

Listen to

Discoveries from the Fleisher Collection

on WRTI 90.1 FM Philadelphia or online at wrti.org. Encore presentations of Discoveries every Wednesday at 7:00 p.m. on WRTI-HD2

Saturday, January 5th, 2008, 5:00-6:00 p.m.

- [Irving Schlein](#) (1905-1986). Symphony No. 7 (1945). Members of the St. Petersburg Philharmonic, Alexander Solotariov, leader. archival. 36:25
- Schlein. Piano Concerto No. 2 (1947). Galina Sandovskaya, piano, Members of the St. Petersburg Philharmonic, Alexander Solotariov, leader. archival. 9:52

A student of Aaron Copland, Roy Harris, Wallingford Riegger, and Roger Sessions, Irving Schlein was also a Broadway musical director and pianist for Al Jolson. He worked on Lerner and Loewe's 1947 hit show *Brigadoon*, Cole Porter's *Can-Can* (1952) and *Silk Stockings* (1955), and wrote ballet music for Kurt Weill's 1948 *Love Life*. All this time he steadily composed concert music in every genre, including operas, chamber and choral music, songs, incidental music for the theater, and nine symphonies.

He played piano for the silent movies, conducted the Hebrew Folklore Sinfonietta, taught public-school English and music, was one of the few modern composers to write for the neglected viola d'amore, and in 1965 transcribed for piano the groundbreaking historical collection *Slave Songs of the United States*, which is still in print.

Through the work of his son Peter Schlein, a world-renowned physicist, Irving's music is today becoming known and recorded. "He had all the right credentials, but he made his living on Broadway," Peter says. "But at home, privately, he was writing classical music all the time. It's accessible music, because my father was an entertainer. He had great empathy for audiences." His works exhibit a populist bent, focusing on themes including the immigrant experience, slavery, the Holocaust, protest, even the cleaning of Grand Central Terminal by the mop crew.

The two works we'll hear today are emblematic of Irving Schlein's broad embrace of style. His music is always warm, dancing, and long-limbed, even when it is expressionistic. He is a true mirror of the music of America in the mid-20th-century, and we are delighted to meet him in *Discoveries*.

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](#).