* is a perfect match of the talents of composer and instrumentalist. The string writing is smart and judicious, using, but not over-using, some extended techniques and divided writing to create an ethereal yet idiomatic web of music to support the soloist. Wright composes just as intelligently for the harp, spicing the Concerto with its particular drive and color. This is gratifying writing for all the players, and is a welcome addition to the repertoire and to the Fleisher Collection. We're proud to have produced the materials for this premiere.

Fleisher materials are also used for many François-Joseph Gossec recordings. The Flemish composer was only two years younger than Haydn but outlived Weber, Beethoven, and Schubert. He was a tremendous force in the musical life of Paris. Influenced by the Mannheim school of orchestration (succeeding Johann Stamitz as director of a Parisian orchestra), he brought much stage drama to concert music, relying on color and dynamic changes to propel his symphonies. Gossec was one of the first to introduce clarinets into the French orchestra. He was dear to the Revolutionary sympathies of the day when he included the "Marseillaise" in his *Offering to Liberty*; it was the repeated performance of this 1792 work that cemented that tune as a national symbol. This Opus 5, No. 2 *Symphony* is a good example of how his facility in instrumental writing helped to popularize the form in opera-loving Paris.

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](#).