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Saturday, February 3rd, 2007, 5:00-6:00 p.m.

- [Franz Strauss](#) (1822-1905). Concerto No. 1 for Horn and Orchestra, Op. 8, C minor (1865). David Pyatt, horn, BBC Philharmonic, Adrian Leaper. BBC Vol 4 No 10. 13:15
- [Nikolai Lopatnikoff](#) (1903-1976). Violin Concerto, Op. 26 (1941). Josef Fuchs, violin, National Orchestral Association, Leon Barzin. Pierian 0023. 21:56

Franz Strauss was a well respected hornist, conductor, and composer, and was also the father of Richard Strauss, spending his retirement years supporting his son's career. In fact, Richard admitted that much of what he learned about orchestration was a result of playing violin in his father's precociously named amateur orchestra "Wilde Gung'1" (the "Wild Boys"). But Franz was also the top horn player of his day, praised for his lustrous and noble tone. The conductor von Bülow called him "the Joachim of the horn" (after a leading violin soloist); his handling of the notoriously challenging first horn parts in Wagner's operas at the Munich Court Orchestra was revered, even though he disliked the music and disliked Wagner even more. The feeling was mutual. Nevertheless, Wagner had a grudging respect for the younger musician, saying at one point, "This Strauss is a detestable fellow but when he blows his horn one cannot sulk with him."

As a composer Strauss was a traditionalist who admired Haydn, Beethoven, and Mozart above all, but also the (relatively) newer Weber and Schubert. His own estimable *Concerto No. 1* for Horn and Orchestra, Op. 8, in C minor was premiered on 27 March 1865 in the Odeon Concert Hall in Munich, with the composer as soloist.

Nikolai Lopatnikoff had larger problems than Wagner to worry about; he left Nazi Germany in 1936 after it was obvious the situation there was not improving. But he was well-travelled even before then. Born in Russia (now Estonia) two years before the death of Franz Strauss, he moved with his family to St. Petersburg, then to Helsinki after the Russian Revolution. In 1921 he went to Germany to study composition. He married in France, gained success as a composer and pianist, and moved to Berlin before the Nazis started clamping down on his music. After living in London for three years he came to the United States, where he wrote today's *Violin Concerto*.

We may hear some of that restless quality in his music, and no wonder. He finally found a safe home in the United States, and was a well-respected professor for almost 25 years at Carnegie-Mellon University in Pittsburgh. But there's a sense of fire and amazement, and even humor, in the ever-moving rhythms and tonalities that attract us today, even as it did the critics and audiences during Lopatnikoff's lifetime.

Hosted by [Kile Smith](#), Curator of the Fleisher Collection, and [Jack Moore](#), Program Director of WRTI. *Discoveries from the Fleisher Collection* uncovers the unknown, rediscovers the little-known, and takes 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](#).