

2021–2022 | 122nd Season

The Philadelphia Orchestra

Thursday, February 3, at 7:30

Friday, February 4, at 2:00

Saturday, February 5, at 8:00

Yannick Nézet-Séguin Conductor

Angel Blue Soprano

Aucoin Suite from *Eurydice*

I. The Underworld—

II. "I'll give this letter to a worm ..."—

III. A Room Made Out of String

IV. The Walk

World premiere—Philadelphia Orchestra commission

Barber *Knoxville: Summer of 1915*, Op. 24, for voice and orchestra

Coleman *This Is Not a Small Voice*

World premiere—Philadelphia Orchestra commission

Intermission

Price Symphony No. 1 in E minor

I. Allegro ma non troppo

II. Largo, maestoso

III. Juba Dance: Allegro

IV. Finale: Presto

This program runs approximately 2 hours.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.



The Philadelphia Orchestra

The Philadelphia Orchestra is one of the world's preeminent orchestras. It 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 educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his 10th season as the eighth music director of The Philadelphia Orchestra. 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, from Verizon Hall to community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online.

In March 2020, in response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced *Our World NOW*, its reimaged season of concerts filmed without audiences and presented on its Digital Stage. The Orchestra also inaugurated free offerings:

HearTOGETHER, a series on racial and social justice; educational activities; and *Our City, Your Orchestra*, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra's award-winning educational 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, Free Neighborhood Concerts, 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. It performs annually at Carnegie Hall, 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.

The Orchestra also makes live recordings available on popular digital music services and as part of the Listen On Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with 10 celebrated releases on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.



Forward

2021–2022



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February 17–February 19

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**The
Philadelphia
Orchestra**

Yannick Nézet-Séguin Music Director

Photos: Jeff Fusco, Michelle Gustafson, Nikolaj Lund

Music Director

George Etheredge



Yannick Nézet-Séguin is currently in his 10th season as music 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 10 releases on that label. 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; *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 Virginia Parker Prize; 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.

Soloist

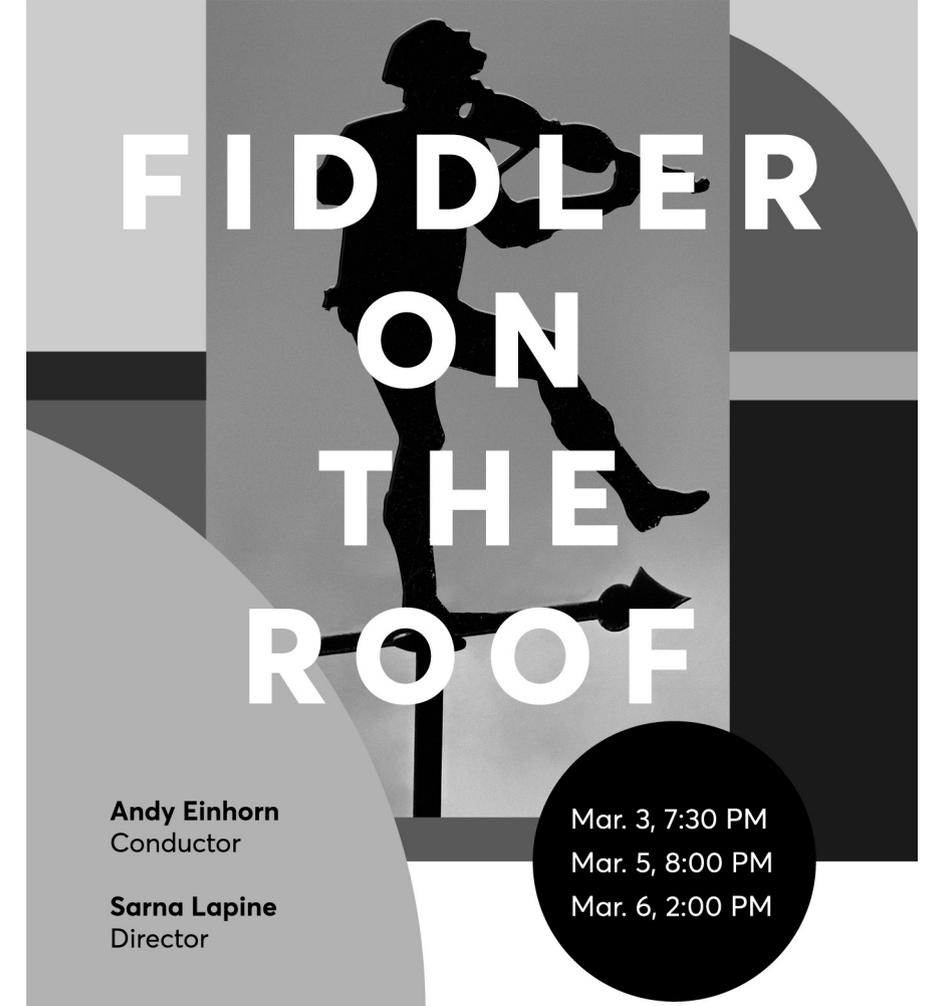


Soprano **Angel Blue** has emerged in recent seasons as one of the most important sopranos before the public today. In 2019 she opened the Metropolitan Opera's season as Bess in a new production of Gershwin's *Porgy and Bess*. She reprised the role at the Met in fall 2021, immediately following her triumphant role debut as Destiny/Loneliness/Greta in the Met's historic 2021–22 season opener of Blanchard's *Fire Shut Up in My Bones*, the first production at the Metropolitan Opera by a Black

composer. Ms. Blue was also the 2020 recipient of the Met's prestigious Beverly Sills Award and the first Black person to receive the honor. She has been praised for performances with nearly every major opera company in the world, including the Teatro alla Scala, Covent Garden, the Vienna State Opera, the Semperoper Dresden, San Francisco Opera, Seattle Opera, the Theater an der Wien, Frankfurt Opera, and San Diego Opera. On the opera stage this season she sings Mimi in Puccini's *La bohème*, one of her signature roles, at the Bavarian State Opera and Violetta in Verdi's *La traviata* at Covent Garden and the Arena di Verona. In summer 2022 she sings the role of Marguerite in Gounod's *Faust* at Paris Opera.

Ms. Blue made her Philadelphia Orchestra debut in March 2020 singing Bess in highlights from *Porgy and Bess*. In addition to this return for performances in Philadelphia and at Carnegie Hall, highlights of her recital and concert engagements this season include an appearance with the Dallas Symphony conducted by Fabio Luisi performing Beethoven's Symphony No. 9; recitals in Gstaad, at Washington University in St. Louis, and at Cal Performances in Berkeley; and further engagements with The Philadelphia Orchestra in Saratoga, Edinburgh, and Hamburg. She has appeared in recital and in concert in more than 35 countries.

Ms. Blue was born and raised in California and completed her musical studies at UCLA. She was a member of the Young Artists Program at the Los Angeles Opera, after which she moved to Europe to begin her international career at the Palau de les Arts Reina Sofía in Valencia, Spain, in 2009 and at the Verbier Festival in 2010. She made her United States operatic debut as Musetta in *La bohème* at Los Angeles Opera and subsequently debuted at La Scala in the same role. She first sang Mimi at English National Opera in London in 2014 and has since sung the role for her debuts at the Palau de les Arts in 2015, the Vienna State Opera in 2016, the Met in 2017, and the Canadian Opera Company in 2019. She sang her first Violetta at Seattle Opera in 2017, reprising the role for her debut at the Royal Opera House and her return to La Scala.



FIDDLER ON THE ROOF

Andy Einhorn
Conductor

Sarna Lapine
Director

Mar. 3, 7:30 PM

Mar. 5, 8:00 PM

Mar. 6, 2:00 PM

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The
Philadelphia
Orchestra

Yannick Nézet-Séguin Music Director

Framing the Program

Parallel Events

1931

Price

Symphony
No. 1

Music

Varèse
Ionisation

Literature

Sackville-West
*All Passion
Spent*

Art

Hopper
*Route 6,
Eastham*

History

Veterans
Compensation
Act

1947

Barber

*Knoxville:
Summer of
1915*

Music

Britten
Albert Herring

Art

Giacometti
*The Pointing
Man*

Literature

Mann
Doktor Faustus

History

India proclaims
independence

At age 31, the American composer Matthew Aucoin is one of the youngest composers ever to have an opera presented by the Metropolitan Opera. His *Eurydice*, was broadcast internationally late last year and on this concert we hear the world premiere of an orchestral suite he has crafted from it. Sarah Ruhl's libretto tells the mythic tale of Orpheus from the standpoint of his beloved Eurydice.

Philadelphia claims Samuel Barber as one of its own. Born in the suburbs and trained at the Curtis Institute of Music, he went on to become one of the great composers of the 20th century, an imaginative traditionalist who kept elements of musical Romanticism alive. *Knoxville: Summer of 1915* is based on an evocative prose poem by James Agee about a boy growing up in the south.

The concert continues with another Philadelphia Orchestra commission and world premiere with Valerie Coleman's inspiring work setting words by the contemporary Philadelphia poet Sonia Sanchez. *This Is Not a Small Voice* celebrates the strength of Black individuals and communities, whose collective "voice" sweeps like a "river," spreading love, healing, and creative "Genius" through every corner of our cities.

Florence Price's magnificent Symphony No. 1 was the first such work written by an Black woman to be performed by a leading American orchestra when the Chicago Symphony Orchestra premiered it 1933. Price, wrote three more symphonies (one seems to be lost) and hundreds of other pieces. Her works were largely forgotten after her death in 1953 until the discovery in 2009 of a rich trove of unpublished compositions led to an enthusiastic embrace of her music. The Philadelphians have been at the forefront of performing her symphonies, which they have recently recorded.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

ThePhiladelphiaOrchestra

The Music

Suite from *Eurydice*

Matthew Aucoin

Born in Boston, April 4, 1990

Now living in New York City and rural Vermont



Opera has occupied the center of Matthew Aucoin's universe since he was in grade school. By the age of 11, he could play the entirety of Mozart's *The Marriage of Figaro* at the piano from memory. It was perhaps no surprise, then, that he would become one of the youngest composers ever to be commissioned by the Metropolitan Opera.

Aucoin's *Eurydice*, a Met co-commission with Los Angeles Opera, received its premiere in Los Angeles in February 2020, directed by Mary Zimmerman and conducted by the composer. The Met premiere on November 23, 2021, conducted by Yannick Nézet-Séguin, was greeted with widespread acclaim. On December 4 the production was seen in cinemas worldwide on the Met's *Live in HD* series.

A Well-Known Tale with a Twist Based on the 2003 play by Sarah Ruhl, who wrote the libretto, *Eurydice* tells Orpheus's tale from the standpoint of Eurydice, who in most versions plays an ancillary role to the lyre-strumming hero. Musical settings of this legend, in which Orpheus travels to the underworld to retrieve his wife, are as old as opera itself: Jacopo Peri's 1600 *Euridice* is the oldest opera for which we possess the entire score. Notable among the dozens of others are those by Monteverdi, Gluck, Offenbach and, more recently, Philip Glass and Jonathan Dove.

Aucoin came to international attention with his 2015 opera *Crossing*, based on Walt Whitman's Civil War diaries, which the *New York Times* called "a taut, teeming, and inspired work." His compositions (which also include symphonic, choral, and chamber music) have been praised for a challenging yet accessible musical language, and for vocal writing that is remarkably wedded to the contours of the text.

Born and raised in the Boston suburbs, Aucoin distinguished himself early on as a sort of wunderkind, both in music and in poetry. (His mother is a technical writer, his father the theater critic for the *Boston Globe*.) He majored in English at Harvard College, where the Pulitzer Prize-winning poet Jorie Graham was a mentor.

At the Juilliard School he studied composition with Robert Beaser and earned a Graduate Diploma. When he auditioned for the Met's Lindemann Young Artist Development Program, the committee instead invited him to join the Met staff immediately: He was an assistant conductor from 2012 to 2014.

Aucoin was a Solti Conducting Apprentice at the Chicago Symphony, where he worked with Riccardo Muti. He has had works commissioned and performed by Yo-Yo Ma, the Tonhalle Orchestra, the Salzburg Mozarteum, the Brentano Quartet, the Los Angeles Chamber Orchestra, the Orchestra of St. Luke's, and Chanticleer, and by singers such as Paul Appleby, Julia Bullock, Anthony Roth Costanzo, and J'Nai Bridges.

He was artist-in-residence at Los Angeles Opera and composer-in-residence at the Peabody Essex Museum. In 2018 he was awarded a MacArthur Fellowship. He is currently co-artistic director of the American Modern Opera Company, which Aucoin calls "an opera company, a new-music ensemble, a rock band, and a touring theater troupe, rolled into one."

Aucoin's music juxtaposes atonality and chromatic harmonies with a fundamentally tonal language, and it embraces a broad range of popular idioms. Zachary Woolfe's *New York Times* review of *Eurydice* describes the orchestral score as "massive and assertive, but agile; it keeps moving, endlessly eclectic, but unified by a muscular grip on the pace."

The composer described his music as "explosively tonal" in a 2018 NPR interview. "My rhythmic language owes a lot to my background in jazz and playing in a rock band when I was in high school. There's a very American sense of groove or pulse ... but the harmonic language comes from somewhere else; it comes from the past century of classical music, everything from the Second Viennese School to John Adams."

A Closer Look The composer has written the following about the Suite:

The *Eurydice* Suite is an orchestral condensation of my opera *Eurydice*, which is based on Sarah Ruhl's surreal and heartbreaking play. Like the opera, the Suite begins with an unsettling sound: the metallic "ping" of oblivion that announces the passage of the newly dead through the river of forgetfulness. And like the opera, the Suite toggles between the world of the living and the subterranean realm of the dead.

The Suite's first movement is a tour of the underworld: its watery percussion sounds, its "strange high-pitched noises, like a tea kettle always boiling over." Near the end of the movement, we hear a strange sound from the contemporary world: the keening wail of a New York subway train pulling out of a station. *Eurydice*, newly arrived in death, hallucinates that she is alone on some unknown train platform, waiting for someone—she can't quite remember who—to meet her.

The second movement pays a visit to the world above, where Orpheus (in the guise of a solo clarinet) mourns luxuriantly. He drops a letter into the earth, hoping it will reach the underworld; and as his music fades away, we return down below, where *Eurydice*'s father patiently builds her a room out of string. In the third movement, the string section embodies the slow weaving of that delicate room.

The fourth movement is a phantasmagorical montage of the opera's final act: the disastrous walk toward the world above, and the many missed connections that lead to every character being dipped once again in the river of forgetfulness.

—Paul J. Horsley

Matthew Aucoin composed Eurydice between 2016 and 2019, and the Suite was crafted in 2021.

These are the world premiere performances of the Suite.

The score calls for three flutes (I and II doubling piccolo), two oboes, two clarinets, bass clarinet, bassoon, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, castanets, chains, claves, crotales, egg shaker, glockenspiel, hi-hat, kick drum, marimba, rainstick, sleigh bells, snare drum, suspended cymbals, tom-toms, tuned gongs, vibraphone, whip, wind chimes, xylophone), two harps, piano, and strings.

Performance time is approximately 18 minutes.

The Music

Knoxville: Summer of 1915

Samuel Barber

Born in West Chester, Pennsylvania, March 9, 1910

Died in New York City, January 23, 1981



Once shunned by some for his full-bodied Romanticism, Samuel Barber became recognized as one of our nation's leading composers. His "rehabilitation" is a relatively recent phenomenon and was partly an outgrowth of the rise of what was called the "new Romanticism" during the 1980s. Since then, Americans have embraced the music of this native of West Chester, Pennsylvania, with unprecedented vigor.

The Barber of the 1940s was a thoughtful fellow, more pensive than the brash youth who had burst onto the American scene in the early 1930s with the *School for Scandal Overture* and the *Music for a Scene from Shelley*. Inundated with commissions, during the years after World War II he composed a whole series of durable masterworks, including the Cello Concerto, the ballet *Medea*, the *Hermit Songs* for voice and piano, the *Prayers of Kierkegaard*, the Piano Sonata, and *Knoxville: Summer of 1915*. With these pieces he asserted not only his central position in American music, but he also affirmed the essential Romanticism of much of the nation's existing music—at a time when postwar refugees from Europe were seriously challenging this Romantic strain with complex styles of serialism, atonality, and aleatory.

A Piece of Pure Nostalgia Based on a passage from James Agee's prose poem of the same title, *Knoxville: Summer of 1915* is a piece of pure nostalgia. It embodies the rough-edged American sentimentalism of the 1940s, which also found expression in the late novels of Thomas Wolfe, for instance, or the films of Frank Capra, or the photography of Robert Frank. When Barber first encountered Agee's poem in 1945, it sounded immediately familiar to him. "The text moved me very much," he wrote to his uncle. "This was actually prose, but I put it into lines to make the rhythmic pattern clear. It reminded me so much of summer evenings in West Chester, now very far away, and all of you are in it!" Barber was staying with his family at Mount Kisco, New York, at the time, where both his father and his Aunt Louise were gravely ill. Doubtless his proximity to his family at the time made Agee's text all the more poignant. "The summer evening he describes ... reminded me so much of similar evenings when I was a child at home. I found out, after setting this, that Mr. Agee and I are the same age, and the year he described was 1915 when we were both five. You see, it expresses a child's feeling

of loneliness, wonder, and lack of identity in that marginal world between twilight and sleep."

Barber says he composed the piece in a few days, completely caught up in the similarities between his childhood and Agee's. The work was finished in April 1947 and received its premiere on April 9 of the following year, with soprano Eleanor Steber and Serge Koussevitzky leading the Boston Symphony. Barber, committed to other concerts in Italy, was unable to attend the performance, which was at best an equivocal success. Later Barber revised the work slightly, trimming some lines of text and reducing the orchestral forces.

A Closer Look The work is in three large sections, though the large central part divides itself further into three; these five main sections are reflections of the varying moods of the text. Agee's text is written as continuous prose, but Barber divided it into line divisions, partly to facilitate his musical setting—but also, perhaps, to underscore the work's essential identity as blank verse.

—Paul J. Horsley

Barber composed Knoxville: Summer of 1915 in 1947.

The first Orchestra performance of the piece was in August 1966 at the Saratoga Performing Arts Center with Leontyne Price and conductor Thomas Schippers. Most recently it appeared on the Orchestra's Martin Luther King, Jr., Tribute Concert with soprano Indra Thomas and Raymond Harvey on the podium. These current performances are the Orchestra's first on subscription concerts.

The score calls for solo soprano, flute (doubling piccolo), oboe (doubling English horn), clarinet, bassoon, two horns, trumpet, triangle, harp, and strings.

Knoxville: Summer of 1915 runs approximately 16 minutes in performance.

Text begins on next page

Knoxville: Summer of 1915

(James Agee)

(Barber's own rearrangement of Agee's line divisions, which he made to facilitate his musical setting, are reproduced here.)

*We are talking now of summer evenings in
Knoxville, Tennessee, in the time that I lived there
so successfully disguised to myself as a child.*

... it has become that time of evening
when people sit on their porches,
rocking gently and talking gently
and watching the street and the standing up
 into their sphere of possession
of the trees, of birds' hung havens, hangars.
People go by; things go by.
A horse, drawing a buggy,
breaking his hollow iron music on the asphalt:
a loud auto: a quiet auto:
people in pairs, not in a hurry,
scuffling, switching their weight of aestival body,
talking casually, the taste hovering over them
of vanilla, strawberry, pasteboard, and starched milk,
the image upon them of lovers and horsemen,
squared with clowns in hueless amber.

A streetcar raising its iron moan;
stopping; bellling and starting, stertorous;
rousing and raising again its iron increasing moan
and swimming its gold windows and straw seats
on past and past and past,
the bleak spark crackling and cursing above it
like a small malignant spirit set to dog
 its tracks;
the iron whine rises on rising speed;
still risen, faints; halts;
the faint stinging bell;
rises again, still fainter,
fainting, lifting, lifts, faints foregone:
forgotten.

Now is the night one blue dew.
Now is the night one blue dew, my father has
drained, he has coiled the hose.
Low on the length of lawns, a frailing of fire
who breathes ...
Parents on porches: rock and rock. From damp strings
morning glories hang their ancient faces.
The dry and exalted noise of the locusts
from all the air at once enchants my eardrums.

On the rough wet grass of the back yard
my father and mother have spread quilts.
We all lie there,
my mother, my father, my uncle, my aunt,
and I too am lying there ...
They are not talking much, and the talk is quiet,
of nothing in particular,
of nothing at all in particular,
of nothing at all.
The stars are wide and alive,
they seem each like a smile of great sweetness,
and they seem very near.
All my people are larger bodies than mine,
... with voices gentle and meaningless
like the voices of sleeping birds.
One is an artist, he is living at home.
One is a musician, she is living at home.
One is my mother who is good to me.
One is my father who is good to me.
By some chance, here they are, all on this earth;
and who shall ever tell the sorrow
of being on this earth,
lying, on quilts, on the grass, in a summer evening,
among the sounds of the night.
May God bless my people, my uncle, my aunt,
my mother, my good father,
oh, remember them kindly in their time of trouble;
and in the hour of their taking away.

After a little I am taken in and put to bed.
Sleep, soft-smiling, draws me unto her;
and those receive me, who quietly treat me,
as one familiar and well-beloved in that home;
but will not, oh, will not,
not now, not ever;
but will not ever tell me who I am.



Ludovic Morlot
Conductor

Gershwin
An American in Paris
(complete with film)

Feb. 17, 2022 / 7:30 PM

Feb. 18, 2022 / 2:00 PM

Feb. 19, 2022 / 8:00 PM

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**The
Philadelphia
Orchestra**

Yannick Nézet-Séguin Music Director

The Music

This Is Not a Small Voice

Valerie Coleman

Born in Louisville, Kentucky, in 1970

Now living in New York City



Born in Louisville, Kentucky, Valerie Coleman has always felt interconnected with boxer Muhammed Ali, who hailed from the same West End inner city neighborhood. She found her career in music at an early age, pretending backyard sticks were flutes and composing three full-length symphonies by age 14. In high school, she studied flute and composition at Tanglewood, subsequently earning a double Bachelor of Arts degree in composition/theory and flute performance from

Boston University and a master's degree in flute performance from the Mannes School of Music. She is currently a member of the composition and flute faculty at Mannes; prior to this appointment, she served on the faculty at the Frost School of Music at the University of Miami as assistant professor of performance, chamber music, and entrepreneurship. This season Coleman is leading a year-long residency at the Juilliard School in its Music Advancement Program through the American Composers Forum, and she has been named to the Metropolitan Opera/Lincoln Center Theater New Works dual commissioning program.

As a solo flutist, Coleman has performed with major symphonies and in concert halls nationwide. In 1996 she founded the quintet Imani Winds, championing composers "under-represented from the non-European side of contemporary music" and providing a performance forum for Black musicians approaching classical music from similar backgrounds. Under her leadership, Imani Winds became one of the country's most successful chamber ensembles and enabled Coleman to contribute new works to the wind chamber music repertory. In 2009 she established the Imani Winds Chamber Music Festival, an intensive summer program for instrumentalists and composers. More recently she co-founded and performs as flutist with the performer-composer trio Umama WOMAMA. Coleman also adjudicates for numerous competitions, including the National Flute Association's High School Artist Competition, ASCAP's Morton Gould Award, and the Fischhoff National Chamber Music Competition.

In 2002 Chamber Music America selected *Umoja*, whose full orchestral version The Philadelphia Orchestra commissioned and premiered in September 2019, as one of its "Top 101 Great American Works," and in 2005 Coleman was nominated with Imani Winds for a GRAMMY Award for Best Classical Crossover Album. In

2017 she was named one of the “Top 35 Female Composers in Classical Music” by the *Washington Post*, and last year, American Public Media’s popular classical radio program *Performance Today* named her as 2020 Classical Woman of the Year, an award given to a “woman who has made a significant contribution to classical music as a performer, composer, conductor, music teacher, or supporter.”

Hybrid Artistry Coleman writes that “hybridity is often overlooked and undervalued by institutions, but is one of the most treasured, career-sustaining traits an artist enjoys in the real world, especially in the field of chamber music.” She claims that a favorite aspect of residencies and touring is meeting hybrid creator-performers playing works they have written. Having balanced a many-sided career herself, she finds that “hybrid artists continually challenge the boundaries and stigmas put in place that say a person cannot possibly show excellence or dedication in both areas.” As a composer, Coleman continues to stretch these boundaries by encouraging initiatives of diversity and collaborating in the performance arena to amplify historically under-represented musical voices. Her own musical inspiration is derived from influences ranging from Mozart concertos to jazz improvisations to contemporary poetry, and her compositional style often draws from the works of historical figures and poets, including the writings of Robert F. Kennedy, civil rights activist A. Philip Randolph, and Cesar Chavez.

A Closer Look *This Is Not a Small Voice* sets a poem of the same name by Philadelphia poet Sonia Sanchez, excerpted from her 1995 book *Wounded in the House of a Friend*. Born in 1934 Sanchez is an award-winning writer and professor who has authored over a dozen books of poetry, as well as short stories, essays, plays, and children’s books. In *This Is Not a Small Voice*, the speaker asserts that the collective voice heard rising up out of our cities is not a soft, quiet sound, but instead is loud and commanding, establishing a foundation of collaboration, solidarity, and support. The poem celebrates the strength of Black individuals and communities, whose collective “voice” sweeps like a “river,” spreading love, healing, and creative “Genius” through every corner of our cities. The powerful words of Sanchez, combined with Coleman’s inventive compositional style, achieve a compelling musical blend for an enduring work reflecting current times.

—Nancy Plum

This Is Not a Small Voice was composed in 2021 and 2022.

These are the world premiere performances of the piece.

Coleman scored the work for soprano voice, two flutes (II doubling piccolo), oboe, English horn, two clarinets, bass clarinet, two bassoons, two horns, two trumpets, trombone, tuba, timpani, percussion (kick drum, ride cymbal, suspended cymbal, triangle, vibraphone), harp, and strings.

Performance time is approximately 11 minutes.

Text begins on next page

This Is Not a Small Voice

(Sonia Sanchez)

This is not a small voice
you hear this is a large
voice coming out of these cities.
This is the voice of LaTanya.
Kadesha. Shaniqua. This
is the voice of Antoine.
Darryl. Shaquille.
Running over waters
navigating the hallways
of our schools spilling out
on the corners of our cities and
no epitaphs spill out of their river mouths.

This is not a small love
you hear this is a large
love, a passion for kissing learning
on its face.
This is a love that crowns the feet with hands
that nourishes, conceives, feels the water sails
mends the children,
folds them inside our history where they
toast more than the flesh
where they suck the bones of the alphabet
and spit out closed vowels.
This is a love colored with iron and lace.
This is a love initialed Black Genius.

This is not a small voice
you hear.

The Music

Symphony No. 1

Florence Price

Born in Little Rock, Arkansas, April 9, 1887

Died in Chicago, June 3, 1953



Composers require advocacy. Mozart needed Haydn to promote his string quartets. Mendelssohn revived Bach's St. Matthew Passion and Leonard Bernstein breathed new life into Mahler's symphonies. Sometimes history's vagaries forge new paths for an artist's legacy, such as the discovery of 10 water-logged master tapes of Bob Marley and the Wailers live concerts. The legacy of Florence Price, a composer of great talent, finds itself at a crossroads in 2022 with the nation's spotlight

on the injustices perpetrated on Blacks and the 2009 discovery of a treasure trove of her works at her summer home in St. Anne, Illinois—where scores were strewn on the floor after an apparent robbery. The home's new owners contacted the University of Arkansas and donated scores to Price's archive. An important step in the long march for social justice is to perform, record, teach, conduct, research, and respect the life and work of Florence Price.

Early Promise Price was born in Little Rock, Arkansas, in 1887. Her father was a dentist and her mother a music teacher, and Price attended the same elementary school as the composer William Grant Still, although he was two years younger. She demonstrated precocity for school and music, graduating from high school as valedictorian at age 14. Her parents sent her to the New England Conservatory of Music to pursue organ and piano and she studied composition with George Chadwick, who had taken an interest in spirituals, including them in his own music. Upon graduation Price moved home to Arkansas for a brief time before taking a job at what is now Clark Atlanta University as head of the music department. She returned to Little Rock, where racial injustice made it impossible for her to thrive. She left for Chicago in 1927 and became part of a community of exceptional musicians and intellectuals known as the Black Chicago Renaissance.

In 1932 the *Chicago Defender* announced a musical contest, "an event of paramount importance open to all musical composers of the Race," cosponsored by NANM (National Association of Negro Musicians) and the Wanamaker's department store. Margaret Bonds, a student and composer friend of Price's, recalled, "We all prayed, and Florence won \$500 for a symphony [her First Symphony]. Our prayers were powerful because Florence also won \$250 for a piano sonata, and I won \$250 for an art song." It was this symphony that

Frederick Stock, conductor of the Chicago Symphony, would include in a 1933 concert, enshrining Price's Symphony No. 1 as the first composition by a Black woman to be played by a major orchestra. The concert was part of the Chicago World's Fair, whose theme was "A Century of Progress." Contemporary writings about the event emphasized the Symphony as a symbol of uplift and community.

Price composed over 300 pieces, 40 of which are large-scale works, 100 or so songs, chamber music, and settings of spirituals for piano and voice. Marian Anderson sang Price's arrangement of "My Soul Is Anchored in the Lord" to conclude her 1939 concert at the Lincoln Memorial before 75,000 people. Together Price and Anderson advocated for equality through music's unstoppable pulse.

A Closer Look Price's First Symphony is a panoply of gorgeous instrumental timbres expertly displayed within a traditional four-movement symphonic frame. The first movement, **Allegro ma non troppo**, is in sonata form. It opens with a syncopated bassoon solo, recalling Dvořák's "New World" Symphony. Instruments swell and billow. A long contrasting middle section captures tranquility, as if Price is musically painting the great American pastime: sitting on the porch. Peace is disturbed with a return of the first theme and brass and percussive blasts end the movement. The second movement is marked **Largo, maestoso** and commences with a four-part brass hymn texture, which infuses the Symphony with transcendence. The movement is optimistic, and full of space, much like music by Copland, and like Debussy's tone poems it rarely reaches an overwhelming forte, reverent in its subtle changes in dynamics.

Leading us out of church and into a party, the third movement, **Juba Dance: Allegro**, is in duple meter (4/8) with a catchy syncopated melody. Price intended that each of her symphonies have a juba, or stomping, dance, which some scholars see as the precursor to tap dancing. She demonstrates her gift for catchy melodies and introduces small and large African drums and a wind whistle into the work. The last movement, **Finale: Presto**, is a Haydnesque rondo in 6/8. The dance continues faster, as strings take over the orchestration, propelling the pleasing movement forward. Trumpets and flutes take on the rondo theme and the Symphony ends triumphantly with a triple fff.

—Aaron Beck

Florence Price composed her First Symphony from 1931 to 1932.

The first complete Philadelphia Orchestra performance of the Symphony was on the Digital Stage in November 2020 with Yannick Nézet-Séguin!

Nézet-Séguin and the Orchestra recorded the Symphony for Deutsche Grammophon.

The score calls for two piccolos, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (African drums, bass drum, cymbals, cathedral chimes, snare drum, triangle, wind whistle), celesta, and strings.

Performance time is approximately 40 minutes.

Program notes © 2022.



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Yannick Nézet-Séguin Music Director

Musical Terms

GENERAL TERMS

Aleatory: A term applied to music whose composition and/or performance is, to a greater or lesser extent, undetermined by the composer

Atonality: Music that is not tonal, especially organized without reference to key or tonal center

Chord: The simultaneous sounding of three or more tones

Chromatic: Relating to tones foreign to a given key (scale) or chord

Harmonic: Pertaining to chords and to the theory and practice of harmony

Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions

Juba dance: An African-American style of dance that involves stomping as well as slapping and patting the arms, legs, chest, and cheeks

Meter: The symmetrical grouping of musical rhythms

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

Serialism: Music constructed according to the principle pioneered by Schoenberg in the early 1920s, whereby the 12 notes of the scale are arranged in a particular order, forming a series of pitches that serves as the basis of the composition and a source from which the musical material is derived

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

Syncopation: A shift of rhythmic emphasis off the beat

Tone poem: A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Largo: Broad

Maestoso: Majestic

Presto: Very fast

TEMPO MODIFIERS

Ma non troppo: But not too much

DYNAMIC MARKS

Forte (f), fortississimo (fff): Loud, very very loud

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