

2021–2022 | 122nd Season

The Philadelphia Orchestra

Thursday, October 7, at 7:30

Friday, October 8, at 2:00

Saturday, October 9, at 8:00

Yannick Nézet-Séguin Conductor

Laurin Talese Vocalist

Aaron Diehl Piano

Johnson/arr. Gray "Lift Every Voice and Sing"

Talese/arr. Gray "This Love"

Gershwin/orch. Grofé *Rhapsody in Blue*

Still *Out of the Silence*

First Philadelphia Orchestra performances

Jeffrey Khaner, flute

Price Symphony No. 4 in D minor

I. Tempo moderato

II. Andante cantabile

III. Juba: Allegro

IV. Scherzo: Allegro

First Philadelphia Orchestra performances

This program runs approximately 1 hour, 15 minutes, 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

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 tenth 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 nine 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.

Music Director

George Etheredge



Yannick Nézet-Séguin is currently in his tenth 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 nine 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, and the University of Pennsylvania.

To read Yannick's full bio, please visit philorch.org/conductor.

Soloist



Tasha Vibe

Vocalist **Laurin Talese** made her Philadelphia Orchestra debut on the Digital Stage Martin Luther King, Jr., Tribute Concert in January 2021 and also appeared at the in-person Hail to the Heroes concert in May 2021 and a Neighborhood Concert in June 2021. She makes her subscription debut with these performances.

Winner of the 2018 Sarah Vaughan International Jazz Vocal Competition, Ms. Talese has been captivating audiences since childhood. She counts Nancy Wilson and Barbra Streisand among her influences. A native of Cleveland, Ohio, she attended the Cleveland School of the Arts. After completing high school, she relocated to Philadelphia, where she received a Bachelor of Music degree in Vocal Performance at the University of the Arts.

While her greatest affinity is jazz, Ms. Talese is versatile within many musical genres. She has shared the stage with numerous international recording artists including Bilal, Gregory Porter, Patti LaBelle, Robert Glasper, and Vivian Green. She has also had the distinct pleasure of performing with numerous renowned classical ensembles. Her talents have taken her around the globe, performing in a host of acclaimed national and international venues including the Kennedy Center for the Performing Arts, the Kimmel Center for the Performing Arts, the New Jersey Performing Arts Center, and the legendary Apollo Theater.

In September 2019 Ms. Talese and her group, A Novel Idea, were selected out of 250 applications to represent the United States Department of Education and Cultural Affairs on a tour of Montenegro, Ukraine, and Poland. In 2020 she was awarded the "New Jazz Works" grant by Chamber Music America. As a complement to her vocal abilities, she is also a passionate songwriter. It is the union of her pure tone and poignant lyrics that excites her audiences and helps to define her sound. Ms. Talese's newest recording will be released in the spring of 2022.

Soloist



Mario Jazyna

Pianist **Aaron Diehl** made his Philadelphia Orchestra debut on the Digital Stage in April 2021 and makes his subscription debut with these performances. The American Pianist Association's 2011 Cole Porter fellow, he has appeared at such celebrated international venues as the Barbican, Ronnie Scott's Jazz Club, the Elbphilharmonie, and the Philharmonie de Paris, as well as domestic mainstays Jazz at Lincoln Center, the Kennedy Center, the Village Vanguard, and Walt

Disney Hall. Jazz festival appearances include performances in Detroit, Newport, Atlanta, and Monterey, where he was the 2014 festival commission artist.

Orchestral performances include the New York and Los Angeles philharmonics, the Cleveland Orchestra, and the Boston Symphony.

Mr. Diehl has worked with Wynton Marsalis, Benny Golson, Jimmy Heath, Buster Williams, Branford Marsalis, and Wycliffe Gordon. His formative association with Grammy Award-winning artist Cécile McLorin Salvant enhanced his study and deeply personal delivery of the American Songbook. Recent performance highlights include the New York premiere of Philip Glass's Complete Piano Etudes at the Brooklyn Academy of Music and collaborating with flamenco guitarist Dani de Morón in *Flamenco Meets Jazz* (produced by Savannah Music Festival and Flamenco Festival). His most recent release on Mack Avenue Records, *The Vagabond*, also reveals his breadth as a composer.

Born in Columbus, Ohio, Mr. Diehl flourished among family members supportive of his artistic inclinations, including his grandfather, piano and trombone player Arthur Baskerville. Following his success as a finalist in Jazz at Lincoln Center's 2002 Essentially Ellington Competition and a subsequent European tour with Wynton Marsalis, he began studying under mentors Kenny Barron, Eric Reed, and Oxana Yablonskaya, earning his Bachelor of Music in Jazz Studies at the Juilliard School. Mr. Diehl's repertoire includes Ravel and Gershwin as well as Thelonious Monk and William Grant Still, who in particular inspires his ongoing curation of Black-American composers in his own performance programming. When he's not at the studio or on the road, he's likely in the air. A licensed pilot, he holds commercial single- and multi-engine certificates.

Framing the Program

Parallel Events

1900

Johnson

"Lift Every
Voice and
Sing"

Music

Coleridge-
Taylor
*Hiawatha's
Departure*

Literature

Conrad
Lord Jim

Art

Cassatt
*Young Mother
Sewing*

History

Hershey bar
introduced

1924

Gershwin

*Rhapsody in
Blue*

Music

Berg
Chamber
Concerto

Literature

Forster
*A Passage to
India*

Art

Braque
Sugar Bowl

History

Lenin dies

1945

Price

Symphony
No. 4

Music

Shostakovich
Symphony
No. 9

Literature

Orwell
Animal Farm

Art

Moore
Family Group

History

WWII:
Surrender of
Germany

James Weldon Johnson's inspiring poem "Lift Every Voice and Sing," with music by his brother J. Rosamond, was written in 1900 for Black children to sing at a segregated school in Jacksonville, Florida, on Abraham Lincoln's birthday.

George Gershwin's *Rhapsody in Blue* caused a sensation at its 1924 premiere in New York's Aeolian Hall at a concert presented by the legendary bandleader Paul Whiteman. On that occasion, Gershwin was the piano soloist and Whiteman conducted a jazz ensemble of some two dozen musicians in an instrumentation by Ferde Grofé, who also crafted the version for full symphony orchestra we hear today.

William Grant Still composed his poignant *Out of the Silence* as the centerpiece of a collection of seven piano miniatures and later orchestrated it for piano and string orchestra.

Yannick Nézet-Séguin and The Philadelphia Orchestra have been at the forefront of the rediscovery of Florence Price. She came to national prominence in 1933 when the Chicago Symphony Orchestra premiered her Symphony No. 1, the first such work written by an African-American woman to be performed by a leading American orchestra. The Philadelphians have recently recorded all of her symphonies and will perform them this season, beginning with her final one that concludes the concert today.

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.

The Music

“Lift Every Voice and Sing” (Arranged by Jim Gray)

J. Rosamond Johnson

Born in Jacksonville, Florida, August 11, 1873

Died in New York City, November 11, 1954

James Wheldon Johnson

Born in Jacksonville, Florida, June 17, 1871

Died in Wiscasset, Maine, June 26, 1938



The genesis of “Lift Every Voice and Sing” is a poem that James Weldon Johnson wrote at the dawn of the 20th century to celebrate Abraham Lincoln’s birthday. His brother J. (John) Rosamond Johnson composed the music that a chorus of some 500 Black children sang on February 12, 1900, at the segregated Stanton School in Jacksonville, Florida, where James was principal. As he later recalled:

Shortly afterwards my brother and I moved away from Jacksonville to New York, and the song passed out of our minds. But the school children of Jacksonville kept singing it; they went off to other schools and sang it; they became teachers and taught it to other children. Within twenty years it was being sung over the South and in some other parts of the country. Today the song, popularly known as the Negro National Hymn, is quite generally used. The lines of this song repay me in an elation, almost of exquisite anguish, whenever I hear them sung by Negro children.

A Fraternal Team While continuing as an educator, James earned his law degree and, during his time in New York, wrote hundreds of songs with his brother for Broadway. He next entered the diplomatic service, with postings in Venezuela and Nicaragua, and in 1920 became the executive secretary of the NAACP, leading the organization for 10 years before returning to the classroom to teach creative writing at Fisk University in Nashville. The scope of his gifts and activities point to a Renaissance man associated with the glories of the Harlem Renaissance. His younger brother, J. Rosamond, wore many musical hats as a pianist, singer, composer, and producer. He trained at the New England Conservatory and then with the distinguished composer Samuel Coleridge-Taylor in London. Besides working with his brother, he enjoyed a fruitful collaboration with Robert Cole,

creating a successful vaudeville act and producing two Broadway musicals, *The Shoo-Fly Regiment* and *The Red Moon*. He also played the role of the lawyer Frazier in the original 1935 production of George Gershwin's *Porgy and Bess*.

Over the past century "Lift Every Voice and Sing" has inspired millions of people and been sung on many occasions. The African-American artist Augusta Savage created a 16-foot plaster sculpture called *Lift Every Voice and Sing* (also known as *The Harp*) for the 1939 World's Fair in New York. Black servicemen sang the song during the Second World War and it became a beacon in the civil rights movement. The work is included in dozens of hymnals and is thus a part of countless church services. And many leading musicians, from Ray Charles, Aretha Franklin, and Stevie Wonder to Beyoncé have championed the hymn. Last year the NFL announced that it would be played during the opening week of the season, establishing a new tradition that continued last month.

A Closer Look The poem is in three stanzas—the first one, sung on this concert, reads:

Lift every voice and sing,
Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the list'ning skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us.
Sing a song full of the hope that the present has brought us;
Facing the rising sun of our new day begun,
Let us march on till victory is won.

The poem goes on to lament past struggles and to offer prayers for a better future. It does this without any specific reference to race, pointing ultimately to a universal and inclusive message.

—Christopher H. Gibbs

"Lift Every Voice and Sing" was composed in 1900.

The Philadelphia Orchestra first performed the piece on its first Martin Luther King, Jr. Tribute Concert, on January 14, 1991, led by Riccardo Muti. These current performances are the song's first appearance on Orchestra subscription concerts.

Jim Gray's arrangement of the song calls for strings and solo voice.

Performance time is approximately two minutes.

The Music

***Rhapsody in Blue* (orchestrated by Ferde Grofé)**

George Gershwin

Born in Brooklyn, September 26, 1898

Died in Hollywood, July 11, 1937



George Gershwin's career is a great American success story, tempered (as with Mozart and Schubert) by early death in his 30s that cut it short. Born to Russian-Jewish immigrants in Brooklyn, he grew up in a poor household. As Aaron Copland, his slightly younger Brooklyn contemporary, also discovered, music offered opportunities. But while Copland went to study abroad as an American in Paris, Gershwin dropped out of school and started working his way up as a "song-plugger," playing Tin Pan Alley songs for perspective customers at a music store. Soon he was writing his own songs (his first big hit was "Swanee" in 1919) and enjoying success on Broadway.

An Experiment in Modern Music The signal event of his early career came at age 25, on Tuesday afternoon, February 12, 1924, at a concert in New York's Aeolian Hall given by Paul Whiteman and his Palais Royal Orchestra. Billed as "An Experiment in Modern Music," it featured a variety of familiar pieces, including popular fare and comedy, as well as works by Edward MacDowell, Victor Herbert, and concluding with one of Edward Elgar's *Pomp and Circumstance* marches.

Whiteman explained that the purpose of the experiment was to highlight "the tremendous strides which have been made in popular music from the day of the discordant jazz, which sprang into existence about ten years ago from nowhere in particular, to the really melodious music of today which—for no good reason—is still being called jazz." The comment that the music came "from nowhere in particular" is striking. As music historian Richard Taruskin has keenly observed, this event was "in essence an attempt to sanitize contemporary popular music and elevate it in public esteem by divorcing it from its roots in African American improvised music and securing endorsements from luminaries of the classical music establishment, many of whom were in attendance that evening." (Among those said to have been there were Sergei Rachmaninoff, Leopold Stokowski, Jascha Heifetz, and Fritz Kreisler.) It was not so much that the music was unusual but rather the idea of presenting performances by a dance band in a concert hall.

Gershwin had written the piece in the space of just a few weeks in a two-piano version that was quickly orchestrated by Whiteman's favored arranger, Ferde Grofé (1892–1972), best remembered today for his own composition *The Grand Canyon Suite*. Grofé was intimately familiar with the marvelous instrumental colors Whiteman's band could produce; he followed suggestions outlined in Gershwin's piano score, which were supplemented by almost daily meetings with the composer. The famous opening clarinet glissando was contributed by Ross Gorman, who asked permission to change a written-out scale to something more enticing.

The *Rhapsody* proved to be the highlight of the concert, an enormous success before a capacity audience, as well as with most of the critics. Deems Taylor said the piece "hinted at something new, something that had not hitherto been said in music." Gershwin, he believed, provided "a link between the jazz camp and the intellectuals." Even a grumpy voice from *Theatre Magazine* acknowledged that the wildly popular concert "was often vulgar, but it was never dull." Whiteman repeated the program a month later and then again at Carnegie Hall in April, as well as in Philadelphia and Boston. In June he and Gershwin made their first recording of the *Rhapsody*, which sold over a million copies. Over roughly the next decade performances, recordings, and sheet music earned the composer some \$250,000, an almost unimaginable sum at the time.

A Closer Look Gershwin originally titled the work American Rhapsody, perhaps to capitalize on the popularity of Liszt's Hungarian Rhapsodies, but his brother Ira suggested using something inspired by paintings of James McNeill Whistler, such as *Nocturne in Blue and Silver*.

The *Rhapsody* basically unfolds as a sequence of five Tin Pan Alley-like songs with virtuoso connecting passagework. The piece has been criticized by some as a loose patchwork of relatively interchangeable parts (Gershwin's own early recordings made cuts so as to fit on one 78 disc), but Howard Pollack has observed that the work might be viewed as a "compressed four-movement symphony or sonata," along the lines of Schubert's "Wanderer" Fantasy. For his part, Gershwin said that he "wanted to show that jazz is an idiom not to be limited to a mere song and chorus that consumed three minutes in presentation," which meant putting the blues "in a larger and more serious form." Twelve years after its successful premiere he commented that the piece was "still very much alive," while if he had "taken the same themes and put them in songs they would have been gone years ago."

—Christopher H. Gibbs

Rhapsody in Blue was composed in 1924.

Roy Bargy was the soloist in the first Philadelphia Orchestra performances of the *Rhapsody*, in November 1936; Paul Whiteman conducted. The last time the piece appeared on subscription was in October 2015, with pianist Jon Kimura Parker and Marin Alsop conducting, in its original jazz-band version. Most recently it was performed on the Digital Stage, again in its original version, in April 2021, with soloist Aaron Diehl and Yannick Nézet-Séguin.

The Orchestra has recorded the Rhapsody twice, both for CBS and both with Eugene Ormandy: in 1945 with Oscar Levant and in 1967 with Philippe Entremont.

The score calls for two flutes, two oboes, two clarinets, bass clarinet, two alto saxophones, tenor saxophone, two bassoons, three horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, gong, snare drum, triangle), banjo, and strings, in addition to the solo piano.

Rhapsody in Blue runs approximately 16 minutes in performance.

The Music

Out of the Silence

William Grant Still

Born in Woodville, Mississippi, May 11, 1895

Died in Los Angeles, December 3, 1978



Through sheer talent and nerve, William Grant Still made his way in a segment of American musical life that was largely closed to African Americans during his lifetime. The musician whom Leopold Stokowski called “one of our greatest American composers” is known today for several “firsts” in the realm of classical music: He was the first Black musician to conduct a major American orchestra and the first to have an opera produced on a major stage (*Troubled Island*, at New York’s City Center

in 1949). His “Afro-American” Symphony was the first symphonic work by an African American to be performed by a major orchestra, with Howard Hanson and the Rochester Philharmonic in 1930. It was soon being performed in Europe, including in London and Berlin.

The Path to Fame Born in the South, Still maintained some of the sensibilities of that region long after he had established himself as one of the commanding musical figures of Boston and New York. His father, who died when Still was an infant, had been a bandmaster in Mississippi; when his mother moved to Arkansas, she married a man who encouraged his stepson to listen to operetta and orchestral music. Still’s studies at Wilberforce College in Little Rock before World War I laid the groundwork for knowledge of classical forms and procedures. He became proficient on a variety of instruments, learning to make arrangements for band and orchestra. He played violin, cello, and oboe, and performed with W.C. Handy’s band, for which he also prepared arrangements. He studied at Oberlin College Conservatory, with a brief interruption for war service in the United States Navy. He next moved to New York, where he played oboe in theater orchestras and studied with the formidable French experimentalist Edgard Varèse in New York and George Whitefield Chadwick in Boston.

Harlem was experiencing one of the most vibrant periods of its cultural history, and Still was in the middle of it—conducting, playing, arranging, and composing. During the 1920s, in addition to collaborating with figures such as Eubie Blake, Josephine Baker, and Paul Robeson, he began to compose serious, large-scale concert works. The rapid rise of his career ultimately led to international awards and grants, honorary doctorates, and widespread performances.

A Closer Look Still composed more than 150 works, among them operas, ballets, symphonies, chamber music, folk-song arrangements, and vocal works. *Out of the Silence* is the centerpiece of *Seven Traceries*, a set of piano pieces that Still composed in 1939 for his wife, the pianist and music journalist Verna Avery. Traceries are the ornamental stonework most associated with the stained-glass windows of Gothic churches—thus pointing to the religious mood of these miniatures. The composer's daughter has remarked that each movement offers a musical portrait of God.

We hear *Out of the Silence* in Still's own arrangement for string orchestra, flute, and piano. The four-minute piece, in an ABA form, opens with the solo flute playing slowly and meditatively in a high register over a pulsing muted string accompaniment with piquant harmonies. The solo piano enters, picking up the same themes and leading to the central section. The piece here opens up with a lush and flowing melody (marked "singing sweetly" in the score) that enacts a coming "out of the silence" before a return to the opening.

—Paul J. Horsley/Christopher H. Gibbs

Out of the Silence was composed in 1939.

These are the first Philadelphia Orchestra performances of the piece.

The score calls for solo piano, flute, and strings.

Out of the Silence runs approximately four minutes in performance.

The Music

Symphony No. 4

Florence Price

Born in Little Rock, Arkansas, April 9, 1887

Died in Chicago, June 3, 1953



The triumphant premiere of Florence Price's First Symphony with the Chicago Symphony Orchestra in 1933 was fraught with demeaning messages. On the one hand, for anyone, let alone an African-American woman, to have a symphony performed by a major orchestra at a World's Fair with an average of some 74,570 paid visitors per day in 1933 was a major achievement. On the other hand, Price was surely aware that her work was programmed only because African-American

arts advocate Maude Roberts George and the Chicago Music Association had directly paid the orchestra to perform it. Worse, that program titled "The Negro in Music" began with *In Old Virginia*, a concert overture that musically celebrated and valorized the Confederacy, written by John Powell, one of America's most notorious eugenicists and White supremacists.

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

Mixing Historically Black and White Genres Price's ingenuity in synthesizing the music of her African-American heritage with stereotypically White forms and genres, integrating musical styles that were traditionally kept apart, is well known: Aside from the symphonies, she wrote two string quartets, three concertos, a major piano sonata, dozens of character pieces small and large for piano, instrumental chamber music, art songs, cantatas, and more—all of it in addition to arrangements of spirituals for voice and for piano, and most of it richly informed by Black vernacular styles. Likewise well known is that her post-Romantic language also draws on American Impressionist and other Modernist techniques. But the many solos in the Fourth Symphony, entrusted to virtually every instrument of the large orchestra, transform the ensemble into a brilliantly colored assembly of soloists, while the scoring for the brass and percussion as sections evokes the military bands that are ubiquitous in wartime. Even more improbably, the work's references to spirituals and other Black vernacular repertoires are further complemented by references to Anton Bruckner and Duke Ellington.

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

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

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

—Michael Cooper

Florence Price composed her Symphony No. 4 in 1945.

These are the first Philadelphia Orchestra performances of the work.

The score calls for piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two

bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, Chinese drum, cymbal, gong, Indian drum, orchestra bells, sand, small crash cymbal, snare drum, tambourine, tom-tom, triangle, wire brush, woodblock), harp, celesta, and strings.

Performance time is approximately 40 minutes.

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Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

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Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. For performances at the Academy of Music, please visit the House Manager's Office across from Door 8 on the Parquet level. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space in the Kimmel Center is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose in connection with The Philadelphia Orchestra.

Phones and Paging Devices: All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall.

Ticket Philadelphia Staff

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Meg Hackney, Senior Manager, Patron Services

Nicole Sikora, Patron Services Supervisor

Dani Rose, Training Manager and Access Services Coordinator

Kathleen Moran, Philadelphia Orchestra Priority Services Coordinator

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Michelle Carter Messa, Assistant Box Office Manager

Jayson Bucy, Program and Web Manager

Rachelle Seney, Program and Web Coordinator

Bridget Morgan, Accounting Manager

Monica Song, Staff Accountant

Catherine Pappas, Project Manager