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Discoveries from the Fleisher Collection

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Saturday, January 8th, 2005, 5:00-6:00 p.m.
(2nd Saturday this month!)

- [Karl Stamitz](#) (1745-1801). Symphonie Concertante for Violin and Viola in D major, 3rd movement. Isaac Stern, Pinchas Zukerman, English Chamber Orchestra, Daniel Barenboim. Sony Classical 66472. 4:46
- [Clermont Pépin](#) (b.1926). Le rite du soleil noir (1955). Montreal Symphony Orchestra, Jacques Lacombe. Live recording. 10:10
- Karl Stamitz. Symphony in C major, Op. 13 No. 5. London Mozart Players, Matthias Bamert. Chandos 9358. 16:33
- Interview with Clermont Pépin

The short days of Winter remind us of how important the sun is, and how much we miss it when it drops below the horizon! A striking composition reflecting, we might say, the power the sun has over us is *Le rite du soleil noir*, or *The Rite of the Black Sun*, by the eminent Canadian composer Clermont Pépin. He was inspired by the poem of the same name by the surrealist Antonin Artaud, which describes a peyote-crazed dance of the Tarahuma tribe of Mexico that Artaud witnessed. The music is unrelenting in its violent artistry, and yet the rondo form is clear and precise. Notice how Pépin creates excitement and overcomes the challenge of a steady, unwavering pulse by varying the repetition of the material.

This is an early work of the composer, written not too long after he studied at the Curtis Institute in Philadelphia with Rosario Scalerò. He also studied in Paris with Honegger, Jolivet, and Messiaen. He has gone on to a distinguished career, winning award after award in Canada. After being appointed Professor of Music at the Montreal Conservatoire, he served as its Director from 1967 to 1973.

It is fascinating to juxtapose the orchestral brilliance of this work with the innovation of an earlier time. Karl Stamitz was steeped in the famed Mannheim school of orchestral playing, which had already flowered under his father Johannes. As a violinist and violist, Karl learned the string crescendo techniques nicknamed “Mannheim Rocket” and “Mannheim Steamroller” (yes, that name predates the 1970’s!) among others, which were passed along to him by his teachers Cannabich, Richter, and others. We can see how much the Stamitzes were appreciated because of how quickly their influence in these early stages of the modern orchestra informed the works of now more famous composers.

So we should not forget that the Mozarts, the Beethovens, and the Pépins of the world would not be the composers they are now, without the groundbreaking work of composers such as Karl Stamitz.

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](#).