



The
Philadelphia
Orchestra

Yannick Nézet-Séguin Music Director

Yannick Plays
Mozart

March 8, 2023

2022-23
SEASON

The Philadelphia Orchestra

Wednesday, March 8, at 8:00
On the Digital Stage

Joshua Bell Leader and Violin (*Price Adoration*)

Yannick Nézet-Séguin Conductor and Piano (*Mozart, Price Symphony No. 4*)

Price/arr. Gray *Adoration*, for solo violin and string orchestra

Mozart Piano Concerto No. 12 in A major, K. 414

- I. Allegro
- II. Andante
- III. Allegretto

Price Symphony No. 4 in D minor

- I. Tempo moderato
- II. Andante cantabile
- III. Juba: Allegro
- IV. Scherzo: Allegro

This program runs approximately 1 hour, 15 minutes.

The Philadelphia Orchestra

Yannick Nézet-Séguin

Music and Artistic Director
Walter and Leonore Annenberg Chair

Nathalie Stutzmann

Principal Guest Conductor
Ralph and Beth Johnston Muller Chair

Gabriela Lena Frank

Composer-in-Residence

Austin Chanu

Conducting Fellow

Tristan Rais-Sherman

Conducting Fellow

Charlotte Blake Alston

Storyteller, Narrator, and Host
Osage and Losenge Imasoge Chair

Frederick R. Haas

Artistic Advisor
Fred J. Cooper Memorial Organ Experience

First Violins

David Kim, Concertmaster
Dr. Benjamin Rush Chair

Juliette Kang, First Associate
Concertmaster
Joseph and Marie Field Chair

Christine Lim, Associate Concertmaster

Marc Rovetti, Assistant Concertmaster

Barbara Govatos
Robert E. Mortensen Chair

Jonathan Beiler

Hirono Oka

Richard Amoroso
Robert and Lynne Pollack Chair

Yayoi Numazawa

Jason DePue
Larry A. Grika Chair

Jennifer Haas

Miyo Curnow

Elina Kalendarova

Daniel Han

Julia Li

William Polk

Mei Ching Huang

Second Violins

Kimberly Fisher, Principal
Peter A. Benoliel Chair

Paul Roby, Associate Principal
Sandra and David Marshall Chair

Dara Morales, Assistant Principal
Anne M. Buxton Chair

Philip Kates

Davy Booth

Paul Arnold

Joseph Brodo Chair, given by Peter A. Benoliel

Boris Balter

Amy Oshiro-Morales

Yu-Ting Chen

Jeoung-Yin Kim

Violas

Choong-Jin Chang, Principal
Ruth and A. Morris Williams, Jr., Chair

Kirsten Johnson, Associate Principal

Kerri Ryan, Assistant Principal

Judy Geist

Renard Edwards

Anna Marie Ahn Petersen
Piasecki Family Chair

David Nicaastro

Burchard Tang

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

Cellos

Hai-Ye Ni, Principal

Priscilla Lee, Associate Principal

Yumi Kendall, Assistant Principal
Elaine Woo Camarda and A. Morris Williams, Jr., Chair

Richard Harlow
Orton P. and Noël S. Jackson Chair

Kathryn Picht Read

Robert Cafaro
Volunteer Committees Chair

Ohad Bar-David
John Koen
Derek Barnes
Alex Veltman

Basses

Gabriel Polinsky, Acting Principal
Carole and Emilio Grauvagno Chair
Joseph Conyers, Acting Associate Principal
Tobey and Mark Dichter Chair
Nathaniel West, Acting Assistant Principal
David Fay
Duane Rosengard
Michael Franz
Christian Gray

Some members of the string sections voluntarily rotate seating on a periodic basis.

Flutes

Jeffrey Khaner, Principal
Paul and Barbara Henkels Chair
Patrick Williams, Associate Principal
Rachelle and Ronald Kaiserman Chair
Olivia Staton
Erica Peel, Piccolo

Oboes

Philippe Tondre, Principal
Samuel S. Fels Chair
Peter Smith, Associate Principal
Jonathan Blumenfeld
Edwin Tuttle Chair
Elizabeth Starr Masoudnia,
English Horn
Joanne T. Greenspun Chair

Clarinets

Ricardo Morales, Principal
Leslie Miller and Richard Worley Chair
Samuel Caviezel, Associate Principal
Sarah and Frank Coulson Chair
Socrates Villegas
Paul R. Demers, Bass Clarinet
*Peter M. Joseph and Susan Rittenhouse
Joseph Chair*

Bassoons

Daniel Matsukawa, Principal
Richard M. Klein Chair
Mark Gigliotti, Co-Principal
Angela Anderson Smith
Holly Blake, Contrabassoon

Horns

Jennifer Montone, Principal
Gray Charitable Trust Chair
Jeffrey Lang, Associate Principal
Hannah L. and J. Welles Henderson Chair
Christopher Dwyer
Chelsea McFarland
Ernesto Tovar Torres
Shelley Showers

Trumpets

(position vacant), Principal
Marguerite and Gerry Lenfest Chair
Jeffrey Curnow, Associate Principal
Gary and Ruthanne Schlarbaum Chair
Anthony Prisk

Trombones

Nitzan Haroz, Principal
Neubauer Family Foundation Chair
Matthew Vaughn, Co-Principal
Blair Bollinger, Bass Trombone
Drs. Bong and Mi Wha Lee Chair

Tuba

Carol Jantsch, Principal
Lyn and George M. Ross Chair

Timpani

Don S. Liuzzi, Principal
Dwight V. Dowley Chair
Angela Zator Nelson, Associate Principal

Percussion

Christopher Deviney, Principal
Angela Zator Nelson

Piano and Celesta

Kiyoko Takeuti

Keyboards

Davyd Booth

Harp

Elizabeth Hainen, Principal

Librarians

Nicole Jordan, Principal
Holly Matthews

Stage Personnel

Dennis Moore, Jr., Manager
Francis "Chip" O'Shea III
Aaron Wilson



Jessica Griffin

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive future for classical music, and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united to form The Philadelphia Orchestra and Kimmel Center, Inc., reimagining the power of the arts to bring joy, create community, and effect change.

Yannick Nézet-Séguin is now in his 11th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, in Verizon Hall and community centers, in classrooms and hospitals, and

over the airwaves and online. In response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Digital Stage, providing access to high-quality online performances, keeping music alive at a time when it was needed most. It also inaugurated free offerings: HearTOGETHER, a podcast on racial and social justice, and creative equity and inclusion, through the lens of the world of orchestral music, and Our City, Your Orchestra, a series of digital performances that connects the Orchestra with communities through music and dialog while celebrating the diversity and vibrancy of the Philadelphia region.

The Philadelphia Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; School Concerts; the School Partnership Program and School Ensemble Program; and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

Under Yannick's leadership, the Orchestra returned to recording with 12 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM.

For more information, please visit www.philorch.org.



Phillip Knott

With a career spanning almost four decades, GRAMMY Award–winning violinist **Joshua Bell** is one of the most celebrated artists of his era. Having performed with virtually every major orchestra in the world, he continues to maintain engagements as soloist, recitalist, chamber musician, conductor, and music director of the Academy of St. Martin in the Fields. He made his Philadelphia Orchestra debut with Riccardo Muti at age 14 and has since made more than 30 appearances with the ensemble. Highlights of his 2021–22 season included leading the Academy of St. Martin in the Fields at the 2021 BBC Proms, throughout Europe, and on a United States tour; returns to the Verbier Festival, the Minnesota Orchestra, and the New York Philharmonic; and tours with the Israel Philharmonic and the NDR Elbphilharmonie Orchestra as soloist.

During the COVID-19 pandemic, Mr. Bell joined the classical music world in bringing world-class performances online. In summer 2020 PBS presented *Joshua Bell: At Home with Music*, a nationwide broadcast directed by Tony– and Emmy Award–winner Dori Berinstein and produced entirely in lockdown. The program included core classical repertoire as well as new arrangements of beloved works, including a *West Side Story* medley. In August 2020 Sony Classical released the companion album to the special. In 2011 Mr. Bell was named

music director of the Academy of St. Martin in the Fields, succeeding Neville Marriner, who formed the orchestra in 1959. His history with the Academy dates to 1986 when he first recorded the Bruch and Mendelsohn concertos with Mr. Marriner and the orchestra. He has since directed the ensemble on several albums including *Vivaldi's Four Seasons*, *Voice of the Violin*, *For the Love of Brahms*, and most recently, *Bruch: Scottish Fantasy*. He has performed for three American presidents and participated in former President Barack Obama's Committee on the Arts and Humanities's first cultural mission to Cuba, joining Cuban and American musicians on a 2017 *Live from Lincoln Center* PBS special, *Joshua Bell: Seasons of Cuba*.

Born in Bloomington, Indiana, Mr. Bell began the violin at age four; began studies with his mentor, Josef Gingold, at age 12; and made his Carnegie Hall debut at age 17 with the St. Louis Symphony. At age 18 he signed with his first label, London Decca, and received the Avery Fisher Career Grant. His many awards and recognitions include *Musical America's* 2010 Instrumentalist of the Year, six GRAMMY Award nominations, and the 2007 Avery Fisher Prize. He has also received the 2003 Indiana Governor's Arts Award and a Distinguished Alumni Service Award from the Jacobs School of Music. In 2000 he was named an "Indiana Living Legend."



George Etheredge

Yannick Nézet-Séguin is currently in his 11th season as music and artistic director of The Philadelphia Orchestra. Additionally, he became the third music director of New York's Metropolitan Opera in 2018. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him "phenomenal," adding that "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000, and in 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's most revered ensembles and at many of the leading opera houses.

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in 2018. Under his leadership The Philadelphia Orchestra returned to recording with 12 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY Award for Best Orchestral Performance. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; an Officier de l'Ordre des Arts et des Lettres; *Musical America's* 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, and Laval University. To read Yannick's full bio, please visit philorch.org/conductor.



Over the past few seasons The Philadelphia Orchestra has championed the music of Florence Price and recently recorded her surviving symphonies. On this concert we hear two of her works: *Adoration*, a short piece that she originally composed for organ (her own instrument) and that has now been orchestrated for solo violin and strings by Jim Gray, and her Fourth Symphony. Price came to national prominence in 1933 when the Chicago Symphony Orchestra premiered her Symphony No. 1, the first such work written by a Black woman to be performed by a leading American orchestra.

Mozart did not invent the piano concerto as a genre, but he was the composer who brought it prominence and whose prodigious works are at the center of the standard repertoire. They became his favored vehicles to display his gifts as both composer and pianist. Today we hear the rarely performed Concerto No. 12 in A major, the first of a set of three he composed soon after moving to Vienna in 1781 and pursuing his career with a new independent determination.



1782

Mozart

Piano Concerto No. 12

Music

Haydn

Symphony No. 73 ("The Hunt")

Literature

Burney

*Cecilia***Art**

Canova

*Theseus and the Minotaur***History**

Bank of North America founded in Philadelphia



1945

Price

Symphony No. 4

Music

Shostakovich

Symphony No. 9

Literature

Orwell

*Animal Farm***Art**

Moore

*Family Group***History**

WWII: Surrender of Germany



1951

Price*Adoration***Music**

Menotti

*Amahl and the Night Visitors***Literature**

Salinger

*The Catcher in the Rye***Art**

Wyeth

*Trodden Weed***History**

Color TV first introduced in the US





Adoration (orchestrated by Jim Gray)

Florence Price

Born in Little Rock, Arkansas, April 9, 1887

Died in Chicago, June 3, 1953

In 1943 Florence Price reached out to Serge Koussevitzky, the prominent conductor of the Boston Symphony Orchestra, about programming some of her music. She wrote that she had “two handicaps—those of sex and race. I am a woman; and I have some Negro blood in my veins. I should like to be judged on merit alone.” Nearly 80 years later this wish is becoming more of a reality as her music has proved one of the most notable musical discoveries of recent times. It has been a discovery in two senses: of a remarkable composer whose works had largely been forgotten, and of a process abetted by the literal discovery in 2009 of a treasure trove of unpublished scores long thought lost. Some pieces are still missing. Price composed four symphonies, but the whereabouts of the perhaps unfinished second is unknown, at least for now. The full score of her Piano Concerto in One Movement was missing and therefore reconstructed from various sources. In 2018, however, the manuscript was found and in February 2021 The Philadelphia Orchestra with soloist Michelle Cann gave the first North American performance in its original orchestration since the composer’s lifetime. Indeed, Yannick Nézet-Séguin and the Philadelphians have been at the forefront of bringing Price’s music greater recognition and have recorded her symphonies; the First and Third are currently available on Deutsche Grammophon.

A Major Premiere

Price came to national prominence in 1933 when the Chicago Symphony Orchestra premiered her Symphony No. 1, the first such work written by an Black woman performed by a leading orchestra. She was 46 years old at the time, with two decades more to live. Price was born in Little Rock, Arkansas, where her mother was her first music teacher. At age 16 she headed to Boston’s New

England Conservatory to study composition, organ, and piano, and also took private lessons with the distinguished American composer George Whitefield Chadwick. Price then taught for some years back in Little Rock and in Atlanta. She married, had two daughters, and, shaken by lynchings in the Jim Crow South, moved in 1927 to Chicago. She divorced her abusive husband, continued compositional studies, and saw her career begin to blossom. Her compositions garnered attention as she published songs, piano pieces, and pedagogical works. She won prizes, most notably \$500 in the 1932 Wanamaker Foundation Award for her First Symphony, which brought the piece to the attention of Frederick Stock, music director of the Chicago Symphony Orchestra. He programmed the work as part of Chicago's A Century of Progress International Exposition in June 1933. The attention led to some other orchestral performances and further opportunities.

Price composed a wide range of works, including some popular and commercial ones that she released under a pseudonym. Her arrangements of African-American spirituals and her art songs were championed by celebrated singers, preeminently Marian Anderson. But she found getting performances of her large-form pieces, such as concertos and symphonies, more difficult. Most of them remained unpublished, which was why the 2009 discovery of many manuscripts in what had been her abandoned former summer house in St. Anne, Illinois, was such an important addition to her catalog.

A Closer Look

Price was trained as an organist and early in her career accompanied silent films on the instrument in movie halls. She composed a fair number of pieces for the "king of instruments," including *Adoration* near the end of her life; it was published in 1951. The piece unfolds leisurely in a literal ABA form with coda, the middle section being somewhat slower. As with most of her compositions, the musical vocabulary is lushly Romantic and tonal. (In some of her works she also calls upon African-American traditions.) In the original organ version, a beautiful song-like melody is underpinned by sustained chords and long pedal points, melody and spare accompaniment that transfers idiomatically to a violin soloist over a string orchestra as we hear in today's performance of Jim Gray's orchestration.

—Christopher H. Gibbs

Adoration was composed around 1951.

The Philadelphia Orchestra gave the world premiere performance of Jim Gray's orchestration of the piece in August 2021 at the Saratoga Performing Arts Center, with Joshua Bell and Yannick Nézet-Séguin. Bell also led the work and played the solo in subscription concerts in November 2021.

The score calls for solo violin and strings.

Performance time is approximately four minutes.



Piano Concerto No. 12

Wolfgang Amadè Mozart

Born in Salzburg, January 27, 1756

Died in Vienna, December 5, 1791

Identifying Mozart's piano concertos can be a confusing business but also something that reveals the role these pieces played in his career. On this concert we hear his Concerto No. 12, a numbering that would have been meaningless to the composer. The standard numbers used today were bestowed long after Mozart's death and some catalogs count them differently. Concert announcements and printed programs were relatively rare in his time. When Mozart performed one of his concertos, he sometimes referred to it by key, here not entirely helpful as he wrote two in A major. Occasionally a program would say a work was "new," but Mozart composed so many concertos, often in close succession, that there is rarely certainty which new one was performed on a specific concert. His letters can be more informative when he gives exact descriptions of a piece.

Mozart wrote the A-major Concerto during the fall of 1782 and it was published three years later as Op. IV, No. 1. Opus numbers, however, are no longer used for his compositions, so this too is unhelpful. Amidst all the confusion Ludwig Ritter von Köchel would appear to have come to the rescue (which seems appropriate since "Ritter" means knight in German). In 1862 he published a massive chronological catalog of Mozart's compositions, which earned him some degree of immortality due to the "K" numbers that now identify the composer's works. On this concert we hear K. 414, which would seem to put an end to the matter were it not that Köchel's catalog has gone through many editions in the past 150 years (with a new one forever forthcoming). The numbers keep changing with our Concerto now officially K. 385p.

Mozart's Cultivation of the Piano Concerto

These labeling issues would be a minor matter except that they point to fundamental elements of Mozart's engagement with the

genre of the piano concerto. One is that he wrote a lot of them. The standard listing is 27, although once again numbers are misleading. His earliest attempts were not actually his own independent creations but rather arrangements of piano sonatas by C.P.E. Bach, J.C. Bach, and lesser figures, possibly an assignment given to the pre-teen composer by his formidable father, Leopold.

Piano concertos brilliantly allowed Mozart to display his gifts to the public. The one we hear today is the earliest he wrote after moving in 1781 to Vienna, where he sought to jumpstart his career. Mozart began to give concerts, which he produced at his own expense in order to support himself and Constanze Weber, the singer he married the following summer. The A-major Concerto, K. 414, is the first of a group of three that he wrote in the late fall and early winter of 1782–83 for Lenten concerts that season. The other two are No. 11 in F major (K. 413) and No. 13 in C major (K. 415). Mozart placed an advertisement in a local paper offering handwritten copies of the pieces, indicating that they could be played in two ways, either with piano and full orchestra or *a quattro*, that is with just a string quartet.

A Closer Look

In a letter to his father Mozart indicated that “These [three] concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which the connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.” We see these qualities in the opening movement (**Allegro**), which begins with an orchestral introduction offering several themes before the piano enters playing the first of them. From the start, strings predominate with wind instruments offering modest support—one can understand they would not much be missed when the work was played as chamber music at home.

The hymnlike opening of the following **Andante** quotes from the Overture to *La calamità de’ cuori* (The Calamity of Hearts) by Johann Christian Bach, who had recently died. The eight-year-old Mozart had gotten to know the “London Bach” well while living in England in 1764 and had viewed him as a mentor and model, which is why three of his earliest keyboard concertos were orchestrations of Bach sonatas. Soon after he died on New

Year's Day 1782, Mozart wrote to his father "what a loss to the musical world!" The finale (**Allegretto**) smiles throughout with simple, somewhat folklike melodies not unlike those of the birdcatcher Papageno in *The Magic Flute*. Because this Concerto was published in Mozart's lifetime he provided the cadenzas, indeed multiple ones for each of the movements.

—Christopher H. Gibbs

Mozart composed the Piano Concerto No. 12 in 1782.

Louis Lortie was the soloist in the first Philadelphia Orchestra performance of the Concerto, in July 1988 at the Mann Center; Charles Dutoit conducted. The work has been heard rarely on Orchestra programs since. A movement from the piece was performed on a Family Concert in October 1993 by pianist Kristi Lyn Johnston and conductor Luis Biaua, and on the digital Academy of Music Fanfare for the Future concert in May 2021 with Yannick Nézet-Séguin conducting from the keyboard. The entire Concerto was performed in August 2021 at the Saratoga Performing Arts Center and in October 2021 and February 2022 on the Digital Stage, again with Nézet-Séguin as both soloist and conductor.

The score calls for solo piano, two oboes, two horns, and strings.

Performance time is approximately 25 minutes.



Symphony No. 4

Florence Price

The triumphant premiere of Florence Price's First Symphony with the Chicago Symphony Orchestra in 1933 was fraught with demeaning messages. On the one hand, for anyone, let alone an African-American woman, to have a symphony performed by a major orchestra at a World's Fair with an average of some 74,570 paid visitors per day in 1933 was a major achievement. On the other hand, Price was surely aware that her work was programmed only because African-American arts advocate Maude Roberts George and the Chicago Music Association had directly paid the orchestra to perform it. Worse, that program titled "The Negro in Music" began with *In Old Virginia*, a concert overture that musically celebrated and valorized the Confederacy, written by John Powell, one of America's most notorious eugenicists and White supremacists.

A lesser composer might have been discouraged—but not Florence Price. She penned three more symphonies over the next 12 years. The last of those symphonic ventures is perhaps the most adventurous of them all. For in it the composer brings together an even wider variety of idioms than she had in her previous symphonies.

Mixing Historically Black and White Genres

Price's ingenuity in synthesizing the music of her African-American heritage with stereotypically White forms and genres, integrating musical styles that were traditionally kept apart, is well known: Aside from the symphonies, she wrote two string quartets, three concertos, a major piano sonata, dozens of character pieces small and large for piano, instrumental chamber music, art songs, cantatas, and more—all of it in addition to arrangements of spirituals for voice and for piano, and most of it richly informed by Black vernacular styles. Likewise well known is that her post-Romantic language also draws on American Impressionist and other Modernist techniques. But the many solos in the Fourth Symphony, entrusted to virtually

every instrument of the large orchestra, transform the ensemble into a brilliantly colored assembly of soloists, while the scoring for the brass and percussion as sections evokes the military bands that are ubiquitous in wartime. Even more improbably, the work's references to spirituals and other Black vernacular repertoires are further complemented by references to Anton Bruckner and Duke Ellington.

Composed in 1945, the Fourth Symphony was not performed during Price's lifetime, and the score was among the hundreds of musical manuscripts and other papers found in her abandoned home south of Chicago in 2009. The work was posthumously premiered and published in 2018, and the premiere recording was issued in 2019. It also is arguably the most important large-scale work fueling the ongoing Florence Price renaissance—the greatest sustained recovery of an individual composer's musical legacy since the mid-20th-century Mahler revival. But beyond this, the Fourth Symphony stands as a major contribution to the American symphony as a genre—a work that treats Price's ancestral inheritance and Black vernacular expression as the full equals of White and patently European expressive styles. It is a work that, along with the symphonies of Amy Beach, Leonard Bernstein, George Whitefield Chadwick, Aaron Copland, William Dawson, Charles Ives, and William Grant Still, makes an engaging and brilliant contribution to the quest to formulate a distinctively American musical language that gives expression to musical practices born of American experience and on American soil.

A Closer Look

Price's D-minor Symphony is cast in the traditional four movements, but because the first three movements all end abruptly, the close of the finale is the first emphatic conclusion in the entire work. The short, tense introduction leads to a main theme (**Tempo moderato**), presented in martial scoring, that quotes the spiritual "Wade in the Water"; this movement's air of wartime strife is most obvious at the end of the development section, when an impassioned crescendo driven mainly by references to "Wade in the Water" comes to an abrupt halt. The second movement (**Andante cantabile**) shows us Price in a more intimate mode, contrasting a plaintive pentatonic melody entrusted mostly to solo woodwinds with hymnlike writing for brass choir—and like the first movement, its

reprise is preceded by a dramatic crescendo that comes to an abrupt halt (this time with a stroke from the solo gong).

The main theme of the third movement is a light-footed Juba dance (**Allegro**), but this movement's heart is its contrasting section, whose syncopated accompaniment, modal melodies, and scoring align it with Ellington's "jungle style." The finale, a whirling scherzo (**Allegro**), includes fleeting but recurrent allusions to the scherzo of Bruckner's Fourth Symphony, whose popularity was on the ascent in the United States in the early 1940s. Here, too, we see Price's dramatic flair, for the movement builds to a climax featuring brass and percussion exclamations with no strings, followed by an abrupt silence. The tension builds through a brooding recitative for the solo bassoon before unleashing the coda, which brings the Symphony to a furious close.

—Michael Cooper

Florence Price composed her Symphony No. 4 in 1945.

The Philadelphia Orchestra first performed the work in October 2021, on both subscription concerts and the Digital Stage.

The score calls for piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, Chinese drum, cymbal, gong, Indian drum, orchestra bells, sand, small crash cymbal, snare drum, tambourine, tom-tom, triangle, wire brush, woodblock), harp, celesta, and strings.

Performance time is approximately 40 minutes.