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Saturday, May 7th, 2005, 5:00-6:00 p.m.

- [Eugen d'Albert](#) (1864-1932). Piano Concerto No. 2 in E major, op. 12 (1893). BBC Scottish Symphony Orchestra, Piers Lane, Alun Francis. The Romantic Piano Concerto, Vol. 9, Hyperion CDA 66747. 21:06
- [Gösta Nystroem](#) (1890-1966). Concerto for Viola and Orchestra "Hommage à la France" (1941). Malmö Symphony Orchestra, Nobuko Imai, Paavo Järvi. BIS-CD-682. 17:17
- Interview with Mona Batt, daughter of Gösta Nystroem

Today's program has a French twist, from two non-French composers. The family of Scottish-born Eugen d'Albert was French; indeed, a grandfather was killed fighting for Napoleon in the Battle of Waterloo. Eugen was admitted at age 12 to the precursor of the Royal College of Music, studying under Arthur Sullivan, but early on became fascinated with Wagner. After graduation, his music so impressed Hans Richter that he was invited to play a now-lost piano concerto under the famous conductor. Richter in turn introduced him to Brahms and Liszt, and d'Albert followed Joachim as Director of the Hochschule für Musik in Berlin. He would spend most of his life in Germany, Austria, Switzerland, and Italy, and was for a short time the third husband of the Venezuelan pianist Teresa Carreño. This second concerto, the last major work he wrote for the instrument, is really four distinct sections in one movement. It is delightful, fully romantic, but with a lightness and wistfulness that is all d'Albert.

The music of Gösta Nystroem is so energetic, rich, and immediately engaging, that we wonder why he was considered such a "difficult" composer. Much of his music is quite serious, but as *Fanfare* stated in an appreciation, it "is never convoluted or forbidding." Perhaps his reputation as the avant garde standard-bearer in Sweden, a reputation he helped fuel, has something to do with it. Regardless, a spate of recent recordings reveals his music to be ripe for consideration, and the *Concerto for Viola* is a good place to begin. It is a tender remembrance of his time studying (with d'Indy) in Paris, composing, and painting. He wrote this in 1940, an emotional response to the darkest days for France during World War II, after Paris had fallen to the Nazis.

Nystroem was a painter of significance also, influenced by the cubism of Braque. His earlier music, much of it lost with his luggage when he moved to France in 1920, was similarly influenced, and he wished to break away from his 19th-century Romantic Swedish roots. Ironically, he became one of the most Swedish of composers after moving back to his homeland in 1932, many of his works picturing the sea and nature. His daughter Mona Batt visits and talks about memories of her remarkable father, and his impact on the arts in Sweden.

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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](#).