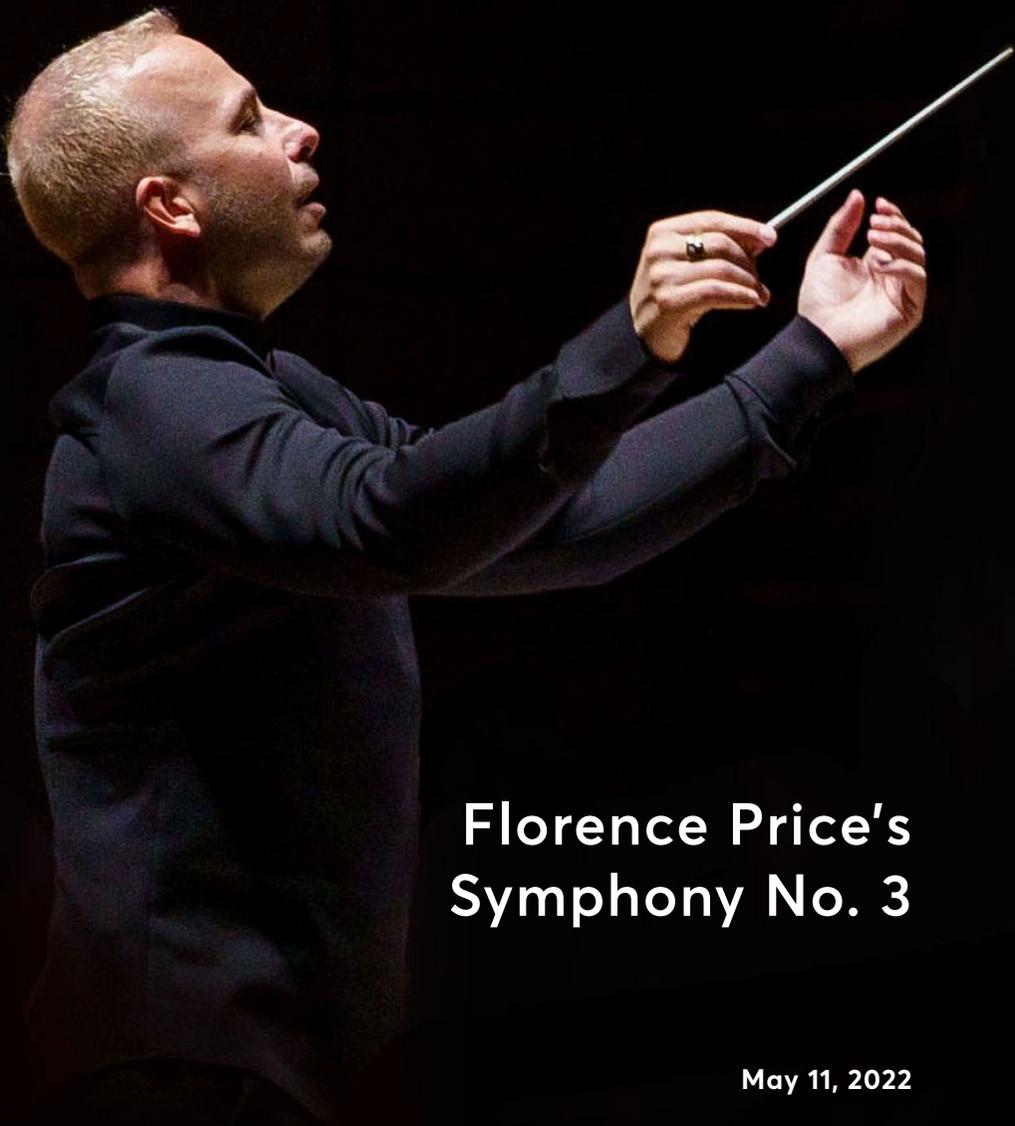


Forward

Season 2021–2022



Florence Price's Symphony No. 3

May 11, 2022

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

The Philadelphia Orchestra

Wednesday, May 11, at 8:00
On the Digital Stage

Yannick Nézet-Séguin Conductor
Erica Peel Piccolo

Harberg Piccolo Concerto
I. Allegro
II. Moderato
III. Vivace

Price Symphony No. 3 in C minor
I. Andante—Allegro
II. Andante ma non troppo
III. Juba: Allegro
IV. Scherzo: Finale

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 to listen live or for more details.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Forward

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The Philadelphia Orchestra

Yannick Nézet-Séguin

Music Director

Walter and Leonore Annenberg Chair

Nathalie Stutzmann

Principal Guest Conductor

Gabriela Lena Frank

Composer-in-Residence

Erina Yashima

Assistant Conductor

Lina Gonzalez-Granados

Conducting Fellow

Charlotte Blake Alston

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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

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Jonathan Beiler

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Julia Li

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Mei Ching Huang

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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 Nicastrò

Burchard Tang

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

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

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
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
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.
Francis "Chip" O'Shea

*On leave



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 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 reimagined 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, 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 philorch.org.



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 in 2018. Under his leadership The Philadelphia Orchestra returned to recording with 10 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which just won a GRAMMY® Award. 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.





Piccoloist of The Philadelphia Orchestra since 2017, **Erica Peel** enjoys an exciting career as an orchestral and chamber musician, soloist, and teacher. She joined the faculty of the Peabody Conservatory in 2019, where she succeeded Laurie Sokoloff in leading what is the only graduate program in the country to offer a graduate performance diploma and master of music in piccolo performance. At the age of 21, Ms. Peel began her orchestral career as principal flute of the Debut Orchestra in Los Angeles. She went on to hold positions with the Honolulu Symphony (associate principal/piccolo), the Omaha Symphony (piccolo), and the San Diego Symphony (piccolo), and she has most notably performed with the Los Angeles Philharmonic, the Chicago Symphony, and the Houston Symphony.

Erica Peel, who made her Philadelphia Orchestra solo debut in July 2021 on the Digital Stage, has been a soloist with the Omaha Symphony, the Independence Sinfonia, the Amerita Chamber Players, and the Poconos Youth Orchestra. An active chamber musician, she has performed with the Omaha Chamber Music Society, the Philadelphia Chamber Music Society, and Art of Elan. A sought-after clinician, she is an auxiliary teacher for the Juilliard School and has been a guest artist for the Flute Society

of Greater Philadelphia, the Music School of Delaware's FluteFest, the San Diego Flute Guild, and the Los Angeles Flute Guild, among others. She is on the faculties of Carnegie Hall's National Youth Orchestra of the United States of America (NYO-USA), the New York State Summer School of the Arts's School of Orchestral Studies, the Luzerne Music Center, and the Philadelphia International Music Festival.

Ms. Peel's primary studies were with Jill Felber (UCSB, ZAWA!), Christine Nield-Capote at the University of Miami, and MaryAnn Archer, formerly of the Metropolitan Opera Orchestra. Ms. Peel performs on a Muramatsu flute with McKenna headjoint and a Hammig piccolo with a Mancke headjoint.

The concert opens with Amanda Harberg's Piccolo Concerto that she composed for her frequent collaborator, Philadelphia Orchestra piccolo player Erica Peel. Peel was the catalyst for a crowd-sourced commission supported by more than 30 individuals. The Concerto had its beginnings in Harberg's Sonata for Piccolo and Piano, which she expanded and orchestrated for string orchestra, harp, and percussion, collaborating with Peel to push the piccolo to soaring new heights.

The Philadelphia Orchestra continues a pathbreaking exploration of the music of Florence Price and recordings of her complete symphonies. When the Chicago Symphony Orchestra premiered her First Symphony 1933 it was the first such work written by a Black woman to be performed by a leading American orchestra. Her Second Symphony is lost and the Philadelphians performed the Fourth earlier this season. The concert concludes with her Third, which successfully premiered in November 1940. First Lady Eleanor Roosevelt reported enthusiastically about the piece in her syndicated newspaper column.

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.



1939

Price

Symphony No. 3

Music

Britten

Violin Concerto

Literature

Steinbeck

The Grapes of Wrath

Art

Kandinsky

Neighborhood

History

World War II begins



Piccolo Concerto

Amanda Harberg

Born in Philadelphia, February 25, 1973

Now living in Glen Ridge, New Jersey

Composer and pianist Amanda Harberg received her Bachelor and Master of Music degrees from the Juilliard School and has recently completed a Ph.D. in composition from the Mason Gross School of the Arts at Rutgers University. Her compositional output includes works for full orchestra, solo instruments, chamber ensemble, and chorus. She is in-house composer for Common Good Productions, a documentary production company specializing in “showing the human dimension of complex social and scientific issues,” and she also recently founded the “Music in Montclair” series in New Jersey, focusing on the works of living composers. A recipient of numerous awards and grants, she has been acclaimed for writing music that “invigorates the brain and touches the soul.”

In May 2020 Harberg’s *Prayer Project for Virtual Flute Orchestra* premiered as a world-wide media event in which 95 musicians digitally participated in a filmed version of the piece seen by 30,000 people in its Facebook premiere. Harberg’s 2021 world premieres included *Lucas’s Garden* for clarinet, violin, cello, and piano; *Trio for Piccolo/Flute, English Horn, and Piano*; *Tales of Lyra* (commissioned by the Network for New Music for Philadelphia Orchestra bass clarinetist Paul Demers); *Mementos* for flute and guitar; and *Fever Dreams* for three piccolos and piano. As a concert pianist, Harberg regularly collaborates and records with Philadelphia Orchestra piccolo player Erica Peel, with recitals scheduled in numerous cities this season.

Harberg has taught composition, piano, theory, and 20th/21st-century music history, and is currently on the composition faculty of Rutgers University. She spends her summers as a composition instructor at the Interlochen Arts Camp in Michigan and has served on the faculty of the Juilliard School’s Music Advancement Program.

A Passion for Woodwind Instruments

Admittedly obsessed with woodwinds as a child, Harberg taught herself the instruments in the woodwind family and has made it a focus of her compositional career to provide new music to wind players worldwide. Recognizing that every woodwind instrument has a distinct musical personality, she strives to connect with what makes each one unique—“What kind of music will make the instrument sparkle and come to life and what kind of material would be most satisfying to play?”

Several recent premieres of Harberg’s works have taken place with the assistance of crowd-sourced funding initiated by the solo performer involved. Among her more resourceful collaborations were a Suite for Flute and Piano, commissioned by a group of 57 flutists; Sonata for Piccolo and Piano, commissioned by 24 piccolo players; and Bassoon Sonata, commissioned by 19 bassoonists. These partnerships have not only made the premiere performances possible but have also enabled Harberg to become a part of the commissioning community in a substantially meaningful way. Erica Peel herself was a catalyst for the fundraising campaign that brought the Piccolo Concerto to life. More than 30 individuals supported the creation of this work through a consortium model, which Harberg sees as ideal in leading to subsequent performances, new friendships, and an energized musical community united through creating repertoire.

A Closer Look

The piccolo has provided Harberg a rare opportunity to compose a concerto for an instrument most often heard adding color to an orchestral palette and whose repertory is limited due to its very high register. Her Piccolo Concerto had its beginnings in Harberg’s Sonata for Piccolo and Piano, premiered in 2018. Two years later Peel asked Harberg to compose a concerto that she herself could premiere, and Harberg expanded and orchestrated the Sonata for string orchestra, harp, and percussion, collaborating with Peel to push the piccolo to new heights and incorporating Peel’s willingness to “channel her inner Jethro Tull” in the Concerto’s rock-and-roll-influenced final movement. The Concerto was to have been premiered at the 2020 National Flute Convention’s Gala Concerto Concert in Dallas, Texas; that event was cancelled due to the pandemic. The Philadelphia Orchestra gave the world premiere of the work on the Digital Stage in July 2021.

The Piccolo Concerto is in three contrasting movements, beginning with a flowing solo piccolo line over rippling violins. An extended cadenza-like section at the end of the first movement (**Allegro**) recalls the 18th-century concerto form and shows Harberg's deep admiration for the Classical tradition while infusing the music with contemporary influences. The second movement (**Moderato**) is characterized by a dolce rocking motion in the accompanying violas with arpeggios in the violins, leading to a playful and quick-moving final **Vivace**. Harp glissandos add color and energy as the Concerto comes to a dramatic close.

—Nancy Plum

The Piccolo Concerto was composed in 2020.

Erica Peel, Yannick Nézet-Séguin, and The Philadelphia Orchestra gave the world premiere performance of the work on the Digital Stage in July 2021. It appeared again on the Digital Stage in December 2021.

The score calls for solo piccolo, timpani, percussion (bongos, chimes, glockenspiel, large suspended cymbal, snare drum, triangle, woodblock), and strings.

Performance time is approximately 14 minutes.



Symphony No. 3

Florence Price

Born in Little Rock, Arkansas, April 9, 1887

Died in Chicago, June 3, 1953

One might expect the historic premiere of Florence Price's First Symphony by the Chicago Symphony Orchestra in 1933 to have won her a modicum of access to that orchestra and others for her later compositions—but that was not the case. Her First Symphony remained unpublished until 2008, her Second Symphony is missing, and her Fourth Symphony (1945) went unperformed in her lifetime and unpublished until 2020. How could the work of such a brilliant and significant symphonist remain so obscure for so long?

"Two Handicaps—Those of Sex and Race"

Florence Price's letters answer that question plainly. She repeatedly tried to persuade conductor Serge Koussevitzky (1874–1951) to program her music—in vain. One of her letters to him, dated July 5, 1943, describes the difficulties she faced outright:

To begin with I have two handicaps—those of sex and race. I am a woman; and I have some Negro blood in my veins.

Knowing the worst, then, would you be good enough to hold in check the possible inclination to regard a woman's composition as long on emotionalism but short on virility and thought content;—until you shall have examined some of my work?. ... As to the handicap of race, ... I should like to be judged on merit alone—the great trouble having been to get conductors, who know nothing of my work ... to even consent to examine a score.

Fortunately, Price's Third Symphony did not go entirely unheard in her lifetime: It was performed by Valter Poole and the Michigan WPA Symphony Orchestra on November 6 and 8, 1940. Those performances were a success, and First Lady Eleanor Roosevelt

reported enthusiastically on the work in her syndicated newspaper column, *My Day*. However, that was not enough to rescue the piece from the oblivion to which the “handicaps” of its composer’s race and sex doomed it. It was not heard again in her lifetime and remained unperformed until 2001 and unpublished until 2008. Only now is it beginning to be heard in concert halls with any regularity.

A New Phase in Her Compositional Development

Nevertheless, Price’s Third Symphony towers over its surviving predecessor in originality and maturity of conception—and the composer’s correspondence shows that she understood its significance fully. In a 1940 letter she stated that it was “Negroid in character and expression” but hastened to clarify that it did not merely replicate the African-American tradition as it was represented in her First Symphony. The later work, she said, was “a cross section of present-day Negro life and thought with its heritage of that which is past, *paralleled or influenced by concepts of the present day*” (emphasis added)—a reference to the Third Symphony’s cultivation of dissonant passages, jarring percussion, and other Modernist expressive devices that were absent from the First Symphony but central to 20th-century music in general, and to much of Price’s later music.

These descriptions do not just reveal Price’s ideas about the music of this ambitious work. Even more, they reveal that she understood that it signaled a new stage in her development as a composer and paved the way for some of the most important and startlingly original compositions of her entire career.

A Closer Look

The Third Symphony is cast in four movements, all pitting Black and Modernist elements against each other. The first movement foregrounds 20th-century styles from the outset, beginning with an unsettled slow introduction (**Andante**) and moving from there to a turbulent and dissonant main theme (**Allegro**); only with the lush and expansive second theme, entrusted first to the solo trombone, do the flavors of Black vernacular styles come to the foreground. Those flavors launch the tranquil **Andante ma non troppo** second movement, but the serene beauty of its opening section is repeatedly interrupted by unsettled whole-tone material that reminds us that this is, after all, music of the 20th century, not the 19th.

The third movement is an African-American Juba dance (**Allegro**), but it also includes a blues-influenced theme that introduces a new facet of Black vernacular styles into the Symphony. And the **Scherzo: Finale** is a kaleidoscopic exploration of orchestral virtuosity and swirling colors. Although Black stylistic influences make themselves felt here, on the whole the turbulence and harmonic adventure of mid-20th-century classical music predominate. Time and again the restlessness promises to subside, and time and again the barely established calm is broken—until finally Price abandons any attempt to resolve the conflict between the two. The Symphony's close is a tour de force of swirling, chaotic abandon punctuated by dissonance and chromaticism, and its final bars are a fury of roaring percussion and chordal interjections that finally manage to reclaim the work from turbulence and discord—the conflicting and discordant forces of the musical world, and the Black condition, given eloquent voice in this Symphony.

—John Michael Cooper

Price's Third Symphony was composed from 1938 to 1939.

The first Philadelphia Orchestra performance of the work was on the Digital Stage in December 2021 with Yannick Nézet-Séguin conducting.

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, castanets, crash cymbals, cymbal, gong, orchestra bells, sandpaper, slapstick, snare drum, tambourine, triangle, wood block, xylophone), harp, celesta, and strings.

The Symphony runs approximately 30 minutes in performance.

GENERAL TERMS

Arpeggio: A broken chord (with notes played in succession instead of together)

Cadenza: A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

Chord: The simultaneous sounding of three or more tones

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

Dissonance: A combination of two or more tones requiring resolution

Glissando: A glide from one note to the next

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

Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

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

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.

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

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Dolce: Sweet, smooth, gentle

Moderato: A moderate tempo, neither fast nor slow

Vivace: Lively

TEMPO MODIFIERS

Ma non troppo: Not too much