

Listen to

Discoveries from the Fleisher Collection

on WRTI 90.1 FM Philadelphia or online at wrti.org

Saturday, June 4th, 2005, 5:00-6:00 p.m.

- [Harold Boatrite](#) (b.1932). Concerto for Harpsichord and Strings (1964). Temple Painter, Chamber Orchestra of Philadelphia, Jeri Lynne Johnson. 11:15
- Harold Boatrite. Adagio and Fugue for String Orchestra (2000). Chamber Orchestra of Philadelphia, Jeri Lynne Johnson. 11:08
- [Antonio Rosetti](#) (c.1750-1792). Concerto for Two Horns and Orchestra in E-flat (c.1785). Zdenek Tylsar, Bedrich Tylsar, Capella Istropolitana, Frantisek Vajnar. Naxos 550459. 17:30
- Interview with Harold Boatrite and harpsichordist Temple Painter

Composer Harold Boatrite has been a sustained yet unassuming presence in the Philadelphia area for many years. He has held residencies at Marlboro and the Conductors Institute at the University of South Carolina, and was Associate Professor of Music at Haverford College, and was also for many years the Consultant for New Music for the Concerto Soloists under its founder, Marc Mostovoy. In that capacity he has had many works performed by that orchestra. His music is always strong, lyrical, and intricately crafted both harmonically and contrapuntally: in a word, it is traditional.

Some feel that tradition tends to strangle originality, and so ought to be avoided. Boatrite believes, however, that it is a treasure-house of riches, and that the application of traditional principles will liberate one's individuality. His *Concerto for Harpsichord* offers us a perfect example to witness this. The sound is undeniably modern and oftentimes tense, but it always flows melodically, with sure rhythmic purpose. The first and second themes in this one-movement work are clearly articulated, and the harpsichord writing is vigorous yet congenial to the instrument. It's an exciting work, as is the *Adagio and Fugue*, which allows us to enjoy further the beauties of Boatrite's string writing. The lines never stop interweaving, the harmonies continually shift, and the piece constantly sings.

A change in orchestra personnel led to new composing opportunities for Antonio Rosetti. He was born Franz Anton Rösler in Bohemia, but took the Italian form of the name as his career unfolded. He played double bass in the orchestra of Prince Kraft Ernst, but when the Princess died suddenly after childbirth, the Prince stopped all musical activities for an extended period of mourning. He then rebuilt the orchestra with some of the finest players available a few years later, and encouraged new composition. After travel in Paris, Rosetti returned as a composer in his maturity, and among his orchestral works of this time are many solo and duo horn concertos, written for two exceptional Bohemian hornists the Prince had hired. This *Concerto for Two Horns in E-flat* shows Rosetti's deft use of the solo instruments and of the strings (including, as we might expect, some active writing for the bass players!), as composers were still exploring the new territory of the newly born concert orchestra. Rosetti's music flies, using the full range and capacities of the best players of his day.

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](#).