

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

SEASON 2020-2021



Our  
World

# Florence Price's Symphony No. 1

November 25, 2020

Jessica Griffin

# The Philadelphia Orchestra

Wednesday, November 25, at 8:00  
On the Digital Stage

**Yannick Nézet-Séguin** Conductor

**Barber** Adagio for Strings, Op. 11

**Price** Symphony No. 1 in E minor

I. Allegro ma non troppo

II. Largo, maestoso

III. Juba Dance: Allegro

IV. Finale: Presto

*First complete Philadelphia Orchestra performance*

This program runs approximately 1 hour and will be performed without an intermission.

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](http://www.wrti.org) to listen live or for more details.

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# NOW

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# The Philadelphia Orchestra

**Yannick Nézet-Séguin**

Music Director

*Walter and Leonore Annenberg Chair*

**Gabriela Lena Frank**

Composer-in-Residence

**Erina Yashima**

Assistant Conductor

**Lina Gonzalez-Granados**

Conducting Fellow

**Frederick R. Haas**

Artistic Advisor

Fred J. Cooper Memorial Organ Experience

## First Violins

David Kim, Concertmaster

Juliette Kang, First Associate  
Concertmaster

*Joseph and Marie Field Chair*

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

Davyd Booth

Paul Arnold

*Joseph Brodo Chair, given by Peter A. Benoliel*

Dmitri Levin

Boris Balter

Amy Oshiro-Morales

Yu-Ting Chen

Jeoung-Yin Kim

Christine Lim

## Violas

Choong-Jin Chang, Principal

*Ruth and A. Morris Williams Chair*

Kirsten Johnson, Associate Principal

Kerri Ryan, Assistant Principal

Judy Geist

Renard Edwards

Anna Marie Ahn Petersen

*Piasecki Family Chair*

David Nicastro

Burchard Tang

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

## Cellos

Hai-Ye Ni, Principal

Priscilla Lee, Associate Principal

Yumi Kendall, Assistant Principal

Richard Harlow

Gloria dePasquale

*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

Harold Robinson, Principal  
*Carole and Emilio Gravagno Chair*

Joseph Conyers, Acting Associate  
Principal  
*Tobey and Mark Dichter Chair*

Nathaniel West, Acting Assistant Principal

Michael Shahan

David Fay

Duane Rosengard

*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

Jeffry Kirschen

Ernesto Tovar Torres

Shelley Showers

## Trumpets

David Bilger, 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

Steven K. Glanzmann

## Stage Personnel

James J. Sweeney, Jr., Manager

Dennis Moore, Jr.



Jessica Griffin

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 ninth 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. The Orchestra continues to discover new and inventive ways to nurture its relationship with loyal patrons.

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 reimagined fall season of concerts filmed without audiences and presented weekly on its Digital Stage. Our World NOW also includes free offerings: HearTOGETHER, a series on racial and social justice; educational activities; and small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra continues the tradition of educational and community engagement for listeners of all ages. It launched its **HEAR** initiative in 2016 to become a major force for good in every community that it serves. **HEAR** is a portfolio of integrated initiatives that promotes **H**Health, champions music **E**ducation, enables broad **A**ccess to Orchestra performances, and maximizes impact through **R**esearch. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, sensory-friendly 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 history of touring, having first performed outside Philadelphia in the earliest days of its founding. It was the first American orchestra to perform in the People's Republic of China in 1973, launching a now-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 Orchestra on Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with seven celebrated CDs 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 [philorch.org](http://philorch.org).



Jessica Griffin

Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025–26 season, a significant long-term commitment. 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 in 2018. Under his leadership The Philadelphia Orchestra returned to recording with seven CDs on that label. His upcoming recordings will include projects with the Philadelphians, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique.

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; an Officer of the Order of Montreal; *Musical America's* 2016 Artist of the Year; 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, and the University of Pennsylvania.



Samuel Barber's Adagio for Strings was originally the slow movement of a string quartet that the 26 year old composed in 1936. Two years later he sent his arrangement for string orchestra to Arturo Toscanini and the great conductor's advocacy of the piece in performance and on a recording launched Barber's wide fame. This ethereal meditation has since emerged as an iconic piece of 20th-century American music.

Florence Price's magnificent Symphony No. 1 was the first such work written by an African-American woman to be performed by a leading American orchestra when the Chicago Symphony Orchestra premiered it 1933. Price, who had trained at the New England Conservatory of Music, wrote two more symphonies 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. Price's Symphony, in E minor, lovingly looks back to Antonín Dvořák's last symphony in the same key, "From the New World."

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.



**1931**

**Price**

*Symphony No. 1*

**Music**

*Varèse*

*Ionisation*

**Literature**

*Sackville-West*

*All Passion Spent*

**Art**

*Hopper*

*Route 6, Eastham*

**History**

*Veterans Compensation Act*



**1936**

**Barber**

*Adagio for Strings*

**Music**

*Prokofiev*

*Peter and the Wolf*

**Literature**

*Mitchell*

*Gone with the Wind*

**Art**

*Mondrian*

*Composition in Red and Blue*

**History**

*Spanish Civil War begins*





## Adagio for Strings

### Samuel Barber

Born in West Chester, Pennsylvania,  
March 9, 1910

Died in New York City, January 23, 1981

The hauntingly elegiac second movement of Samuel Barber's String Quartet in B minor, Op. 11, is the composer's most famous work—just not in its original version. In 1938 Arturo Toscanini premiered Barber's own arrangement of the piece for full string orchestra with the NBC Symphony Orchestra. Under the title *Adagio for Strings* the work catapulted the 28-year-old composer to fame and eventually emerged as one of the most beloved pieces of the 20th century.

### Legendary Slow Movements

Slow movements seem particularly susceptible to such independent fame. The second movement (actually marked *Allegretto*) of Beethoven's Seventh Symphony was one of the composer's most popular works during his lifetime. The leading music journal of the time called it "the crown of modern instrumental music" and noted that the movement had to be repeated at its 1813 premiere. In the years to follow it was often performed independently from the rest of the Symphony.

The *Adagietto* from Mahler's Fifth Symphony enjoyed a similar fame. Scored for just strings and harp, the movement became Mahler's most well-known piece and, like Barber's *Adagio*, entered popular culture through its use in films. In addition to their cinematic appropriations, Barber's *Adagio* and Mahler's *Adagietto* also share the distinction of being called upon in times of mourning and crisis. The *Adagio for Strings* was heard on the radio just after the announcement of Franklin D. Roosevelt's death in 1945 and was later enlisted for memorial services of other prominent figures. Leonard Bernstein conducted Mahler's movement after the assassination of Robert Kennedy.

The list of luscious slow movements could go on. As with Barber and Mahler, and with especially popular ones from the Baroque period by Bach, Pachelbel, and Albinoni (who actually did not write his celebrated Adagio in G minor), these pieces are usually scored entirely or most prominently for just strings.

Barber's original String Quartet dates from 1936. Another ethereal work was on his mind when he began composing it that summer in Europe. As he wrote in a letter: "I finished copying [Wagner's] Siegfried 'Idyll' the other day, a sort of joyful penitence for certain orchestral indiscretions which I committed this winter. How beautiful the instrumentation of the 'Idyll' is!" He went on to remark how "difficult" writing a quartet was proving, but by mid-September could prophetically report to Orlando Cole, cellist of the Curtis String Quartet: "I have just finished the slow movement of my quartet today—it is a knockout! Now for a Finale." The last movement continued to cause Barber a great deal of trouble; it went through various revisions even after the Quartet's American premiere at the Library of Congress in April 1937.

### **Toscanini and the Premiere**

Barber had met Toscanini in Italy a few years earlier and the conductor took an interest in the young composer, going so far as to say that he would like to perform some of his music. In the spring of 1938 Barber sent him the Adagio for Strings and his Essay for Orchestra, but they were returned without any response. According to Barber's own later account, he declined to visit Toscanini that summer in Italy. When his companion, composer Gian Carlo Menotti, went alone and offered excuses that his absence was due to health, the conductor replied: "I don't believe that. He's mad at me. Tell him not to be mad. I'm not going to play one of his pieces, I'm going to play both."

Toscanini's performance of both compositions with the NBC Symphony, then in its second season, was nationally broadcast on November 5, 1938. The Adagio for Strings was generally well received, notably from the *New York Times* critic Olin Downes, but it sparked controversy in letters to the paper. Some complained that the piece was not identifiably American while others objected that it was not modern. Toscanini performed the Adagio for Strings on tour in South America and England and in 1942 recorded the work, further enhancing its fame. Barber later made yet another arrangement of the piece, a choral version to which he fitted the words of the "Agnus Dei."

### A Closer Look

It may not be surprising that Barber's final reincarnation for his Quartet movement should be religious as a solemn, even chant-like, character is evident from the start. The Adagio opens with the first of a series of slow phrases consisting of a stepwise diatonic melody accompanied by chords from the other strings. The work builds to a powerful climax, louder, more chromatic, and in the highest register of the instruments. After a grand pause the music settles down with the calm return of the opening theme.

—Christopher H. Gibbs

*Barber composed his String Quartet in B minor, from which the Adagio for Strings is drawn, in 1936.*

*Eugene Ormandy conducted the first Philadelphia Orchestra performances of the Adagio in December 1943. The work was last led on subscription concerts by Yannick Nézet-Séguin in May 2014.*

*The Orchestra recorded the work twice with Ormandy, in 1957 for CBS and in 1978 for EMI. The Adagio also appears on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917–1998) in a 1985 performance led by Klaus Tennstedt.*

*The score calls for five-part orchestral strings.*

*Performance time is approximately eight minutes.*



## 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 2020 with the nation's spotlight on the injustices perpetrated on African Americans 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 the 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 Florence 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 Orchestra, would include in a 1933 concert, enshrining Price’s Symphony No. 1 as the first composition by an African-American woman to be played by a major American 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.

—Eleonora M. Beck

*Florence Price composed her First Symphony from 1931 to 1932.*

*This is the first complete Philadelphia Orchestra performance of the Symphony, although the ensemble played the fourth movement at the 2019 Martin Luther King, Jr., Tribute Concert, with Yannick Nézet-Séguin.*

*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, cathedral chimes, cymbals, snare drum, triangle, wind whistle), celesta, and strings.*

*Performance time is approximately 40 minutes.*

## GENERAL TERMS

**Chord:** The simultaneous sounding of three or more tones

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

**Diatonic:** Melody or harmony drawn primarily from the tones of the major or minor scale

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

**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

**Sonata:** An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

**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

**Timbre:** Tone color or tone quality

**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)**

**Adagietto:** A tempo somewhat faster than adagio (leisurely, slow)

**Adagio:** Leisurely, slow

**Allegretto:** A tempo between walking speed and fast

**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