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Discoveries from the Fleisher Collection

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Saturday, June 3rd, 2006, 5:00-6:00 p.m.

- [Josef Reicha](#) (1752-1795) Cello Concerto in A, Op. 4 No. 1 (1803), 25:19. [Emanuel Feuermann](#), [National Orchestral Association](#), Leon Barzin, 1940. Arlecchino ARL 137-138
- [Eugen D'Albert](#) (1864-1932) Cello Concerto in C, Op. 20 (1899), 21:38. Feuermann, National Orchestral Association, Barzin, 1940. Arlecchino ARL 137-138
- Interview with cellist [Jeffrey Solow](#)

On this month's *Discoveries*, the acclaimed cellist Jeffrey Solow helps us discover one of the greatest string players of the 20th century, Emanuel Feuermann. The much-recorded Solow is an energetic recitalist, chamber musician, soloist with orchestra, educator, and lecturer. He is Chair of the Department of Instrumental Studies and Professor of Cello at Temple University, and visits our studios to bring the career of Feuermann to life for us.

Many cellists recognize Feuermann (1902-1942), more than anyone else, as the one who revolutionized the playing of their instrument. He thought that the cello could project the same liquid tone and facility of the violin, and fashioned his playing to prove it. The respect he had from even the greatest stars of his day is demonstrated in the story that he was the only person who could tell Jascha Heifetz (his friend and frequent collaborator) to be quiet! Feuermann's tragic death at 39 from an infection after routine surgery was a shock to the international musical community. His pall-bearers included Mischa Elman, Eugene Ormandy, Rudolph Serkin, George Szell, and Arturo Toscanini.

Feuermann briefly taught at the Curtis Institute, and while in Philadelphia he enjoyed hunting through the shelves of the Fleisher Collection. It was here that he discovered this *Cello Concerto in A* of Josef Reicha, and he soon played this and the Eugen D'Albert *Cello Concerto in C* in a legendary series of concerts with Leon Barzin's National Orchestral Association in 1940 (Feuermann performing 13 pieces with them in four concerts at Carnegie Hall). Reicha, uncle of Anton, was a first-rank cellist in his own time, and he makes great use of the higher ranges of the instrument in this concerto, where we can truly appreciate Feuermann's brilliant and smooth technique. The one-movement D'Albert concerto is dark and rich, and is an interesting bridge between his orchestral works and his later focus on music for the stage.

Neither of these concertos is well-known, if known at all, but we can follow Feuermann's lead in appreciating their worthiness of consideration of being added to the repertoire. True discoveries from Feuermann and Solow on this month's *Discoveries from the Fleisher Collection*.

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](#).