

Listen to

Discoveries from the Fleisher Collection

on WRTI 90.1 FM Philadelphia or online at wrti.org

Saturday, May 6th, 2006, 5:00-6:00 p.m.

- [Thomas Schnauber](#) (b.1969). *Indigo Street* (1998), 8:55. The Columbia Orchestra, Jason Love. Live performance
- [Anton Rubinstein](#) (1829-1894). Piano Concerto No. 4 (1872), 33:32. Joseph Banowetz, Kosice Slovak State Symphony Orchestra, Robert Stankovsky. Marco Polo 8.223382
- Interview with conductor [Jason Love](#)

When the Swiss travel writer Nicolas Bouvier was stranded for seven months with little money in an insect-infested hotel in Sri Lanka, he did what authors do: he wrote a book about it. *The Scorpion Fish* is about battles between ants and termites, about conversations with a levitating priest who later turns out to have been dead for some time, about crumbling Dutch architecture, about Christians and Buddhists and nature and supernature.

The hotel was on Indigo Street, and when Thomas Schnauber met Bouvier and read his book, he wrote *Indigo Street* to try and capture those experiences. It's cannily done, with exotic melodies, snippets of hymns and the Dutch National Anthem played against Buddhist chant. We can feel the heat and the communing with a strange magic through this excellently paced tone poem. Schnauber won the first Columbia Orchestra American Composer Competition, and Jason Love, Music Director of this Maryland all-volunteer ensemble, leads them in this well-played offering. We speak to him on this month's show, and he gives us an exciting glimpse into the very active world of community orchestras. There is a great amount of American orchestral activity at this level, which often flies under the news radar, but it is important cultural work, and as the Columbia Orchestra shows, artistic standards are often quite high.

Anton Rubinstein was also concerned about the artistic standards of his country in the 19th century, which is why he helped found not only the Russian Musical Society in 1859, but also the famed St. Petersburg Conservatory in 1862. He was embroiled in the controversy over which direction Russian music should take—along the well-trod path of Europe (Rubinstein's preference), or toward the nascent folk nationalism of Balakirev, Glinka, and others. That the two sides learned, in time, to appreciate the professionalism of each is due in large part to Rubinstein's gregarious nature and administrative diplomacy.

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](#).