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# Discoveries from the Fleisher Collection

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Saturday, October 7th, 2006, 5:00-6:00 p.m.

- [Pablo Sarasate](#) (1844-1908). *Airs écossais*, Op. 34 (1892). Rachel Barton Pine (violin), Scottish Chamber Orchestra, Alexander Platt. Cedille 90000 083. 7:30
- [Sir John Blackwood McEwen](#) (1868-1948). *Scottish Rhapsody "Prince Charlie"* (1915, orch. 1941). Rachel Barton Pine (violin), Scottish Chamber Orchestra, Alexander Platt. Cedille 90000 083. 12:58
- [Rachel Barton Pine](#) / [Alasdair Fraser](#). *Medley of Scots Tunes*. Rachel Barton Pine (violin), Alasdair Fraser (fiddle), Scottish Chamber Orchestra, Alexander Platt. Cedille 90000 083. 5:56

Violinist Rachel Barton Pine's burgeoning career has her playing in Celtic bars, for rock audiences, and on TV with the Jerry Lewis Telethon. In addition to the standard classical repertoire, she has unearthed her own "discoveries" from the Fleisher Collection. A couple of years ago, we talked to Rachel when she released *Violin Concertos by Black Composers of the 18th & 19th Centuries*, a CD including music of Samuel Coleridge-Taylor from the Fleisher Collection. On this program she visits us again, as she's selected more music from the Collection for her newest release, *Scottish Fantasies for Violin and Orchestra*.

When a composer uses the folk music of his own country, we call it nationalism, but when someone from another country uses it, it's exoticism. There was a lot of both going on in the second half of the 1800s, with the Spanish violinist/composer Pablo de Sarasate actively involved. He wrote many Spanish-flavored works, the most famous being his *Carmen Fantasy*, arranging tunes from this "Spanish" opera by the French Georges Bizet! While on a tour of Great Britain, the Scottish music Sarasate heard in Glasgow inspired him to compose *Scottish Airs*. Though it has not enjoyed the fame of some of his other works, it is a virtuosic yet sweet display-piece for the soloist.

The *Scottish Rhapsody* of Sir John Blackwood McEwen is named for "Bonnie Prince Charlie" if you sided with the 1745 Jacobin insurgency, or "The Young Pretender" if you were for the English government. Charles Stuart won a single battle and not much else, then fled to a life of exile in France. But his exploits inspired an outpouring of music; many Scottish tunes are named for him or those around him, on both sides. The last tune McEwen uses here is the satirical "Hey Johnnie Cope," named for the royalist Sir John Cope, who was apparently one of the first of the Royalists to flee from the triumphant Scottish army in the Battle of Prestonpans.

Rachel worked with the great Scottish musician Alasdair Fraser to uncover melodies for their charming *Medley of Scots Tunes*. This was a true collaboration, with both writing the solo lines, and Rachel composing the orchestration. She relates to us how she worked to get behind the notes to play in the Scottish "language," where the fiddler and the violinist truly play as one. Tunes such as the "Lament of Flora MacDonald" (who was imprisoned for helping Prince Charlie escape) and the final "Timour the Tartar" convey an exoticism that is nevertheless as natural as the air we breathe. That's a nationalism that translates to any country.

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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](#).