

FLORENCE PRICE, UNDERREPRESENTED COMPOSER NO LONGER:
AN ANALYSIS OF HER SYMPHONY IN D MINOR

by

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APPROVAL

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INTRODUCTION

I first heard the name Florence Price (1888-1953) in December 2020 when my professor Germán Gutiérrez, Director of Orchestras and Professor of Orchestral Studies at Texas Christian University, programmed her work *Andante moderato (for string orchestra)* for an upcoming concert in March 2021.¹ Knowing nothing about this composer, I simply placed the order to rent the music and left campus to enjoy the winter break. Upon return for the Spring semester, my professor assigned me the piece to rehearse and conduct on the concert. As I began to study the score, I soon became aware that Price's compositional talent and skill were of the highest quality and I longed to know more about her. A simple online search yielded numerous details about Price. She grew up in post-reconstruction Arkansas. In 1903 she began studies at the New England Conservatory of Music, the only American music school to accept women at the time, and she became the first African American woman to have a symphony performed by a major American orchestra when her Symphony in E minor was performed by the Chicago Symphony Orchestra in 1933. The most fascinating detail I learned, however, described the 2009 discovery of a large collection of her papers, manuscripts, books, and other documents in an abandoned home about seventy miles south of Chicago.² Among the items found were the manuscripts of two violin concertos and a symphony that had never been performed. How could these large-scale works by such a gifted composer have been so close to becoming lost forever?

¹ The work is an adaptation of the second movement of her String Quartet No. 2.

² Alex Ross, "The Rediscovery of Florence Price," *The New Yorker*, 5 February 2018, [newyorker.com/magazine/2018/02/05/the-rediscovery-of-florence-price](https://www.newyorker.com/magazine/2018/02/05/the-rediscovery-of-florence-price).

As the semester progressed, it came time for me to develop a topic for the document requirement of my degree program. In discussions with my professor, we decided that focusing on the symphonic music of an underrepresented composer would be a worthy endeavor. Being newly aware of Price, I researched her symphonic works, learning that she wrote four symphonies, concerti for piano and for violin, tone poems, suites, overtures, and works for orchestra and voices.³ I learned about her Symphony in D Minor, the one found in that home in 2009, and how it finally received its premiere in 2018, over seventy years after its creation. Following publisher G. Schirmer's acquisition of the worldwide rights to her catalogue in late 2018, for the first time ever her symphonic works were published and subsequently made available for rental the next year.⁴

The need for this document stems from the lack of research on this symphonic work. Since the score for the Symphony in D Minor was not widely available for performance or research until recently, academic study regarding this work is virtually nonexistent. This document works to fill in some of the gaps, adding to the collective knowledge of this fine American composer. Though she experienced successes as a composer during her lifetime, including the previously mentioned premiere of the Symphony in E Minor and several of her songs being staples of famed contralto Marian Anderson's repertoire, her collected works failed to enter the mainstream canon.

Amid the current actions being undertaken regarding diversity in classical music programming, highlighting the work of a minority woman who lived and composed during the

³ Of the four known symphonies, only Nos. 1, 3, and 4 currently exist in complete form. No. 2 exists only in fragments and sketches. It is unknown if Price ever completed the work.

⁴ "New Florence Price Titles Available from G. Schirmer," *Wise Music Classical*, 2 May 2019, wisemusicclassical.com/news/3950/New-Florence-Price-Titles-Available-from-G-Schirmer/.

first half of the twentieth century helps to fulfill the mission of expanding the repertoire to include music by the underrepresented.⁵ My hope is that more people come to admire and champion the music of Florence Price.

This document is comprised of seven chapters. The first provides a detailed biography of Price's life, from her early years in Arkansas to her time in Chicago where she flourished as a composer and where she resided until her death in 1953. Chapter 2 outlines the current knowledge regarding Price and her music, primarily focusing on her symphonic works. Chapter 3 presents an overview of the symphony, including instrumentation, large-scale forms, and the main themes. For the purposes of this document, the first and third movements receive more specific analyses in subsequent chapters. Chapter 4 discusses the methodology of the analyses and why the methods were chosen. Chapters 5 and 6 provide detailed analyses of movements I and III, respectively. Chapter 7 summarizes the document and provides conclusive statements concerning the salient elements discussed and proposes considerations of related topics for further study.

⁵ Javier C. Hernández, "U.S. Orchestras Playing More Works by Women and Minorities, Report Says," *The New York Times*, 21 June 2022, [nytimes.com/2022/06/21/arts/music/american-orchestras-women-minorities.html](https://www.nytimes.com/2022/06/21/arts/music/american-orchestras-women-minorities.html).

CHAPTER 1 – BIOGRAPHY

Florence Beatrice Price (née Smith) was born 9 April 1888, in Little Rock, Arkansas to Florence Irene Smith (née Gulliver) and Dr. James H. Smith.⁶ Both Dr. and Mrs. Smith were born to free black parents of mixed racial blood. Her father maintained a successful dental practice in addition to his work as a community activist. As a young man, he apprenticed at a dental office in Philadelphia for three years while preparing for college admission. Owing to his race, his 1863 application to dental college was denied. After an additional year of apprenticeship, he successfully earned a certificate in dentistry. A year after opening his first practice in Pittsburg, Pennsylvania, Smith moved to Chicago, becoming the city's first black dentist. His practice thrived until the Great Chicago Fire of 1871 destroyed his livelihood. Looking for a fresh start, Smith, along with other black Chicago residents, moved to southern Arkansas. With his instruments ruined by the fire and unable to afford new ones, Smith founded several schools, typically sparsely furnished one-room log cabins, teaching the illiterate black population to read and write. Teaching provided him a small amount of income until he could restart his dental practice. After five years of teaching, Smith married Florence Irene Gulliver in her home city of Indianapolis in November 1876, settling in Little Rock shortly thereafter. Smith

⁶ Though 1888 was long accepted to be Price's birth year, the late scholar Rae Linda Brown presented evidence for selecting 1887 as the correct year in her Price biography released in 2020. See Rae Linda Brown, *The Heart of a Woman: The Life and Music of Florence B. Price* (Chicago: Illinois University Press, 2020), 25. Recently uncovered evidence by musicologists Samantha Ege and Douglas Shadle suggests, however, that 1888 is the likely birth year. See Samantha Ege and Douglas Shadle, "As Her Music is Reconsidered, a Composer Turns 135. Again." *The New York Times*, 7 April 2023, [nytimes.com/2023/04/07/arts/music/florence-price-music.html](https://www.nytimes.com/2023/04/07/arts/music/florence-price-music.html).

continued teaching for two additional years until he had the financial means to reopen his practice.

Price's mother, Florence Irene Gulliver grew up in Indianapolis as part of the city's black middle class. Her family's financial standing afforded her piano lessons and a good education. Gulliver became a teacher, one of the few career paths open to educated black women at the time.⁷ She worked at an elementary school in Indianapolis, teaching all subjects, including music, likely as the only black teacher at the campus.⁸ Though the specific timeline and circumstances are unclear, at some point before 1876 she met Smith and relocated to Little Rock after their wedding.⁹ In Little Rock, Mrs. Smith taught music for a time. The Smiths had three children: Charles W.H., born in October 1877; Florence Gertrude, born in January 1880 who tragically died as a young child; and Florence Beatrice, born in April 1887.¹⁰ After her children were grown, Mrs. Smith worked as a businesswoman, owning property and later opening a restaurant.

Sharing the same given name as her mother, Florence Beatrice was called Bea (sometimes written as "Bee") by family and close friends while her mother went by Flo.¹¹

⁷ Brown, *Heart of a Woman*, 15.

⁸ Brown, 15 and Barbara Garvey Jackson, "Florence Price, Composer," *The Black Perspective in Music* 5, no. 1 (Spring, 1977), 32.

⁹ Samantha Hannah Oboakorevue Ege, "The Aesthetics of Florence Price: Negotiating the Dissonances of a New World Nationalism" (Ph.D. diss., University of York, 2020), 39.

¹⁰ Details are unclear, but it is assumed that Florence Gertrude died before age seven, before the birth of Florence Beatrice. The Smiths may have named their third child Florence due to "replacement child syndrome." See Brown, *Heart of a Woman*, 19.

¹¹ Florence Price Robinson to Mary Dengler Hudgins, 14 October 1967, MC 988, Box 1, Folder 7, Florence Beatrice Smith Price Collection, Special Collections, David W. Mullins Library, University of Arkansas, Fayetteville, AR. Though I would typically refer to Florence Price by her maiden name until marriage, to clearly distinguish her from her mother, I refer to her as Florence Beatrice or Florence when I have established her as the subject.

Florence Beatrice's first musical training was through her mother, an accomplished soprano and pianist.¹² At the age of four, Mrs. Smith presented her daughter in a recital during a visit of black concert pianist John Boone, known as Blind Boone, to the Smith home. By age eleven, Florence Beatrice achieved her first publication of one of her compositions.¹³

The Smith family belonged to Little Rock's black middle class, a small group of educated and skilled workers who owned property in the city and participated in the community's social and political affairs.¹⁴ Among their friends were the Sheppersons, another middle-class black family who held similar interests. This family consisted of postal clerk Charles, his wife Carrie, and her son William Grant Still.¹⁵ The Smiths provided accommodations for several prominent black visitors who otherwise had no other place to stay in Little Rock.¹⁶ In addition to Blind Boone, the Smith home hosted black civil rights leaders, musicians, and other professionals, including such luminaries as Frederick Douglas.¹⁷

Florence Beatrice attended Union School, a segregated elementary and high school. Despite the inferior facilities to those of the white schools, she received a good education. Her father and other community leaders made great efforts to educate black children as they "felt strongly that education was the means by which Negroes would become independent and

¹² Florence Price Robinson Notecards, MC 988, Box 1, Folder 11, Florence Beatrice Smith Price Collection, Special Collections, David W. Mullins Library, University of Arkansas, Fayetteville, AR.

¹³ Florence Price Robinson Notecards.

¹⁴ Brown, *Heart of a Woman*, 21.

¹⁵ Carrie's first husband and father of William passed away three months after William's birth. See Mary D. Hudgins, "An Outstanding Arkansas Composer William Grant Still," *The Arkansas Historical Quarterly*, 24, No. 4 (Winter 1965), 309.

¹⁶ James Greeson, *The Caged Bird: The Life and Music of Florence B. Price* (Fayetteville, AR: University of Arkansas Press, 2015), DVD.

¹⁷ Brown, *Heart of a Woman*, 26-27.

responsible citizens.”¹⁸ Florence dedicated herself to her studies, which consisted of courses in “reading, spelling, writing, grammar, diction, history, geography, arithmetic, and music.”¹⁹ She attended the new Capitol Hill School for high school, taking courses in a classical liberal curriculum. As preparation for college, Florence took courses in Greek, Latin, algebra, history, physics, and English, in addition to chosen electives of cooking and sewing, painting china, knitting, and crocheting.²⁰ She continued her music training through piano lessons and likely took lessons in organ from one of the white organists at one of the local churches.²¹ At fourteen, she graduated valedictorian of the Capitol Hill School.²² Florence considered a career as a doctor, but felt that the path for a woman of color unlikely.

She enrolled at the New England Conservatory of Music in 1903 as a double major in organ and the teacher’s program in piano.²³ As a student at the conservatory, she expressed interest in composing, writing a symphony and string trio, both based on African American folk music, though the manuscripts are lost.²⁴ George Whitefield Chadwick, the conservatory’s director, reviewed Florence’s symphony, subsequently awarding her a scholarship and invitation to study composition privately with him. Since Chadwick did not take many students due to his position, his acceptance of Florence as a student speaks highly of her skills. Musicologist Rae Linda Brown suggests that some of Chadwick’s compositions are influenced by African

¹⁸ Brown, 35.

¹⁹ Brown, 37.

²⁰ Brown, 38.

²¹ Greeson, *The Caged Bird*.

²² Brown, *Heart of a Woman*, 39.

²³ Greeson, *The Caged Bird* and Brown, *Heart of a Woman*, 48.

²⁴ Florence Price Robinson Notecards.

American folk melodies and may have served as a model for Florence.²⁵ Though many members of the black upper and middle classes of the time dismissed this folk music, Florence Beatrice embraced it and used it in her compositions throughout her life.²⁶ Through hard work and dedication, she completed both degree programs in only three years (most students usually taking four years for the normal course) and was the only student to earn two degrees that year.²⁷ She also performed as the final soloist at a concert of graduating students, no doubt due to her formidable talents as a performer.²⁸

Following her graduation from the New England Conservatory, Florence Beatrice returned home to Little Rock. Brown suggests that she may have moved home not only due to lack of opportunity up North, but also out of a sense of duty. Like other black Arkansas residents who attended school in the North, she may have felt a profound responsibility to educate the illiterate black students of the South. As Brown states, “Only through education could there be true freedom and racial equality.”²⁹ Since graduation from college for black Americans at the time “was so rare, those who did have college diplomas enjoyed special distinction and were expected to assume leadership roles.”³⁰ Florence began her teaching career at Cotton Plant-Arkadelphia Academy in Cotton Plant, Arkansas. Within a year, she worked at Shorter College

²⁵ Brown, *Heart of a Woman*, 51.

²⁶ Brown, 52.

²⁷ Commencement Exercises 1906 Program from the New England Conservatory of Music, 20 June 1906, MC 988, Box 1, Folder 5, Florence Beatrice Smith Price Collection, Special Collections, David W. Mullins Library, University of Arkansas, Fayetteville, AR.

²⁸ Greeson, *The Caged Bird* and Concert Program Copy, n.d., MC 998a, Box 1, Folder 2, Florence Beatrice Smith Price Collection, Special Collections, David W. Mullins Library, University of Arkansas, Fayetteville, AR.

²⁹ Brown, *Heart of a Woman*, 56.

³⁰ Willard B. Gatewood, *Aristocrats of Color: The Black Elite: 1180-1920* (Fayetteville: University of Arkansas Press), 273.

in North Little Rock where she served as head of the music department from 1907-1910.³¹

Following her father's death in 1910, Florence Beatrice moved to Atlanta to accept the position of Head of the Music Department at Clark University.³² She filled this position until Summer 1912 when she returned to Little Rock and married Thomas Jewell Price, a successful lawyer whom she knew before moving to Atlanta. Thomas Price had an association with his wife's mother as he helped her settle her late husband's estate.³³

Thomas Price hailed from New Haven, Connecticut, later attending Howard University where he received a law degree in 1906. He moved to Little Rock in 1908, joining the firm of Scipio Africanus Jones, Little Rock's most prominent black lawyer.³⁴ Thomas and Florence welcomed their first child Thomas Jr. "Tommy" soon after their marriage (exact date unclear), and Florence, inspired by her child, composed "To My Little Son," lyrics by Julia Johnson Davis, one of her earliest surviving art songs.³⁵ Sadly, Tommy died in infancy. The couple had two other children, daughters Florence Louise born 6 July 1917, and Edith Cassandra born 29 March 1921. After marrying, Price did not return to college teaching, instead staying home to raise her children.

Price later found time to teach and compose through the assistance of a live-in caretaker, Perry Quinney, who resided with the Prices after moving to Little Rock to attend Arkansas Baptist College. Price served as founder and both president and director of the Little Rock Club

³¹ Brown, *Heart of a Woman*, 60.

³² Jackson, "Florence Price, Composer," 35.

³³ Ege, "Aesthetics of Florence Price," 51-52.

³⁴ Judith Kilpatrick, "Thomas Jewell Price," *Arkansas Black Lawyers*, arkansasblacklawyers.uark.edu/lawyers/tjprice.html.

³⁵ Brown, *Heart of a Woman*, 71.

of Musicians, an organization that sponsored musical programs for the community. Owing to her race, she was denied entry as a member of the Arkansas State Music Teachers Association.³⁶ As a piano teacher, Price often composed her own exercises and music for students, each focusing on a specific skill of piano technique. As a composer, Price received recognition for several of her works. Her piano piece *In the Land O' Cotton* tied for second place for the 1926 Holstein prize.³⁷ The following year, her *Memories of Dixieland* for piano received second prize in the same contest.³⁸ Price's husband entered her piano piece *At the Cotton Gin, a Southern Sketch* into a contest without her knowledge. In addition to a cash prize, the work was later published by G. Schirmer. During the summers of 1926 and 1927, Price attended the Chicago Musical College, studying harmony, orchestration, and composition.

By the late 1920s, racial tensions in Little Rock were at an all-time high. The violent 1927 lynching of John Carter was a particularly gruesome event.³⁹ In late 1927, the murder of a twelve-year-old white girl, allegedly by a black man, further enraged the white population of Little Rock. Seeking vengeance, whites sought to respond by killing a "comparable" black child. As one of Little Rock's most prestigious black families, the Price family seemed a likely target.

³⁶ Price was posthumously named a member in 2018 after a campaign headed by Linda Holzer, professor of music at the University of Arkansas Little Rock. See Angelita Faller, "Arkansas Composer Florence Price Honored by Organization Who Denied Her Entry Due to Race," University of Arkansas Little Rock, University News Archive, ualr.edu/news-archive/2018/04/11/florence-price-justice/.

³⁷ The Holstein Prize was sponsored by Casper Holstein in 1925, a black New York businessman who offered prize money through *Opportunity: A Journal of Negro Life*, a black magazine published by the National Urban League.

³⁸ Brown, *Heart of a Woman*, 74.

³⁹ Carter was accused of assaulting a white woman and her daughter. An armed posse formed and after locating Carter, hanged him from a telephone pole and shot him. The mob then dragged his corpse through the streets, stopping in front of the Bethel A.M.E. church where his mangled body was soaked in gasoline and burned, the doors and furniture from neighborhood business and churches used as fuel. See Brian D. Greer and Stephanie Harp, "John Carter (Lynching of)," in *Encyclopedia of Arkansas*, updated 5 August 2022, encyclopediaofarkansas.net/entries/john-carter-2289/.

Without assurances of police protection, Price and her daughters fled Arkansas for Chicago. Thomas Price, his law firm in decline, followed shortly thereafter.

In Chicago, Price the composer flourished. By the time the family relocated to Chicago, the city already had a strong black community, vibrant and culturally rich.⁴⁰ Similar to the Harlem Renaissance of the 1920s and 30s, Chicago experienced its own Renaissance from the 1930s to 50s. Black Chicagoans were active in literature, dance, theatre, the visual arts, and especially music. Jazz was important in Chicago during this time, as was blues. Thomas A. Dorsey, the Father of Gospel Music, was active in Chicago in 1916 and by the 1930s Chicago was the epicenter of the genre.⁴¹ Churches were the center of much of the black community's musical activity.⁴² In black churches, composers and performers showcased their works, giving black audiences the opportunity to hear art music. Shortly after arriving in the new city, Price joined the R. Nathaniel Dett Club, becoming one of its most active members. She also joined the Chicago Music Association where she met many of the most distinguished members of the city's black community. Both clubs were local chapters of the National Association of Negro Musicians (NANM), founded in 1919 in Chicago. NANM was and is an organization dedicated to the preservation, encouragement, and advocacy of all genres of the music of Black Americans.⁴³ Both of the local chapters to which Price belonged exist today.⁴⁴ Throughout her long association with these clubs, Price often gave lectures, represented the clubs at national

⁴⁰ Brown, *Heart of a Woman*, 81.

⁴¹ Brown, 83.

⁴² Brown, 84.

⁴³ "History of NANM," *National Association of Negro Musicians*, nanm.org/about.

⁴⁴ "Regions and Branches," *National Association of Negro Musicians*, nanm.org/branches.

events, served as accompanist, composed works for club members, and performed her own works for piano and organ.⁴⁵ She studied orchestration at the American Conservatory of Music, a now defunct music school in Chicago, through a scholarship.⁴⁶

After settling in Chicago, Florence and Thomas became active in their community. Price taught piano out of her home and worked diligently as a composer. From her arrival in Chicago in early 1928 through the 1930s, Price was “most productive.”⁴⁷ As previously mentioned, Price often composed teaching pieces for her students. She managed to turn this into a source of income when several publishers accepted her compositions and sold them. Written mostly for piano, but also a few for organ or for violin with accompaniment, Price’s works in this genre were published by companies Clayton F. Summy, Carl Fischer, Theodore Presser, and G. Schirmer, among others.⁴⁸ In addition to her publications for students, Price’s works were often performed in the city’s black churches, particularly her arrangements of spirituals.⁴⁹ Her most well-known spiritual arrangement, “My Soul’s Been Anchored in de Lord,” written for and made famous by Marian Anderson, remained a staple of Anderson’s repertoire from 1937 through the rest of her career.⁵⁰ Anderson’s famous 1939 concert at the Lincoln Memorial featured the

⁴⁵ Brown, *Heart of a Woman*, 88-89.

⁴⁶ Elmer Anderson Carter, ed., “Awards,” in *Opportunity: Journal of Negro Life*, Volume X, No. 23 (December 1932), 391.

⁴⁷ Brown, *Heart of a Woman*, 89.

⁴⁸ Brown, 89-90.

⁴⁹ Brown, 92.

⁵⁰ Price met Anderson through the NANM in Chicago. Price wrote over 50 works and arrangements for Anderson. This piece became a staple of Anderson’s repertoire, often used as a concert closer. See Alisha Lola Jones, “Lift Every Voice: Marian Anderson, Florence B. Price And the Sound of Black Sisterhood,” *NPR*, 30 August 2019, [npr.org/2019/08/30/748757267/lift-every-voice-marian-anderson-florence-b-price-and-the-sound-of-black-sisterh](https://www.npr.org/2019/08/30/748757267/lift-every-voice-marian-anderson-florence-b-price-and-the-sound-of-black-sisterh).

spiritual as the final work on the printed program.⁵¹

As with many families, the Great Depression caused financial hardship for the Prices. Thomas Price found difficulty keeping steady work as a lawyer, often going for long periods unemployed. Price continued learning, taking courses in liberal arts and foreign languages through the Chicago Teachers College and the University of Chicago.⁵² To earn money, Price used her formidable skills as an organist to accompany silent films in movie theaters. She performed mostly scored music, occasionally improvising as necessary.⁵³ The Prices' financial woes, exacerbated by Thomas's lack of steady work, led to the deterioration of the couple's marriage. With her husband becoming increasingly abusive, both verbally and physically, the couple separated. Their divorce was finalized in January 1931, freeing Price from her abusive marriage.⁵⁴ Within a month, she married Pusey Dell Arnett, an insurance agent, most likely for financial security and a steady home life.⁵⁵ This marriage did not last, however; the couple separated in 1934, though they remained legally married. Florence retained the surname Price throughout.

One of the biggest achievements in Price's life occurred in 1932 when her Symphony in E Minor earned first prize in the Wanamaker Music Contest. This competition, sponsored by NANM and the Robert Curtis Ogden Association in memory of businessman Rodman

⁵¹ Anderson sang an encore. Price's work was part of the printed program. See Cary O'Dell, "NBC Radio Coverage of Marian Anderson's Recital at the Lincoln Memorial (April 9, 1939)," *National Registry*, added 2008, loc.gov/static/programs/national-recording-preservation-board/documents/MarianAndersonLincolnMem.pdf.

⁵² Brown, *Heart of a Woman*, 98.

⁵³ Greeson, *The Caged Bird*.

⁵⁴ Florence Price, *Symphonies Nos. 1 and 3*, eds., Rae Linda Brown and Wayne Shirley, in *Music of the United States of America*, ed. Richard Crawford, Volume 19 (Middleton, Wisconsin: A-R Editions, Inc.), xxxi.

⁵⁵ Price, xxxi.

Wanamaker, recognized and offered cash prizes to black composers.⁵⁶ The potential to win a significant cash prize no doubt served as incentive for Price's decision to compose large-scale compositions. As relatively none of her large-scale works were published during her lifetime, it was not financially viable to spend time composing such works.⁵⁷ The 1932 contest offered \$1000 in prize money, \$500 for a symphonic work or concert suite, \$250 for a piano work, and \$250 for a song with words.⁵⁸ Not only did Price win for her symphony, she also took first prize in the piano category with her Sonata in E minor. The song category was awarded to Margaret Bonds, a friend and former student of Price, also a Chicago resident. Price's other submissions, *Ethiopia's Shadow in America* in the symphonic category and *Fantasia No. 4* in the piano category both won honorable mention, the same accolade she earned in the previous year's competition with her piano work, *Cotton Dance*.⁵⁹ The Wannamaker Prizes brought Price national attention.

In 1933-34, Chicago hosted A Century of Progress International Exposition, also known as the Chicago World's Fair. Frederick Stock, conductor of the Chicago Symphony at the time, served as the Exposition's music advisor. Stock championed American music, often encouraging and programming the music of American composers.⁶⁰ Fortunately for Price, Stock decided to

⁵⁶ Brown, *Heart of a Woman*, 101.

⁵⁷ Linda Holzer, "Selected Solo Piano Music of Florence B. Price (1887-1953)" (D.Mus. diss., Florida State University, 1995), 9.

⁵⁸ Correspondence, Special, "Wanamaker Prizes for Composer: Philadelphian Offers \$1000 for Musicians of Race, *The Pittsburgh Courier (1911-1950)*, 19 February 1927, City Edition, proquest.com/historical-newspapers/wanamaker-prizes-composers/docview/201879876/se-2.

⁵⁹ Brown, *Heart of a Woman*, 103.

⁶⁰ Stock served as the Chicago Symphony Orchestra's music director for 37 years, the longest tenure in the organization's history. His tenure as music director included the founding of the Civic Orchestra of Chicago, the first training orchestra affiliated with a major symphony orchestra in the United States, and the 1941 appointment of Helen Kotas as principal horn, the first woman to hold a rostered position in the Chicago Symphony and the first woman hired as a principal of any section (excluding harp) in a major U.S. orchestra. See "Frederick Stock," Former

premiere her symphony with the Chicago Symphony Orchestra during the orchestra's concert series held during the world exposition. The performance of Price's symphony took place on 15 June 1933 on a program entitled "Negro in Music." The symphony performances during the Exposition were free and this program was broadcast live on NBC radio.⁶¹ The concert program featured Price's symphony, a performance of John Alden Carpenter's *Concertino* with Margaret Bonds as soloist—the first black instrumentalist to appear with the Chicago Symphony—and several songs sung by Roland Hayes, the first black tenor to gain international acclaim as a concert singer. Among those in attendance were Carpenter, George Gershwin, and Adlai Stevenson. The concert was widely praised in both the black and white press, particularly for Price's symphony.

The success of her symphony elevated Price's notoriety to the level of other black symphonic composers of the time. Along with William Grant Still, her childhood friend known for his *Afro-American Symphony* (1930), and William Dawson, whose *Negro Folk Symphony* premiered in 1934, the three became known as America's first African American symphonists.⁶²

Price remained active in the musical scene of the Chicago Exhibition, giving lectures and performances.⁶³ By late 1933, she was hard at work on a piano concerto. The work, entitled *Concerto in One Movement*, premiered 24 June 1934, during the commencement program of the Chicago Musical College with the composer as soloist. She performed the two-piano version as

Music Directors, Rosenthal Archives of the CSOA, cso.org/about/rosenthal-archives/former-music-directors/02-frederick-stock/.

⁶¹ Brown, *Heart of a Woman*, 113.

⁶² Rae Linda Brown, "William Grant Still, Florence Price, and William Dawson: Echoes of the Harlem Renaissance," in *Black Music in the Harlem Renaissance: A Collection of Essays*, ed. Samuel A. Floyd, Jr. (New York: Greenwood Press, 1990), 71-86.

⁶³ Brown, *Heart of a Woman*, 149.

soloist again two months later at the NANM national convention in Pittsburgh with her friend Margaret Bonds playing the orchestral reduction.⁶⁴ This performance was the third the work received, the second occurring just a few days before at the largest of the Exhibition's Negro pageants, with Bonds as soloist and Price conducting the orchestra. Bonds performed as soloist of this work once again in October during a concert with the Woman's Symphony of Chicago.⁶⁵ Price's affiliation with this organization brought her additional exposure.

Following her separation from her second husband Pusey Dell Arnett in 1934, Price's financial situation became dire. During this time, Price and her daughters moved often, for a short time living with Estelle Bonds, Margaret's mother and a staple of black Chicago's cultural community. Like the Smith home of Price's youth, black artists, poets, musicians, dancers, and writers visited the Bonds home. Here Price met notable black artists, including the poet Langston Hughes, whose words she later set to music in her art songs. In 1935, she was invited to perform a concert in her hometown of Little Rock, an event covered widely in local press. Upon her return to Chicago, she focused on performing and writing for organ.⁶⁶

In the mid-1930s, Price composed the large-scale works *Symphony No. 2 in G Minor* and *Mississippi River*, a single-movement suite for orchestra based on African American folk songs. The symphony is mostly lost with a few pages extant in the Price Archives at the University of Arkansas and a single page at the Moorland-Spingarn Research Center at Howard University.⁶⁷

⁶⁴ Brown, 153.

⁶⁵ Brown, 158.

⁶⁶ Brown, 173.

⁶⁷ It is unknown whether the 2nd symphony was completed. Sketches and an incomplete score exist. See Brown, 179 and Florence Price, *Symphony No. 2 in G Minor*, MC 988a, Box 11, Folder 1, Florence Beatrice Smith Price Collection, Special Collections, David W. Mullins Library, University of Arkansas, Fayetteville, AR.

No evidence exists that the suite or symphony were ever performed during Price's lifetime. Though several of her smaller works were published, she received little in the form of residuals and despite numerous performances of her music in the 1930s, much of it was not under copyright, further affecting Price's income. As a result, she applied for membership to the American Society of Composers, Authors, and Publishers (ASCAP), an organization dedicated to monitoring the performances of works by its members and collecting and distributing royalty payments, with John Alden Carpenter serving as her sponsor. After a wait of six years, Price became a member in 1940. After her acceptance, she wrote to ASCAP seeking guidance in negotiating contracts with publishers and inquiring about the legitimacy of singers performing her unpublished manuscripts now that she was a member.⁶⁸ Price was accepted for membership in the National Association for American Composers and Conductors the same year. Price's daughter, Florence Louise, became involved with her mother's career, writing letters on her behalf.

Despite performances of her orchestral music by the respected ensembles of Chicago, Price desired for her large-scale works to be performed by the East Coast musical establishment—the Boston Symphony, the New York Philharmonic, and the Philadelphia Orchestra.⁶⁹ In a 1936 interview, when asked whether her success brought her satisfaction, Price replied:

⁶⁸ Florence Price to ASCAP, 27 July 1940, MC 998, Box 1, Folder 1, Florence Beatrice Smith Price Collection, Special Collections, David W. Mullins Library, University of Arkansas, Fayetteville, AR.

⁶⁹ Price, *Symphonies Nos. 1 and 3*, xxxv.

I feel deeply thankful for progress, but satisfaction—no, not satisfaction. I am never quite satisfied with what I write. I don't think creators ever are quite satisfied with their work. You see there is always an ideal toward which we strive, and ideals, as you know, are elusive. Being of spiritual essence they escape our human hands, but lead us on, and I trust upward, in a search that ends, I believe, only at the feet of God, the One Creator, and source of all inspiration.⁷⁰

In August 1935, Price began writing to the conductor of the Boston Symphony, Serge Koussevitzky. Aware of his reputation as a supporter and commissioner of American composers, Price sent Koussevitzky the scores of her Symphony in E Minor and piano concerto to review in the hope that he might consider programming the works. There is no evidence that Price received a response. She wrote to Koussevitzky again in September 1941, describing her musical training at the New England Conservatory and the recent performances of her music in Chicago. She specifically mentioned the “Colored blood in [her] veins” and how, combined with her southern upbringing, she possessed a deep understanding of “Negro music.”⁷¹ Mentioning her Symphony No. 3 and the overture based on the spiritual “Sinner Please Don't Let This Harvest Pass,” Price again asked for consideration of her music, knowing of the conductor's interest in American music. The third letter she sent in July 1943 starts, “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.”⁷² She went on to reiterate her understanding of “the real Negro music” due to her southern background and described how she used it in her works. She closed the letter by asking, “Will you examine one of my scores?” A letter sent in November of the same year asked once more if Koussevitzky

⁷⁰ Goldie M. Walden, “Keep Ideals in Front of You; They Will Lead to Victory, Says Mrs. Florence B. Price,” *The Chicago Defender (National Edition) (1921-1967)*, 11 July 1936, proquest.com/historical-newspapers/keep-ideals-front-you-they-will-lead-victory-says/docview/492481662/se-2.

⁷¹ Florence Price to Serge Koussevitzky, 18 September 1941, Box 50, Folder 4, Serge Koussevitzky Collection, Library of Congress.

⁷² Florence Price to Serge Koussevitzky, 5 July 1943, Box 50, Folder 4, Serge Koussevitzky Collection, Library of Congress.

would examine her scores with “no concessions because of race or sex...[but]...based solely on [the] worth of [the] work.”⁷³ Price received a reply from Koussevitzky’s office stating that he would review the scores she sent if time permitted. In May 1944, after several weeks of hospitalization for an unexpected illness, she sent scores to Symphony No. 3 and an overture on a spiritual (possibly the previously mentioned “Sinner Please Don’t Let This Harvest Pass”). Her final letter to Koussevitzky in October 1944 received a reply from his secretary that he had reviewed the score to the symphony, though no performances came to fruition. The overture, the score Price most wanted Koussevitzky to review, was never received in his office.

Price’s music received extensive exposure during the late 30s and 40s through the Federal Music Project. Established in 1935 under the Works Progress Administration (WPA), this program provided funding for musicians to continue working during the Great Depression. The Project sponsored ensembles that provided free concerts in addition to other activities for composers and teachers. At a concert presented by the Chicago Composers Forum-Laboratory on 15 June 1936, several of Price’s works for chamber ensemble were performed. Her music reached additional audiences through performances of her compositions by the Michigan WPA Symphony Orchestra and the Detroit WPA Concert Band, two of the eight instrumental ensembles of the Michigan Federal Music Project. The Detroit WPA Concert Band’s regular repertoire included an arrangement of Price’s piano work *Three Negro Dances*. Under the direction of conductor Valter Poole, Price’s Symphony No. 3 premiered on 6 November 1940 by the Michigan WPA Symphony Orchestra. Her *Piano Concerto in One Movement* also appeared on the program with the composer as soloist. First Lady Eleanor Roosevelt attended the

⁷³ Florence Price to Serge Koussevitzky, 6 November 1943, Box 50, Folder 4, Serge Koussevitzky Collection, Library of Congress.

performance, mentioning Price's symphony in her nationally syndicated column *My Day*.⁷⁴ Two days later, the orchestra performed the symphony again.

The highlight of the 1940 NANM conference in Chicago included special tributes to the lifetime achievements of composers Florence Price and W.C. Handy. In Spring 1941, Price and her daughters moved to the Abraham Lincoln Center, a residence for artists, writers, and teachers. The facility contained not only residences, but offices, lecture rooms, and a large auditorium. Price maintained a large piano studio due to her advanced musical training and formidable keyboard skills.⁷⁵ The auditorium held weekly concerts in addition to hosting visiting artists and musicians. A concert on 14 April 1948 was dedicated to Price's music. The Center, like other places from earlier in her life, allowed her to meet visiting artists and musicians. Through the 1940s and 1950s, Price continued writing some symphonic works, including the *Symphony in D Minor (No. 4)* in 1945 and a second *Violin Concerto* in 1952. The latter received its premiere in 1953 while the symphony's premiere occurred in 2018, approximately sixty-five years after Price's death. The impetus for the composition of these works remains unclear, since they do not appear to have been written for a specific competition or on commission. Price's large-scale works were never published in her lifetime so she could not count on income from sales and performances of these works. Most of the works written during her final years include smaller compositions for chamber music, art songs, and spiritual arrangements. During her lifetime, her songs were her best-known pieces, several having been published. Famous singers such as Roland Hayes and Marion Anderson, among others, regularly performed Price's songs.

By the early 1950s, Price's music appeared in performances across the United States and

⁷⁴ Eleanor Roosevelt, "My Day, 14 November 1940," *The Eleanor Roosevelt Papers Digital Edition* (2017), gwu.edu/~erpapers/myday/displaydoc.cfm?_y=1940&_f=md055735.

⁷⁵ Brown, *Heart of a Woman*, 202.

Canada. The conductor Sir John Barbirolli of the Halle Orchestra in Manchester, England sent a telegram to Price in 1951 asking her to write a concert overture or string suite based on spirituals. Price completed the work and though she planned to attend the premiere in Spring 1951, health issues prevented this. In the late 40s and 50s, the band arrangement of her *Three Negro Dances*, first made famous by the Michigan WPA Concert Band was part of the U.S. Marine Band's repertoire.⁷⁶ A live television performance of Price's own arrangement of her *Suite of Negro Dances* by the Chicago Symphony Orchestra occurred during a television pops concert on 18 February 1953 on Chicago's WGN-TV. Price planned to travel to Paris in Spring 1953 where she was set to receive an award. She intended to combine this voyage with a vacation visiting England and France. Though travel arrangements were set, Price never made the journey. Two days before her scheduled departure on 26 May 1953, Price was admitted to St. Luke's Hospital in Chicago where she died ten days later, June 3 at 12:30 AM from a cerebral hemorrhage caused by hypertensive cardiovascular disease.⁷⁷

Price's Legacy

Though Florence Price's symphonic music failed to remain in the orchestral canon following her death, her music did not completely disappear. Her art songs and spirituals have continually been performed. Performances of her organ music appear in programs of the Illinois Music Club through 1974. The *Chicago Defender* named Price the "Dean of Negro Composers of the Middle West" by 1935, a title held in deference to that held by William Grant Still, the

⁷⁶ Brown, 233.

⁷⁷ Death Certificate copy, 4 June 1953, MC 988a, Box 1, Folder 10, Florence Beatrice Smith Price Collection, Special Collections, David W. Mullins Library, University of Arkansas, Fayetteville, AR.

“Dean of American Negro Composers.”⁷⁸ A third Chicago chapter of NANM was formed in February 1940 as the Florence B. Price Music Study Guild, though this branch does not appear to still be active.⁷⁹ In November 1964, Florence B. Price Elementary School in Chicago was dedicated to honor the composer’s legacy.

The preeminent Price scholar Rae Linda Brown first came to know of Florence Price while a Master’s student at Yale University in the 1980s. Brown became a champion of Price, writing the first book focused solely on her life. Working with students from the University of California, Irvine, Brown created a computer-generated score and parts for Price’s first symphony. She subsequently began the same process on the third symphony around the same time that Library of Congress librarian Wayne Shirley created parts for the same work. Their efforts led to scholarly editions of the scores for both symphonies that were later published in a single volume by the American Musicological Society as part of its series *Music of the United States of America*.⁸⁰ These symphonies were performed a few times in the 1990s and 2000s, most notably with the Atlanta Symphony Orchestra’s performance of Symphony No. 1 at the 1998 Martin Luther King Jr. birthday concert. A 2001 album featuring Symphony No. 3, the tone poem *The Oak*, and *Mississippi River Suite* was recorded by the Women’s Philharmonic, conducted by Apo Hsu.⁸¹

Discovery of Price’s Manuscripts

⁷⁸ Brown, *Heart of a Woman*, 237.

⁷⁹ “Regions and Branches,” *National Association of Negro Musicians*.

⁸⁰ Florence Price, *Symphonies Nos. 1 and 3*, xiii.

⁸¹ The ensemble, now defunct, was active in San Francisco from 1980-2004. See “The Women’s Phil,” *Woman’s Philharmonic Advocacy*, 2018, wophil.org/the-womens-phil/.

In 2009, a couple renovating an abandoned home in the woods of Kankakee County, Illinois, approximately seventy miles south of Chicago, discovered a substantial number of Price's manuscripts, papers, books, and other documents inside the house. The house once belonged to Price, serving as her summer home.⁸² The dwelling was in poor condition with a partially caved-in roof where a tree had fallen. Luckily, the part of the roof that remained protected several metal file cabinets containing Price's manuscripts and other documents. The new owners, Vicki and Darrell Gatwood, curious upon discovering such a substantial collection of material marked with Price's name, later found out via the internet that Price was a composer of note. They managed to contact Tom Dillard, then head of Special Collections at the David W. Mullins Library of the University of Arkansas, later that year. The library already held music and documents belonging to Price, a gift from her daughter Florence Price Robinson in 1974.⁸³ Dillard and Tim Nutt, then assistant head of Special Collections, travelled to Illinois and met with the Gatwoods. Upon arrival to the home, they discovered that vandals had broken in; the grand piano was stolen, and papers were littered across the floor. Dillard negotiated the acquisition of the papers for Special Collections the following year, considering it a "highlight of [his] professional career."⁸⁴

A story in *The New Yorker* detailing the discovery of these manuscripts drew national attention.⁸⁵ This led, in part, to a renewed interest in Price and her music. One of the discovered

⁸² It is unclear when the home, known as Riverwood, was abandoned and why Price's children did not assume control of the property after her death in 1953, since both of her daughters were aware of its existence, having spent time there as children. Once her daughters were grown, Price often visited the property alone or with friends. See Brown, *Heart of a Woman*, 151.

⁸³ Florence Price Robinson, Donor, Florence Beatrice Smith Price Collection, University of Arkansas, Fayetteville, AR, uark.as.atlas-sys.com/repositories/2/resources/1419.

⁸⁴ Tom Dillard, "Reviving a fine musical legacy," *Arkansas Democrat Gazette*, 20 May 2018, arkansasonline.com/news/2018/may/20/reviving-a-fine-musical-legacy-20180520/.

⁸⁵ Ross, "Rediscovering Florence Price."

manuscripts, the Symphony in D Minor (No. 4), received its premiere in 2018 by the Fort Smith Symphony, John Jeter conducting. Since its premiere, it has received numerous performances by professional, collegiate, youth, and high school orchestras.⁸⁶

⁸⁶ Florence Price Symphony in D minor, “Performances,” in *Wise Music Classical*, accessed 28 January 2023, wisemusicclassical.com/performances/search/work/59057/.

CHAPTER 2 – LITERATURE REVIEW/STATE OF CURRENT KNOWLEDGE

The Heart of a Woman: The Life and Music of Florence B. Price by the late musicologist Rae Linda Brown represents the most complete source of biographical information on Price's life and work. The book was published in 2020, based on a draft completed in 2006.⁸⁷ Brown details Price's life, training, and musical career, drawing upon a "scant" but wide variety of source material.⁸⁸ Brown's sources include legal records, newspaper articles, interviews with family and former students, and other historical records. Primarily a biography, the book also includes analytical narratives of Price's first and third symphonies, derived and adapted from Brown's 1987 Ph.D. dissertation from Yale University. The dissertation details major biographical details of Price's life, including how she fit into the compositional trends in American art music of the early twentieth century.⁸⁹

Predating Brown's work is the 1977 biographical article entitled "Florence Price, Composer" published in *The Black Perspective in Music* by musicologist Barbara Garvey Jackson.⁹⁰ At the time, Jackson taught at the University of Arkansas, holder of the Price Collection. Also in the Price Collection are the research notes of Arkansas historian Mary Dengler Hudgins, who prepared articles about Price in the 1970s. Hudgins corresponded with

⁸⁷ Brown, *Heart of a Woman*, xiv.

⁸⁸ Brown, xxi.

⁸⁹ Rae Linda Brown, "Selected Orchestral Music of Florence B. Price (1888-1953) in the Context of Her Life and Work" (Ph.D. diss., Yale University, 1987).

⁹⁰ Jackson, "Florence Price, Composer," 30-43.

Price's eldest daughter Florence Price Robinson as part of her research.⁹¹ More recently, pianist and musicologist Samantha Ege's 2020 doctoral thesis from the University of York added to the published biographical research.⁹² Ege and musicologist Douglas Shadle are currently writing a new biography of Price for Oxford University Press.⁹³

A book entitled *Who is Florence Price?* written and illustrated by students of the Special Music School at the Kaufman Music Center in New York City was published in 2021.⁹⁴

Florence Price: American Composer written by Janet Nichols Lynch was released in 2022.⁹⁵

Both books provide biographical accounts of Price geared toward young readers.

Several dissertations and articles feature analyses of Price's music, though these often focus on her art songs, spirituals, or works for keyboard. Published analyses of her symphonic works are minimal. The scores of the first and third symphonies were published for the first time in 2008 as part of the *Music of the United States of America* series by the American Musicological Society with Brown and Wayne Shirley serving as editors.⁹⁶ Bound in a single volume, this publication features extensive biographical details of Price's life with special focus on the details surrounding the creation and premiere of the two symphonies, as well as brief analyses of the two works.

⁹¹ Mary Dengler Hudgins Files, MC 988, Box 1, Folder 7, Florence Beatrice Smith Price Collection, Special Collections, David W. Mullins Library, University of Arkansas, Fayetteville, Arkansas.

⁹² Ege, "Aesthetics of Florence Price."

⁹³ Ege and Shadle, "As Her Music is Reconsidered."

⁹⁴ Students of the Special Music School at Kaufman Music Center, NYC, *Who is Florence Price?* (New York: Schirmer Trade Books, 2021).

⁹⁵ Janet Nichols Lynch, *Florence Price: American Composer* (Fairfield, California: Dragonfeather Books, 2022).

⁹⁶ Price, *Symphonies Nos. 1 and 3*.

Price's Symphony No. 1 in E Minor received analysis by Scott David Farrah and Erin Hobbs in their respective dissertations/theses.⁹⁷ Both include a breakdown of the major forms and themes of each movement. Farrah's document includes rhythmic and voice-leading analyses, while Hobbs describes her preparation of the work for performance. A dissertation by Glen Wayne Hicks examines the first and third symphonies through the lens of the "American Sublime."⁹⁸

At the time of this writing, I have found no published studies of the Symphony in D Minor. Brown's biography describes the work as "lost and there appear to have been no performances of it."⁹⁹ The most substantial source of information I have discovered thus far regarding the symphony is by Douglas Shadle. In the liner notes written for the 2019 premiere recording of the work, Shadle briefly describes the forms and details of the symphony's four movements.¹⁰⁰ He includes a few more details regarding the work in an interview with Naxos, the same recording label that published the premiere recording.¹⁰¹

⁹⁷ Scott David Farrah, "Signifyin(g): A Semiotic Analysis of Symphonic Works by William Grant Still, William Levi Dawson, and Florence B. Price" (Ph.D. diss. The Florida State University, 2007) and Erin Hobbs, "Rehearing Florence Price: A Closer Look at Her Symphony in E Minor" (Masters thesis, California State University Long Beach, 2017).

⁹⁸ Glen Wayne Hicks, "The 'American Sublime' in Symphonic Music of the United States: Case Study Applications of a Literary and Visual Arts Aesthetic" (Ph.D. diss., Arizona State University, 2020).

⁹⁹ Brown, *Heart of a Woman*, 221. As a reminder, Brown's published book was from a draft completed in 2006, three years before the manuscript's discovery.

¹⁰⁰ Douglas Shadle, Liner notes for *Symphonies No. 1 in E minor, No. 4 in D minor*, Fort Smith Symphony, John Jeter, Naxos 8.559827, 2019, compact disc.

¹⁰¹ Douglas Shadle, "Florence Beatrice Price: A Closer Look with Musicologist Douglas Shadle," Interview by Naxos, 9 January 2019, naxosusa.com/florence-beatrice-price-a-closer-look-with-musicologist-douglas-shadle/.

CHAPTER 3 – OVERVIEW OF THE SYMPHONY

The Symphony in D minor consists of four movements with a performance time of approximately 31.5 minutes (see Table 3.1).

Table 3.1: Track Times from the Premiere Recording.¹⁰²

I.	Tempo moderato	15:10
II.	Andante cantabile	5:40
III.	Juba: Allegro	5:13
IV.	Scherzo: Allegro	5:24

Table 3.2: Price, Symphony No. 4 in D Minor Instrumentation.

Piccolo	Timpani
3 Flutes	Percussion: Cymbal, snare drum, bass drum, triangle, tambourine, tom-tom, wood block, Chinese drum, Indian drum, wire brush, small crash cymbal, sandpaper blocks, gong, glockenspiel ¹⁰³
2 Oboes	Harp
English Horn	Celesta
2 Clarinets in B \flat	Strings
Bass Clarinet in B \flat	
2 Bassoons	
4 Horns in F	
3 Trumpets in B \flat	
2 Trombones	
Bass Trombone	
Tuba	

¹⁰² Florence Beatrice Price, *Symphonies No. 1 in E minor, No. 4 in D minor*, Fort Smith Symphony/John Jeter, recorded 13-14 May 2018, Naxos 8.559827, 2019, compact disc.

¹⁰³ Price does not always differentiate between crash and suspended cymbals in her manuscript, though some assumptions are logical, particularly when cymbal rolls appear. Price's use of wire brush does not clearly indicate which instrument is meant to be struck; however, snare drum seems the correct choice.

Harp and celesta appear only briefly throughout the entire work, the former in movements I and II only and the latter in movement I only. With the exception of the harp's use to arpeggiate the underlying harmonies in the last few measures of movement II, the appearances of both instruments last for only one or two measures at a time.

While the entire work uses multiple percussion instruments, Price utilizes only a few for movements I and II. See the breakdown of percussion instrument usage per movement in Table 3.3.

Table 3.3: List of Percussion Instruments by Movement.

<u>Movement</u>	<u>Instruments Used</u>
I	Snare drum, Bass drum, Cymbals, Triangle
II	Snare drum, Bass drum, Cymbals, Gong
III	Snare drum, Bass drum, Cymbals, Tom-tom, Woodblock, Chinese drum, Indian drum, Tambourine, Wire brush, Sandpaper blocks
IV	Snare drum, Bass drum, Cymbals, Tom-tom, Orchestra bells, Triangle, Tambourine

My analysis of Price's harmonic language is best described as Neo-Romantic, consisting of primarily triadic and predictable harmonic progressions with only an occasional surprise venture to an unexpected chord. Her formal structures largely follow traditional forms with her own minor variations. See tables and figures below for the large-scale forms and melodic themes of each movement.

Movement I – Tempo moderato

Table 3.4: Price, Symphony No. 4 in D Minor, movt. I Structure, Sonata Form.

<u>Section</u>	<u>Measures</u>	<u>Key</u>
Introduction	1-8	D minor
Exposition (repeated)	9-100	
Primary Theme Group, Theme 1 (P1)	9-32	D minor
Primary Theme Group, Theme 2 (P2)	33-44	A major
Primary Theme Group, Theme 3 (P3)	45-61	A \flat major
Second Theme Group, Theme 1 (S1)	62-74	B \flat major/Dorian
Second Theme Group, Theme 2 (S2)	75-91	D \flat major
Closing	92-100	Transitional
Development	101-181	
Part I	101-112	C# minor
Part II	113-135	F major
Part III	136-149	A minor
Part IV	150-172	C major
Part V	173-181	Transitional
Recapitulation	182-255	
Primary Theme Group, Theme 1 (P1)	182-205	D minor
Primary Theme Group, Theme 2 (P2)	206-224	A major
Transition	225-236	Transitional
Second Theme Group, Theme 1 (S1)	237-249	D major/Dorian
Second Theme Group, Theme 2 (S2)	250-255	F major
Coda	256-280	
Part I	256-265	Transitional
Part II (in cut time)	266-280	D minor

Movement I Themes

E.H., Cl., Bsn.
-E.H., Cl.
+Va., Vc., DB

f *mf* *f* *mf*

Vln.
mp *mf* *f*

+Fl., Ob. + Cl.

Figure 3.1: Price, Symphony No. 4 in D Minor, movt. I, P1, mm. 9-16.

SYMPHONY NO. 4 IN D MINOR

By Florence Price

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Vc., D.B.
f

+ Vla.

Figure 3.2: Price, Symphony No. 4 in D Minor, movt. I, P2, mm. 33-36. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Vln. I
mp *espress.* *mf* *mf*

+Vla. +Fl., Ob.

Figure 3.3: Price, Symphony No. 4 in D Minor, movt. I, P3, mm. 45-49. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Bsn., Vla.
mp *mf* *mp*

Cl.
mp

+ Tbn., Vc. 15vb

Figure 3.4: Price, Symphony No. 4 in D Minor, movt. I, S1, mm. 62-66. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

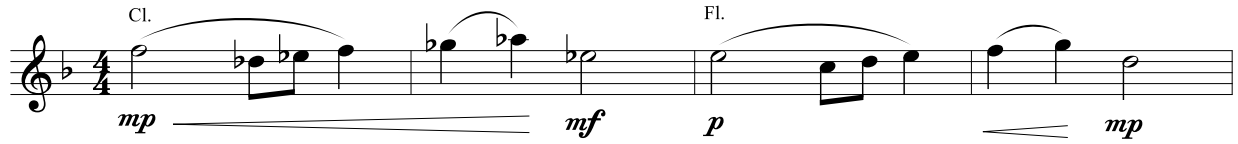


Figure 3.5: Price, Symphony No. 4 in D Minor, movt. I, S2, mm. 75-78. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.



Figure 3.6: Price, Symphony No. 4 in D Minor, movt. I, Coda, mm. 266-269. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Movement II – Andante cantabile

Table 3.5: Price, Symphony No. 4 in D Minor movt. II Structure, Arch Form.

<u>Section</u>	<u>Measures</u>	<u>Key</u>
A	1-24	B \flat major
B	25-39	G minor
C	40-60	G \flat major
B	61-89 (61-68 repeat)	G Blues
A	90-117	B \flat major

Movement II Themes

Andante Cantabile

Oboe

mp *espress.* *p* *mp* *pp*

Figure 3.7: Price, Symphony No. 4 in D Minor, movt. II, Theme A, mm. 1-8. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Price described the movement’s primary theme in a note on a copy of the score:

The theme of this movement was taken from my *Fantasia in e minor for piano*. It is not a folk song (or Spiritual) or any part of either, as was thought by some when it was first heard in the *Fantasia*. It is entirely original.¹⁰⁴

¹⁰⁴ Penciled-in text next to the note in the score describes the *Fantasia* as “unpublished unperformed.” See Florence Price, *Symphony in D Minor Scratch Copy*, MC 988b, Box 3B, Folder 18, Florence Beatrice Smith Price Collection, Special Collections, David W. Mullins Library, University of Arkansas, Fayetteville, Arkansas.

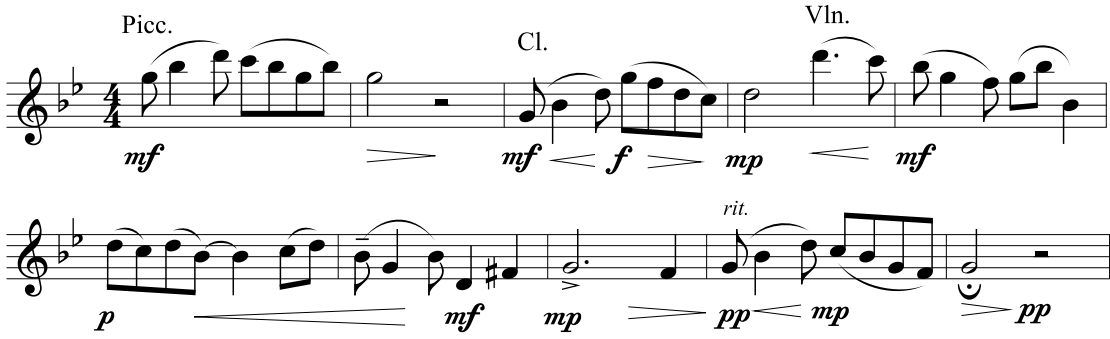


Figure 3.8: Price, Symphony No. 4 in D Minor, movt. II, Theme B, mm. 25-34. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

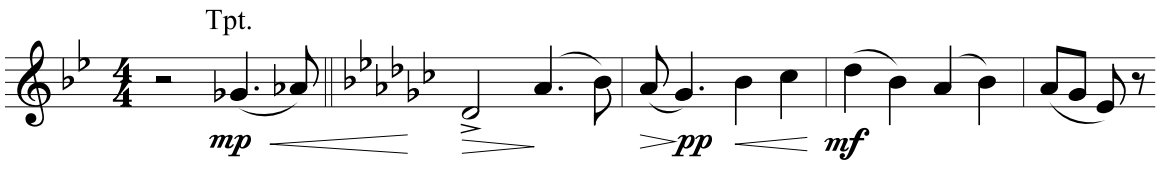


Figure 3.9: Price, Symphony No. 4 in D Minor, movt. II, Theme C, mm. 40-44. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Movement III – Juba: Allegro

Table 3.6: Price, Symphony No. 4 in D Minor, movt. III Structure, Ternary.

<u>Section</u>		<u>Measures</u>	<u>Key</u>
A	<i>a</i>	1-16	F major
	<i>b</i>	17-36	B \flat major
	<i>a</i>	37-52	F major
B	<i>c</i>	52-118	D Dorian/minor
	<i>d</i>	119-126 (repeated)	D major
	<i>c</i>	127-158	D Dorian/minor
A	<i>a</i>	159-183	F major

Movement III Themes



Figure 3.10: Price, Symphony No. 4 in D Minor, movt. III, Theme *a*, mm. 1-5. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.



Figure 3.11: Price, Symphony No. 4 in D Minor, movt. III, Theme *b*, mm. 21-22. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

E.H.

mp *mp*

mf *mp* *f*

poco rit.

Figure 3.12: Price, Symphony No. 4 in D Minor, movt. III, Theme *c*, mm. 54-86. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Vln.

mf

p Cl. Vln. *mf*

Figure 3.13: Price, Symphony No. 4 in D Minor, movt. III, Theme *d*, mm 119-126. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Movement IV – Scherzo: Allegro

Table 3.7: Price, Symphony No. 4 in D Minor, movt. IV Structure, Rondo.

<u>Section</u>	<u>Measures</u>	<u>Key</u>
A	1-55	D minor
B	56-102	E minor
A	103-145	D minor
C	146-180 (repeated)	A major
A	181-284	D minor
CODA	285-305	D minor

Movement IV Themes

The themes of movement IV feature rhythms reminiscent of a tarantella (see Figures 3.14-16).

Allegro

Fls.
Obs.
Cls.
Vlns.

mf

Figure 3.14: Price, Symphony No. 4 in D Minor, movt. IV, Theme A, mm. 1-4. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Violins

mp

Figure 3.15: Price, Symphony No. 4 in D Minor, movt. IV, Theme B, mm. 56-59. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The image shows a musical score for four instruments: Violins (Vlns.), Trombones (Tbns.), Bass Trombone (Bs. Tbn.), and Tuba. The score is in D minor, 6/8 time, and covers measures 146 to 153. The Violin part begins with a rest in measure 146, then enters in measure 147 with a forte (*f*) dynamic, playing a melodic line with eighth and sixteenth notes. The Trombone, Bass Trombone, and Tuba parts enter in measure 147 with a forte (*f*) dynamic, playing a rhythmic accompaniment of eighth notes. The Trombone and Bass Trombone parts are tied together with a slur, and the Tuba part is also tied with a slur. The score ends in measure 153 with a final rest for all instruments.

Figure 3.16: Price, Symphony No. 4 in D Minor, movt. IV, Theme C, mm. 146-153.

CHAPTER 4 – METHODOLOGY OF THE ANALYSIS

For the purposes of this document, movements I and III receive in-depth analyses in Chapters 5 and 6, respectively. I chose movement I because it is by far the longest of the four and movement III because it represents a unique aspect of Price's symphonies, the Juba. A detailed definition and description of the Juba appear in Chapter 6.

Both movements receive detailed discussions of their formal structures, key areas, and melodic lines. I present each movement's analysis in a narrative format from beginning to end, outlining themes with information regarding orchestration and harmonic support. Additionally, the analysis notes and discusses important transitions.

I highlight harmonic progressions and key relationships at critical moments in the work, particularly when the harmony moves to an unexpected key area.

Movement III receives additional discussion relating its rhythms to those of other musical idioms, specifically ragtime.

I chose these methods of analyses to highlight Price's use and personal variation of traditional symphonic forms. From the larger work, the analyses excise the melodic themes and consolidate the structure into manageable tables and notated examples.

Chord labels used in notation appear as shown in Table 4.1.

Table 4.1: Chord Label Chart Using C as Root.

<u>Chord Type</u>	<u>Symbol</u>
Major	C
Minor	Cm
Dominant 7 th	C ⁷
Expanded/Jazz chords	C ^{7(b9)} , C11
Inversions	$\frac{C}{E}$

All notated examples appear in concert pitch.

CHAPTER 5 – MOVEMENT I: TEMPO MODERATO

Written in the key of D minor, Price organizes movement I in sonata form, including a brief introduction and coda. The movement's metric organization appears as common time except for the last fifteen measures which occur in cut-time.

Table 5.1: Price: Symphony No. 4 in D Minor, movt. I Structure, Sonata Form.

<u>Section</u>	<u>Measures</u>	<u>Key</u>
Introduction	1-8	D minor
Exposition (repeated)	9-100	
Primary Theme Group, Theme 1 (P1)	9-32	D minor
Primary Theme Group, Theme 2 (P2)	33-44	A major
Primary Theme Group, Theme 3 (P3)	45-61	A \flat major
Second Theme Group, Theme 1 (S1)	62-74	B \flat major/Dorian
Second Theme Group, Theme 2 (S2)	75-91	D \flat major
Closing	92-100	Transitional
Development	101-181	
Part I	101-112	C# minor
Part II	113-135	F major
Part III	136-149	A minor
Part IV	150-172	C major
Part V	173-181	Transitional
Recapitulation	182-255	
Primary Theme Group, Theme 1 (P1)	182-205	D minor
Primary Theme Group, Theme 2 (P2)	206-224	A major
Transition	225-236	Transitional
Second Theme Group, Theme 1 (S1)	237-249	D major/Dorian
Second Theme Group, Theme 2 (S2)	250-255	F major
Coda	256-280	
Part I	256-265	Transitional
Part II (in cut time)	266-280	D minor

Introduction

The eight-measure introduction begins with full chords by brass, clarinets, and bassoons with additional rhythmic support from the snare drum. M. 3 features an ascending E Locrian scale starting with flutes then echoed by piccolo in the following measure, while the rest of the

orchestra sustains an E^{♭7} chord underneath. The ascent leads to the peak of the introduction at the downbeat of m. 5, after which a two-beat flourish by solo flute finds itself echoed by solo oboe in the following measure. At the end of the introduction, a sustained A by tremolo strings and timpani transitions to an ascending D harmonic minor scale (starting from the A) that includes a brief ritardando at the end m. 8. This sets up both an anacrusis and perfect authentic cadence (PAC) to the exposition (see Figure 5.1).

The musical score for Price's Symphony No. 4 in D Minor, movement I, measures 1-8, is presented in a multi-staff format. The tempo is marked "Tempo moderato". The score includes parts for Clarinet (Cl.), Trumpet (Tpt.), Horn (Hn.), Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Trombone (Tbn.), Trombone (Tba.), Bassoon (Bsn.), and Strings (Str.). The key signature is D minor and the time signature is 4/4. The score begins with a piano introduction featuring a sustained E^{♭7} chord in the bass. The flute and oboe play a two-beat flourish. The strings and timpani play a sustained A note. The score ends with a brief ritardando and an ascending D harmonic minor scale.

Figure 5.1: Price, Symphony No. 4 in D Minor, movt. I, mm. 1-8. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Exposition

The primary theme group (P) consists of three distinct melodic ideas (P1, P2, P3), each with transitional material in between. P1 starts at the top of the exposition in m. 9, stated by English horn, clarinets, and bassoons. Trumpets state a two-measure excerpt of the spiritual “Wade in the

Water” in mm. 9-10, a tune heavily featured in this movement. Low strings join bassoons two measures later as English horn and clarinets drop out. Violins enter in m. 12, echoing the low strings and bassoons, taking over the melody while a trombone countermelody starts in the next measure. The phrase concludes with a crescendo, thicker texture, slight ritardando, and a PAC (see Figure 5.2).

The musical score consists of three staves. The top staff is for Trumpet (Tpt.) in 4/4 time, with dynamics *f*, *mf*, and *f*. The middle staff is for English Horn, Clarinet, and Bassoon (E.H., Cl., Bsn.) with dynamics *f*, *mf*, and *f*. The bottom staff is for Trombone (Tbn.) - Countermelody with dynamics *mp*, *mf*, and *f*. The score includes various annotations such as '-E.H., Cl. +Va., Vc., DB' and '+Fl., Ob.'.

Figure 5.2: Price, Symphony No. 4 in D Minor, movt. I, mm. 9-16. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The second phrase begins in m. 17 with a heavier orchestration at a *forte* dynamic level. The melodic line of this phrase starts with a longer statement of “Wade in the Water” by upper strings and woodwinds that yields to Price’s own musical line.¹⁰⁵ Compared to the previous phrase, phrase two features a thicker texture and a varied harmonic progression. The phrase ends with a PAC in m. 23, followed by a motivic echo by low voices, similar to m. 12 (see Figure 5.3).

¹⁰⁵ The Price Collection includes Price’s handwritten copy of “Wade in the Water,” though she stylizes the title as “Wade in de Water”.



Figure 5.3: Price: Symphony No. 4 in D Minor, movt. I, mm. 17-24. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

P1 primarily follows a pentatonic scale (D, F, G, A, C), “the most frequently used scale in Afro-American folksongs,” except for the C# and G# used as leading tones to the tonic and dominant scale degrees in m. 16 and m. 20, respectively.¹⁰⁶

A transitional phrase at m. 25 begins with a four-measure series of diminished chords played by flutes and clarinets. Echoes of the end of the first phrase return in the bassoons while pizzicato strings outline the harmonies through arpeggiation. The following four measures serve to modulate to the dominant minor. A brief PAC in m. 30 reinforces the tonic before a descending pentatonic sequence starting in the next measure modulates to A minor. M. 32 includes the motivic echo from before, this time in the new key (see Figure 5.4).

¹⁰⁶ Brown, “Selected Orchestral,” 77. The quote relates to a melody in Price’s Symphony No. 1 in E Minor.

Figure 5.4 is a musical score for Symphony No. 4 in D Minor, movement I, measures 25-32. It features multiple staves for various instruments. The top staff is for Fl. Cl. (Flute and Clarinet), starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mp*) dynamic. The second staff is for Vln. (Violin) and + Vla. (Viola), with a pizz. (pizzicato) marking. The third staff is for Bsn. (Bassoon), starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mp*) dynamic. The fourth staff is for + Cl. 8vb (Clarinet in E-flat), starting with a mezzo-forte (*mf*) dynamic and ending with a mezzo-forte (*mp*) dynamic. The fifth staff is for Hn. (Horn), starting with a mezzo-forte (*mf*) dynamic and ending with a mezzo-forte (*mp*) dynamic. The sixth staff is for arco (strings), starting with a mezzo-forte (*mf*) dynamic and ending with a mezzo-forte (*mp*) dynamic. The seventh staff is for Tbn. Tba. (Trumpet and Trombone), starting with a mezzo-forte (*mf*) dynamic and ending with a mezzo-forte (*mp*) dynamic. The eighth staff is for Bsn., Vc. (Bassoon and Violoncello), starting with a mezzo-forte (*mf*) dynamic and ending with a mezzo-forte (*mp*) dynamic. The ninth staff is for + D.B. (Double Bass), starting with a mezzo-forte (*mf*) dynamic and ending with a mezzo-forte (*mp*) dynamic.

Figure 5.4: Price, Symphony No. 4 in D Minor, movt. I, mm. 25-32. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

P2 begins at m. 32 in the low strings (see Figure 5.5).

Figure 5.5 is a musical score for Symphony No. 4 in D Minor, movement I, measures 33-36. It features two staves. The top staff is for Vc., D.B. (Violoncello and Double Bass), starting with a forte (*f*) dynamic. The bottom staff is for + Vla. (Viola), starting with a forte (*f*) dynamic.

Figure 5.5: Price, Symphony No. 4 in D Minor, movt. I, mm. 33-36. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

This melody repeats and is extended through the motivic development of the three-note ascending figure that appears in the second half of m. 38. This two-beat figure, comprised of two eighth notes and a quarter, moves upward by step to outline an interval of a third. Over the next five measures, the figure appears six times in various transpositions. This leads to a pronounced

descending arpeggiation by violins on an $E^{7(b9)}$ chord starting in m. 43. Though the underlying harmony indicates a ninth chord, the pitches of the violin arpeggiation emphasize $G\#^{o7}$. Functionally, this serves as an enharmonic common-tone modulation to $A\flat$. This arrival in $A\flat$ at m. 45 is harmonically unexpected and marks the greatest shift in tonal center thus far, a tri-tone away from tonic (see Figure 5.6).

Figure 5.6: Price, Symphony No. 4 in D Minor, movt. I, mm. 37-44. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

This short-lived tonal shift to $A\flat$ introduces the third melodic idea of the primary theme group (P3). The melody, primarily in strings, makes significant use of half-step movements to emphasize the harmony (see Figure 5.7).

Figure 5.7: Price, Symphony No. 4 in D Minor, movt. I, mm. 45-49. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The melody in $A\flat$ serves as a bridge toward $B\flat$, the key of the second theme group. $A\flat$ is not presented as a strong tonal center in this section however, since the chord never appears in root

position, but rather, in second inversion, the least stable configuration of a triad. P3 is transposed up a step to B \flat beginning in m. 52, supported again by a harmony in second inversion. An expected resolution of the dominant seventh (F 7) in m. 54 is prolonged for several measures as the line moves through a transitional passage that resolves in a PAC at m. 62, the start of the second theme group.

The correlation between the primary and second theme groups follows a diatonic mediant relationship, D minor to B \flat major. The second theme group includes two melodies (S1, S2). S1 begins with violas and bassoon. Due to the occasional use of A \flat and D \flat in the melodic line, the key is a mix of B \flat major and B \flat Dorian. Clarinet takes over in m. 64 with support from trombones and cellos in the latter half of the measure (see Figure 5.8).

Figure 5.8: Price, Symphony No. 4 in D Minor, movt. I, mm. 62-66. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The descending motive in the second half of m. 64 draws upon rhythmic and melodic units found in the melodies of the primary theme group. This motive, two eighth notes followed by a quarter note, descends the span of a third with a passing tone in between (see Figure 5.9).

Figure 5.9: Price, Symphony No. 4 in D Minor, movt. I, a) m. 9, b) m. 34, m. 62. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

An altered second statement of the theme beginning in m. 70 closes with a PAC in D \flat at m.

74. The arrival in D \flat major from B \flat Dorian represents another diatonic mediant relationship (see Figure 5.10).

Figure 5.10 shows a musical score for a bass line in 4/4 time. The key signature has one flat (B-flat). The score includes dynamics *mp*, *mf*, and *f*. Chord symbols below the staff are B \flat , E \flat 7, B \flat , G \flat 7/B \flat , A \flat 7, and D \flat . Instrument labels include Bsn., Fl., and +Fl. III. Cl. 8vb.

Figure 5.10: Price, Symphony No. 4 in D Minor, movt. I, mm. 70-74. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

This sets up S2 by woodwinds in m. 75 with brass support two measures later (see Figure 5.11).

Figure 5.11 shows a musical score for woodwind and brass parts in 4/4 time. The key signature has one flat (B-flat). The score includes dynamics *mp*, *mf*, *p*, and *mp*. Chord symbols below the staff are D \flat , E \flat m7, A \flat 7, F \sharp 7/A, and G7. Instrument labels include Cl., Ob., E.H., Bsn., Fl., Tpt., Hn., and Tbn., Bs. Tbn.

Figure 5.11: Price, Symphony No. 4 in D Minor, movt. I, mm. 75-78. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

This new melodic line subsides with the return of S1 in m. 81. Mm. 85-89 feature harmonies that descend by half step (C 9 -B 7 -B \flat), culminating in the reinforcement of the second theme group's tonic. This arrival at m. 89 features solo horn with a statement of S1 (see Figure 5.12).

Musical score for Figure 5.12, showing staves for Bsn., Vc., Ob., Vln., -Ob. + Cl., and Ob. in the top system, and Vln. and Hn. in the bottom system. Dynamics range from *mp* to *f*. Chords $B\flat$, $E\flat_9$, $B\flat$, $E\flat_7$, and C_9 are indicated below the top staff. Performance markings include *rit.*, *a tempo*, and *poco rit.*

Figure 5.12: Price, Symphony No. 4 in D Minor, movt. I, mm. 81-91. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Toward the end of the exposition, a brief codetta at m. 92 features harmonies that descend by seconds, eventually arriving in A major. This arrival in the dominant of the primary theme group sets up the exposition's repeat (see Figure 5.13).

Musical score for Figure 5.13, showing staves for Picc. Fl., -Picc. + Cl., + Bsn., Tpt., Tbn., Bs. Tbn. Tba, Tutti, Vlns., and Brass, Timp. Dynamics range from *p* to *ff*. Performance markings include *p*, *pp*, *mp*, and *mf*.

Figure 5.13: Price, Symphony No. 4 in D Minor, movt. I, mm. 92-100. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Development

The development, starting at m. 101, divides into five distinct sections. The first section begins with a boisterous tutti in C# minor that features hints of “Wade in the Water” by trumpets with a countermelody by woodwinds and upper strings (see Figure 5.14).

Figure 5.14: Price, Symphony No. 4 in D Minor, movt. I, mm. 101-104. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

This section lasts for twelve measures, easily divided into three four-measure groups. After the opening *forte* of the development and a brief *poco rit.* in m. 104, the texture and dynamic level lessen as horn takes over “Wade in the Water.” The last four measures of the first section function as a codetta to the last measure of the horn melodic line, passing part of the spiritual melody around the orchestra. The section ends with a PAC in F major to set up section 2 (see Figure 5.15).

Figure 5.15: Price, Symphony No. 4 in D Minor, movt. I, mm. 105-112. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Section 2 of the development starting at m. 113 quotes the spiritual again, this time transposed to F major, a relative key relationship to the original tonic. The melody appears first in tuba, this time with the interval of a major third before bassoons take over two measures later with the interval expanded to a perfect fourth (see Figure 5.16).



Figure 5.16: Price, Symphony No. 4 in D Minor, movt. I, mm. 113-116. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The texture is far more subdued compared with the start of the development because the dynamic level is softer and the number of voices reduced. The texture thickens over several measures with further statements of the spiritual by trumpet and trombone while strings execute measured 16ths with woodwinds doubling. The music builds in tension and volume, peaking with an arrival of a tutti E major chord under a fermata that releases with a strong impact by bass drum and timpani. A contrasting three-measure chorale starts on an A \flat major chord in mm. 133 by low brass, reminiscent of the E to A \flat progression from mm. 44-45 of the exposition. This leads back to an E chord under a fermata at m. 135, this time serving a dominant function with an added seventh (see Figure 5.17).

Figure 5.17: Price, Symphony No. 4 in D Minor, movt. I, mm. 132-135. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Section 3 begins at m. 136 with the resolution of the E⁷ chord from the previous measure.

Segments of P1 appear in low woodwinds, echoed two measures later by upper woodwinds with harmonic support from brass (see Figure 5.18).

Figure 5.18: Price, Symphony No. 4 in D Minor, movt. I, mm. 136-139. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Mm. 140-146 function similarly to mm. 38-42 of the exposition with the motivic development of an identical rhythmic figure. The section reaches its climax in m. 146 with a sudden tutti interruption leading to a fermata on a G^{7(b9)}. The three-measure transition that follows outlines a B⁰⁷ chord with moving eighth notes in woodwinds and strings (playing measured sixteenths) leading to section 4 (see Figure 5.19).



Figure 5.19: Price, Symphony No. 4 in D Minor, movt. I, mm. 147-149. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

M. 150 begins section 4 with a *tutti forte* for four measures in which elements of both the primary and second theme groups appear (see Figure 5.20).

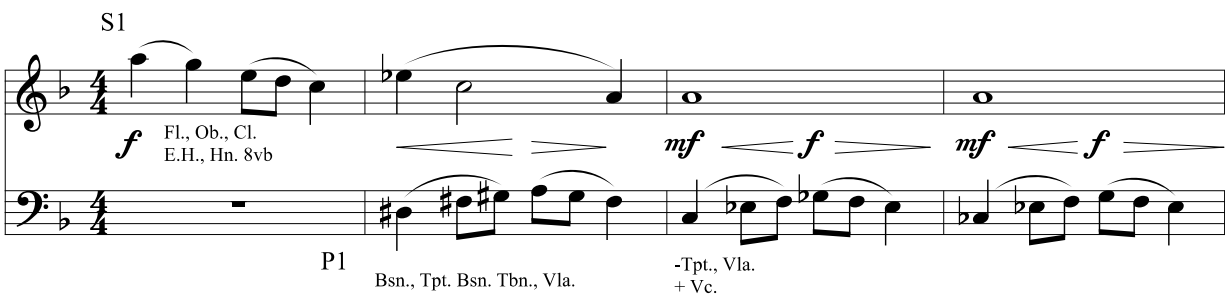


Figure 5.20: Price, Symphony No. 4 in D Minor, movt. I, mm. 150-153. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The following measures expand upon the thematic material before a two-measure crescendo beginning in m. 171 moves through arpeggiated eighth notes by violin that lead into section 5.

The final section of the development with its tempo modifier *poco piu mosso* begins at m. 173. It includes fanfare-style rhythms of triplets and dotted eighth-sixteenth figures. Three measures of *tutti fortissimo* subside into a more lyrical presentation of the rhythms, ending in an A^7 chord, the dominant harmony that prepares the return of D minor (see Figure 5.21).

Figure 5.21: Price, Symphony No. 4 in D Minor, movt. I, mm. 173-181. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Recapitulation

The recapitulation begins in m. 182 with P1 appearing in strings for four measures before being taken over by solo horn in m. 186. The string articulation differs from the exposition, here with fewer slurs. Additionally, the echo figure does not appear (see Figure 5.22).

Tempo primo

The image shows a musical score for strings in 4/4 time, D minor. The tempo is marked 'Tempo primo'. The upper staff (treble clef) contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a half note and a quarter rest. The lower staff (bass clef) contains a bass line with chords and moving lines, including a pizzicato section marked 'pizz.' and 'sf'.

Figure 5.22: Price, Symphony No. 4 in D Minor, movt. I, mm. 182-185. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The next eight measures function identically to the corresponding section of the exposition, the only differences relegated to orchestration. Trumpet and oboe present the melody as opposed to flutes, clarinets, and strings. The echoes at the end of the phrase occur in clarinet instead of the low voices of the woodwind, brass, and string families. M. 198 includes the diminished progression first seen in m 25. Only minor differences in the orchestration appear with strings taking a more active role. Missing are the pizzicato arpeggiations of the exposition. The section closes out in a similar manner as before, tonicizing A major for the return of P2.

P2 appears as it does in the exposition, this time with the addition of low brass to low strings. From m. 218, the recap begins to differ greatly from the exposition. The sustained $E^{7(b9)}$ harmony previously resolved through a common-tone modulation to $A\flat$ major at m. 45 does not receive the same treatment here. Instead, an inverted version of the motivic development seen in mm. 38-41 appears, moving through various diminished harmonies before finally reaching a $B\flat$ major chord sustained via fermata at m. 224 (see Figure 5.23).

The image shows a musical score for Price's Symphony No. 4 in D Minor, movement I, measures 218-224. The score is in 4/4 time and D minor. It features two systems of staves. The first system includes parts for Horns and Trombones, Bassoon and Clarinet, and Trumpet. The second system includes parts for Woodwinds and Viola, Trombone, Bass Trombone, Violin, and Double Bass. Dynamics range from mezzo-forte (mf) to fortissimo (ff) and piano (p). An acceleration (accel.) marking is present in the second system.

Figure 5.23: Price, Symphony No. 4 in D Minor, movt. I, mm. 218-224. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Because of this, P3 does not appear in the recapitulation. The transition leading to the second theme group starting in m. 225, unique to the recap, starts with woodwinds before strings take over in m. 228. The diminished harmonies of m. 225-227 are somewhat reminiscent of the transitional passages in m. 25 and m. 198. Strings continue the transition, culminating in a PAC in D major that begins the second theme group (see Figure 5.24).

Figure 5.24 shows two systems of musical notation in 4/4 time. The first system consists of two staves. The upper staff begins with a piano (*p*) dynamic, followed by a crescendo through mezzo-piano (*mp*) to mezzo-forte (*mf*), and then returns to mezzo-piano (*mp*) with the instruction *espress.* The tempo marking *poco rit.* is placed above the staff. The lower staff provides harmonic support with chords and bass lines. The second system also has two staves. The upper staff features a melody starting at mezzo-forte (*mf*) with a *cresc.* dynamic, reaching fortissimo (*f*) at the end. Tempo markings include *a tempo*, *poco accel.*, *a tempo*, and *rit.* The lower staff continues the harmonic accompaniment.

Figure 5.24: Price, Symphony No. 4 in D Minor, movt. I, mm. 225-236. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The second theme group appears in the expected key of D, albeit major, with only minor changes in orchestration. Like in the exposition, the melody, at times, includes a lowered third and seventh scale degree, indicative of a mix between D major and D Dorian (see Figure 5.25).

Figure 5.25 shows a single system of musical notation in 4/4 time. The upper staff contains a melody with dynamics *f*, *ff*, and *mf*. Below the staff, chord symbols are indicated: *D*, *G9*, *D*, *G7*, and *g#7*. The melody features a lowered third and seventh scale degree, characteristic of a mix between D major and D Dorian.

Figure 5.25: Price, Symphony No. 4 in D Minor, movt. I, mm. 237-241. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The phrase structure of this section is identical to that of the exposition with minor changes to the orchestration. S2 appears in upper strings in F major, a minor third from S1. This

corresponds to the B \flat -D \flat relationship between the two melodies in the exposition. After a single statement of S2, the development abruptly ends on a sudden tutti passage that culminates on a fermata in mm. 254-255 (see Figure 5.26).



Figure 5.26: Price, Symphony No. 4 in D Minor, movt. I, mm. 254-255. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Following this, the coda, starting with a pickup in m. 255, recalls the fanfare rhythms of the triplet and dotted figures from section 5 of the development. This tutti passage begins in B \flat major, resolving the E \flat ⁷ chord in m. 255. The passage lasts for ten measures, moving through various harmonies before culminating in a PAC in D minor at mm. 266 for the final section of the movement (see Figure 5.27).

Picc. *ff*
 Fl. *ff*
 Tpt., Vln. *ff*
 Hn. *ff*
 Vc. *ff*
 Low W.W., Low Brass, DB *ff*
 Fl., Vln.
 Vln.
 Tpt.
 Tutti
 Fl.
 Vln.
 Bsn., Vc.

Figure 5.27: Price, Symphony No. 4 in D Minor, movt. I, mm. 256-265. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The last fifteen measures occur in cut time, the only metric change in the entire movement.

The “Corrected August 2021” version of the score by G. Schirmer does not indicate any tempo

relationship or change between mm. 265 and 266; however, the manuscript includes a *ritardando* in m. 265 and the indication *poco allegro, ma non doppio movimento*.¹⁰⁷ The 2019 premiere recording takes this section in double time without any preceding *ritardando* so that the pulse remains steady but the beat value changes to a half note.¹⁰⁸ The cut-time section includes a repetitive motive in D minor by low strings, woodwinds, and brass with scalar, then arpeggiated passages by violins and upper woodwinds. The abruptness of this section is striking compared to any other moment of the movement. Its function, however, is clear—after such a harmonically unstable passage in the preceding measures, there is no doubt that the music has arrived in D minor. The tonic harmony remains stable for six measures followed by transpositions of the motive to B \flat major then B ϕ ⁷. The final five measures start with a unison sequence of the second half of the coda motive with a crescendo and *ritardando*. This moves to two whole-note chords from woodwinds, brass, and timpani that lead to the final tutti resolution with a PAC in the last measure (see Figure 5.28)

¹⁰⁷ Florence Price, *Symphony No. 4 in D Minor*, (New York: G. Schirmer, 2018), 39. See also Florence Price, *Symphony in D Minor*, MC 988b, Box 1C, Folder 29., Florence Beatrice Smith Price Collection, Special Collections, David W. Mullins Library, University of Arkansas, Fayetteville, AR. The Scratch Copy of the manuscript in the Price Collection replaces *poco* with *piu*.

¹⁰⁸ Price, *Symphonies*, Track 1, 14:45.

The image shows a musical score for the first movement of Price's Symphony No. 4 in D Minor, measures 266-280. The score is written in D minor, 4/4 time, and consists of three systems of two staves each (treble and bass clef). The first system features a treble staff with a continuous eighth-note melody and a bass staff with a simple accompaniment. The second system continues the melody with some phrasing changes. The third system includes a 'rit.' marking and ends with a double bar line and 'ffz' markings in the bass staff.

Figure 5.28: Price, Symphony No. 4 in D Minor, movt. I, mm. 266-280. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

CHAPTER 6 – MOVEMENT III: JUBA

Movement III features a unique trait inherent to Price's symphonies. Instead of a traditional minuet and trio or scherzo, she features a Juba dance. The name stems from the patten' Juba, a dance originating in the South among slave populations during the nineteenth century. The term derives from the Bantu language. As Beverly J. Robinson writes, "Linguistically simplified from the African *giouba*, [Juba] has been used to describe an African step dance recorded particularly in South Carolina and the West Indies."¹⁰⁹ Rae Linda Brown indicates that, "The dance involves a pattern of foot tapping, hand clapping, and thigh slapping, all in precise rhythm."¹¹⁰ As described by Solomon Northup in his autobiography *Twelve Years a Slave*, "the patting is performed by striking the hands on the knees, then striking the hands together, then striking the right shoulder with one hand, the left with the other - all the while keeping time with the feet and singing."¹¹¹ The Juba dance served as an influence to another black American folk dance, the cakewalk.¹¹²

Though Price was not the first to use the Juba as the basis of a movement in a larger work—Nathaniel Dett's 1913 piano suite *In the Bottoms* uses the dance in its fifth movement—she

¹⁰⁹ Beverly J. Robinson, "Africanisms and the Study of Folklore," in *Africanisms in American Culture*, ed. Joseph E. Holloway (Bloomington: Indiana University Press, 1990), 215.

¹¹⁰ Rae Linda Brown, "The Woman's Symphony Orchestra of Chicago and Florence B. Price's Piano Concerto in One Movement," *American Music* 11, No. 2 (Summer 1993), 199.

¹¹¹ Solomon Northup, *Twelve Years a Slave* (Minneapolis: Lerner Publishing Group, 1997), 166-167.

¹¹² Robinson, "Africanisms," 217.

championed its use as each of her symphonies feature the dance as its third movement.¹¹³ Price describes her use of the dance:

In all of my works which have been done in the sonata form with Negroid idiom, I have incorporated a Juba as one of the several movements because it seems to me to be no more impossible to conceive of Negroid music devoid of the spiritualistic theme on the one hand than the strongly syncopated rhythms of the Juba on the other.¹¹⁴

The structure of the movement follows an organization of *abacdca*. While the recurrence of subsection *a* might suggest rondo form, a more accurate interpretation reveals an overall ternary structure (see Table 6.1).

Table 6.1: Price, Symphony No. 4 in D Minor, movt. III Structure, Ternary.

<u>Section</u>		<u>Measures</u>	<u>Key</u>
A	<i>a</i>	1-16	F major
	<i>b</i>	17-36	B \flat major
	<i>a</i>	37-52	F major
B	<i>c</i>	53-118	D Dorian/minor
	<i>d</i>	119-126 (repeated)	D major
	<i>c</i>	127-158	D Dorian/minor
A	<i>a</i>	159-183	F major

As indicated in the table above, the first A and B sections each divide into smaller ternary groupings. Each subsection's key area is unique and all returns of a section occur in the same key. The relationships between the key areas include tonic to subdominant (F major to B \flat major)

¹¹³ Brown, "Woman's Symphony," 201.

¹¹⁴ Florence Price to Frederick Schwass, 22 October 1940, Florence Beatrice Smith Price Collection, Special Collections, David W. Mullins Library, University of Arkansas, Fayetteville, AR.

in the first A section and relative minor to its own parallel major (D minor to D major) in the B section. The key relationship between the major sections represents a diatonic mediant. The B section is significantly longer than either A section due to the repetitions of thematic material plus the rhythmically longer themes present throughout the section.

The orchestration of subsection *a*'s melodic line passes the melody around the orchestra so that no one instrument performs the line for more than two measures (see Figure 6.1).

The musical score consists of three systems, each with a treble and bass staff. The first system is marked *mf*. The second system is marked *p*. The third system is marked *p*. The score shows the melodic line being passed between various instruments across the systems.

Figure 6.1: Price, Symphony No. 4 in D Minor, movt. III, mm. 1-16. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The melodic line features highly syncopated rhythms over a steady bass line, similar to those found in ragtime, a genre developed and made popular by African American musicians in the 1890s-1920s.¹¹⁵ Compare the rhythms of Figure 6.1 with Figure 6.2.



Figure 6.2: Joplin, *Maple Leaf Rag*, mm. 1-4.

A notable difference in the notation of Price's Juba movements with Joplin's ragtime shown above is the meter. Joplin's ragtime appears in 2/4 while Price writes all her Juba dances in 4/8.

Rae Linda Brown suggests that Price's use of 4/8:

occurs most frequently when the composer is interested in highlighting rhythmic intricacies, usually the juba-dance rhythms with its highly syncopated right hand and steady um-pah pattern in the left hand... By using a 4/8 meter rather than the more common 2/4 meter, she is better able to maintain the stateliness and elegance of the cakewalk (or juba dance) and other characteristic antebellum black folk dances. Further, and most important, the offbeat phrasing in 4/8 contributes to the pronouncement of the rhythmic energy.¹¹⁶

Though here she refers specifically to Price's music for piano, her thoughts are easily adaptable to her symphonic Juba dances. 4/8 more closely aligns with the steps of the dance.

The harmonic progressions in subsection *a* follow rather ordinary diatonic harmony. An area of note is the cross relation created by the A \flat in violins against the F 7 harmony. A prolonged resolution of the dominant seventh chord at the start of m. 7 occurs through tonicizations of A \flat

¹¹⁵“History of Ragtime,” *Library of Congress*, accessed 5 January 2023, [loc.gov/item/ihas.200035811/](https://www.loc.gov/item/ihas.200035811/).

¹¹⁶ Brown, *Heart of a Woman*, 73.

and E major. The progression at mm. 7-9 is $C^7-E_b^7-A_b-B-E-C^7-F$. The C^7 in m.7 moves to E_b^7 through a common tone relationship. This chord functions as the dominant of the next chord, A_b . Through another common tone relationship, A_b moves to B major (E_b to D^\sharp enharmonic), the dominant of E, the next chord in the progression. A third common tone relationship sees the return to C^7 which finally resolves by a PAC in m. 9.

Phrase two begins with a similar melodic line before a concluding passage beginning in m. 11 emphasizes a cadential 6/4 that resolves at m. 15. The final two measures of subsection *a* include a final, albeit slightly altered, statement of the opening motive with a strong PAC in m. 16. The melodic line of subsection *a* favors a pentatonic scale but does not strictly adhere.

Subsection *b* begins with a four-measure woodwind interlude. Flutes and piccolo in m. 18 echo the clarinet from the previous measure before a pentatonic scalar descent leads to a PAC in B_b at the start of m. 21 (see Figure 6.3),

Figure 6.3: Price, Symphony No. 4 in D Minor, movt. III, mm. 17-20. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Unlike the previous subsection, the orchestration of the melodic line in subsection *b* sticks with the same instrumentation, primarily violin I and the upper part of each high woodwind instrument. Violin II and the other high woodwind voices share identical rhythms with the melodic line, but appear in harmony, often a perfect fourth below. The two-measure rhythmic motive of this section features syncopation, albeit less than that of subsection *a* (see Figure 6.4).



Figure 6.4: Price, Symphony No. 4 in D Minor, movt. III, mm. 21-22. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

This motive repeats six times, lasting a total of twelve measures. In m. 23, the motive transposes up a fifth, then up another fifth two measures after that. Like subsection *a*, the melodic line favors pentatonicism with notable variances, particularly at m. 27-28 where the underlying harmony briefly moves outside of the key. These two measures repeat the rhythm from m. 22, serving as a retransition to the material from m. 21 (see Figure 6.5).



Figure 6.5: Price, Symphony No. 4 in D Minor, movt. III, mm. 27-28. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Mm. 29-32 repeat the motive of m. 21, this time an octave higher, by the same instruments as before, adding low brass, timpani, snare drum, and pizzicato low strings for support. Subsection *b*'s last four measures include a PAC in B \flat that immediately leads to the return of subsection *a* in m. 37 (see Figure 6.6).

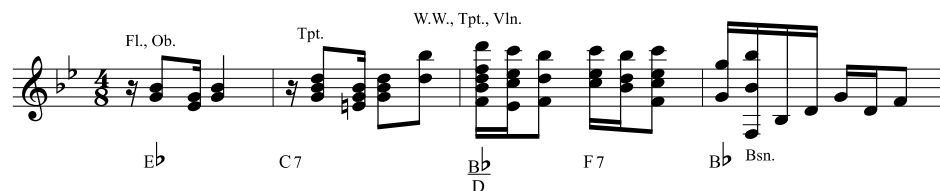


Figure 6.6: Price, Symphony No. 4 in D Minor, movt. III, mm. 33-36. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Subsection *a*'s return is nearly identical to its first appearance with only minor changes in orchestration. Compared to mm. 14-15, m. 50-51 includes long notes from winds played over a crescendo. The PAC in m. 52 reinforces the tonic.

The effect of the PAC is short lived, however, as the music immediately shifts to D Dorian at *Andantino*, the start of both section B and its first subsection, *c*. Though B \flat appears in the key signature to imply D minor, which is also suggested by the harmony, the melody never uses the sixth scale degree. The cello ostinato accompaniment, however, features a recurring B natural. B \flat does appear later in the subsection in accompaniment voices, specifically violins and violas in mm. 83-84 and identical material reappears in m. 115-116. Additionally, B \flat appears as part of a D harmonic minor scalar descent by piccolo and flute in m. 113. These limited appearances support brief moments of D minor, but the subsection primarily occurs in D Dorian. The accompaniment pattern at the start of subsection *c* features a string ostinato with the composite rhythm reinforced by Indian drum (see Figure 6.7).

The figure shows a musical score for four instruments in 4/8 time. The top staff is for the Indian Drum, with a key signature of one flat and a time signature of 4/8. The notation consists of a series of 'x' marks on a staff, indicating drum hits. The second staff is for Violins and Violas (Vln., Vla.), marked 'arco', showing a sequence of notes: a dotted quarter note, followed by two eighth notes, and then a quarter note. The third staff is for the Cello (pizz. Vc.), marked 'pizz.', showing a sequence of notes: a quarter note, followed by two eighth notes, and then a quarter note. The bottom staff is for the Double Bass (D.B.), showing a sequence of notes: a quarter note, followed by two eighth notes, and then a quarter note.

Figure 6.7: Price, Symphony No. 4 in D Minor, movt. III, m. 53. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

At thirty-two measures, subsection *c*'s melody played by the English Horn is much longer than those of previous subsections (see Figure 6.8).

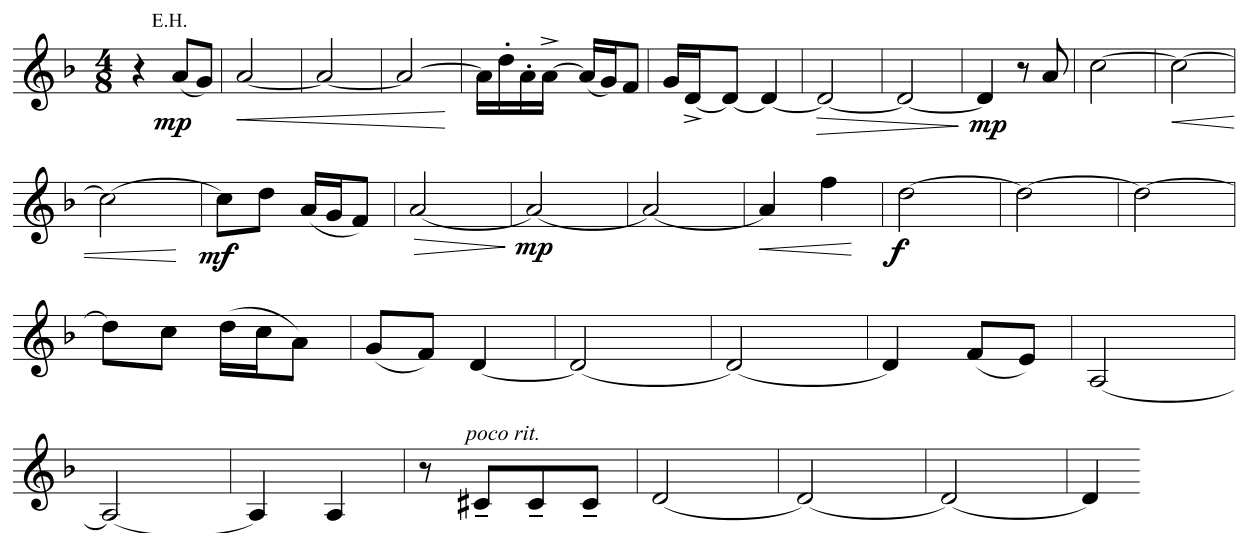


Figure 6.8: Price, Symphony No. 4 in D Minor, movt. III, mm. 54-86. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The orchestration continues through m. 80 when the Indian drum drops out and violins enter, bringing a close to the first full statement of *c*'s theme. The harmony throughout this subsection is primarily D minor except for an implied cadential moment at m. 58 and a move to the relative major in mm. 63-66.¹¹⁷ Similar to the movement's other melodies, *c*'s melody is largely pentatonic except for two brief moments in m. 78 and m. 82. After a brief authentic cadence in m. 83, the accompaniment moves through a three-octave descent in strings, followed by another authentic cadence in m. 87 that concurrently begins a second statement of subsection *c* (see Figure 6.9).

¹¹⁷ The "Corrected August 2021" G. Schirmer printed score has an error of D in the bass from mm. 63-70. The manuscript shows F for bass and is further supported by the viola chords.

Figure 6.9: Price, Symphony No. 4 in D Minor, movt. III, mm. 83-86. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The orchestration changes in this statement, adding trumpet, violins, oboe, and clarinet to the English horn melody. Flutes join with repetitive sixteenth-notes that outline chord tones while horns and low brass reinforce the harmony through sustained pitches. Bassoons join the cello and Indian drum ostinato, later adding in snare, cymbal, and tambourine.

The second statement's harmonic progression is identical to that of the first. At the return to D minor in m. 103 after the eight-measure move to F major, the texture increases, adding tambourine and additional brass voices. M. 111 adds piccolo with a trill on the dominant, joined by flute one beat later after its arpeggiated ascent in D minor. The trill concludes with the previously mentioned descending D harmonic minor scale in m. 113. This leads to an authentic cadence in m. 115, similar to that seen in m. 83. The last four measures of the subsection begin with a repetition of the material found in mm. 83-84 with only minor changes in orchestration. Instead of leading to a cadence as before, the subsection's last two measures feature two D minor chords played by woodwinds, strings, and low brass (see Example 6.10).

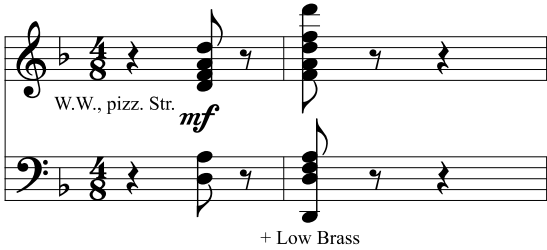


Figure 6.10: Price, Symphony No. 4 in D Minor, movt. III, mm. 117-118. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Subsection *d* begins at m. 119 in D major, a parallel key relationship to the previous subsection. It consists of an eight-measure phrase that is repeated verbatim, indicated by repeat signs in the score. The repetition helps balance this subsection with the others. Except for a brief appearance by clarinet and bassoon, this entire subsection is relegated to strings and percussion, specifically bass drum and sandpaper blocks. Violins handle the melody throughout subsection *d* except for a brief moment in m. 124 where clarinets take over with harmonic support from bassoons. Syncopated rhythms appear in the melodic line while percussion emphasizes a steady “um-pah pattern” as described by Brown earlier in the chapter. A PAC in D major at the end of the phrase, outlined by an arpeggiated descent of the tonic triad, brings the subsection to a close (see Figure 6.11).

The image shows a musical score for Price's Symphony No. 4 in D Minor, movement III, measures 119-126. The score is in 4/8 time and D minor. It features three systems of staves. The first system includes Sandpaper Blocks (top), B.D. (middle), and Strings (bottom, marked *mf*). The second system includes Cl. (middle), Bsn. (bottom), and Strings (bottom, marked *mf*). The third system includes Cl. (middle) and Bsn. (bottom). The score shows various rhythmic patterns, including eighth notes and sixteenth notes, with dynamic markings like *p* and *mf*.

Figure 6.11: Price, Symphony No. 4 in D Minor, movt. III, mm. 119-126. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Subsection *c* returns at m. 127. For the first sixteen measures, basses, cellos, and violas serve the same roles as heard in the subsection's first appearance. Pizzicato violins add to the accompaniment texture of this appearance, playing sixteenth notes a third apart on the downbeats. After twelve measures, violins continue the pizzicato rhythm for an additional four measures, this time in unison. Instead of English horn, solo clarinet performs the melodic line. In this appearance of the subsection, the Indian drum's rhythm changes to straight eighth notes while bass drum plays on every beat (see Figure 6.12).

The image shows a musical score for three parts: Indian Drum, B.D., and Strings pizz. The music is in 4/8 time and D minor. The Indian Drum part is on a single staff with a treble clef, showing a rhythmic pattern of quarter notes with 'x' marks above them. The B.D. part is on a single staff with a treble clef, showing a rhythmic pattern of eighth notes. The Strings pizz. part is on a single staff with a bass clef, showing a rhythmic pattern of eighth notes.

Figure 6.12: Price, Symphony No. 4 in D Minor, movt. III, m. 127. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The second half of subsection *c*'s melodic line begins at m. 143 with a greatly expanded texture. Trumpets join clarinet on the melody while the low strings and percussion accompaniment continues but with added low woodwinds, low brass, and timpani. Horns give harmonic support through sustained tones while flutes, oboes, and violins add a new element to the texture. These instruments match the rhythm of the accompaniment figure while serving a countermelodic function (see Figure 6.13).

Figure 6.13: Price, Symphony No. 4 in D Minor, movt. III, mm. 143-156. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Price's indication of a sudden change to *mezzo forte* at m. 146 is curious as the previous appearance of subsection *c* does not feature this dynamic change. The sustained tones from horns drop out at this point, returning five measures later. Bass clarinet joins the cello and bassoon accompaniment pattern while oboes and English horn change function to double the melody. A brief crescendo to *forte* in m. 151 occurs through contrary motion arpeggiations of a B^ø7 chord by woodwinds and strings.

The melody concludes in m. 155 with a PAC in D minor. A strong crescendo in the same measure leads to a powerful D minor chord on the downbeat of m. 156. The subsection concludes with a two-measure statement of the tonic harmony by trumpets and low brass; the descending passage seen in mm. 83-84 and mm. 115-116 from this subsection's earlier occurrence does not appear here. This conclusion by brass, combined with a ritardando, decrescendo, and fermata, marks a striking change to the energetic arrival at m. 156 (see Figure 6.14).

Figure 6.14: Price, Symphony No. 4 in D Minor, movt. III, mm. 156-158. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

The final section of the Juba begins with the return of subsection *a*, verbatim for six and a half measures. In m. 165, the music changes from the earlier appearances of the subsection, taking elements of the opening theme and modulating through various harmonies, G \flat -B \flat -D, each chord a major third apart (see Figure 6.15).

Figure 6.15: Price, Symphony No. 4 in D Minor, movt. III, mm. 166-169. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Punctuated chords by brass, low woodwinds, and low strings in mm. 171-174 support another appearance of the opening motive in m. 172 (see Figure 6.16).

The image shows a musical score for three staves in 4/8 time. The top staff is for Violins (Vln.), the middle for Woodwinds (W.W.), and the bottom for Brass, Viola, Violoncello, and Double Bass (Brass, Va., Vc., DB.). The music features a series of chords and melodic lines in D minor. The Vln. part has a melodic line starting in m. 172. The W.W. part has a melodic line starting in m. 172. The Brass, Va., Vc., DB. part has a series of chords starting in m. 171.

Figure 6.16: Price, Symphony No. 4 in D Minor, movt. III, mm. 171-174. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

A four-measure sixteenth-note passage starting in m. 175 outlines a dominant seventh, leading to the final PAC in F major at m. 179. The last appearance of the opening motive starts in the same measure, followed by a two-measure ascent of sixteenth notes that reinforce F major. Upper woodwinds and strings end the ascent on a unison F in the penultimate measure followed by a tutti tonic chord in the final measure (see Figure 6.17).

W.W., Vln.

ff

tr

tr

Bs. Cl., Bsn., Vla., Vc.

accel. W.W., Vln.

Tutti

Tutti

Bs. Cl., Bsn., Vla., Vc.

Figure 6.17: Price, Symphony No. 4 in D Minor, movt. III, mm. 175-183. Copyright © 2018 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

CHAPTER 7 – CONCLUSIONS AND CLOSING

The practical omission of Florence Price's symphonic music from the standard canon of the twentieth century is tragic. Scholars and music lovers alike should be grateful to the Gatwoods for having the wherewithal to preserve the items they found; otherwise, we would never have the opportunity to hear this wonderful work. It makes one wonder how many other deserving composers' manuscripts are lying in an attic somewhere, just waiting to be discovered.

Price lived an impressive life, full of great successes but also both professional and personal setbacks. Growing up as part of the middle-class black community of Little Rock, Arkansas, she received a solid education. Her tenacity as a student and musician earned her admittance to the New England Conservatory of Music, the only American music school that accepted women at the time. Upon completion of her studies, she returned to Arkansas, teaching music for a few years before marrying and starting a family. When racial tensions reached a breaking point, she moved to Chicago, where her career as a composer flourished.

She quickly became engrossed in Chicago's black music scene, regularly giving performances and lectures. After being awarded the 1932 Wannamaker Prize for her Symphony in E Minor, the work received its premiere by the Chicago Symphony Orchestra, bringing Price national attention as the first African American woman to have a symphony premiered by a major American orchestra.

Though many of her songs, piano pieces, and other small-scale works were published during her lifetime, her symphonic works were not. This unfortunately played a large part as to why her orchestral works did not enter the standard repertoire. Fortunately, the 2009 discovery of her

manuscripts led to a revival of interest in her music. Among the manuscripts was the score to her Symphony in D Minor which finally received its premiere in 2018. With the acquisition and subsequent publishing of her catalogue by G. Schirmer, her orchestral works have received numerous performances over the last few years.

As an African American, Price, unlike others in her social circles, embraced her heritage in her compositions, incorporating spirituals, folk melodies, call and response elements, pentatonicism, and African-derived dances. Her harmonic language, best described as Neo-Romantic, exploits triadic harmony and tonality with only a few moments of unexpected harmonic progression. All of Price's completed symphonies follow a similar design: an *allegro* first movement in four, a slower second movement featuring a folk-like melody, a Juba dance third movement, and a final movement in a fast, duple-compound meter. In all her symphonies, Price utilizes traditional forms as an organizing feature of her musical thoughts, adapting them to fit her needs. Though her instrumentation follows standards developed in the nineteenth century, the Juba movement of her Symphony in D Minor in particular, shows expansive thinking regarding orchestration in the way she passes the opening melody around the instruments of the orchestra. The same movement also features syncopated rhythms utilized by black composers in other genres of the early twentieth century, including ragtime and the cakewalk.

Further considerations for research on the symphonic music of Florence Price include in-depth analyses of the second and fourth movements of the Symphony in D Minor, as well as an analytical comparison of all her symphonies. In addition, her numerous tone poems, choral works with orchestra, and concerti deserve scholarly analysis. In preparing this document, I came across numerous discrepancies between the manuscript and the published score. A scholarly edition of the score with annotations is greatly needed.

The resurgence of Florence Price's music over the last few years is remarkable, due in no small part to the publicity surrounding the discovery of her manuscripts. As her compositions become increasingly performed in concert halls worldwide, Price has finally received the recognition she desired. She is a composer underrepresented no longer.

APPENDIX – LIST OF SYMPHONIC WORKS BY FLORENCE PRICE

<u>Title</u>	<u>Duration</u>	<u>Orchestration</u>
Abraham Lincoln Walks at Midnight	30 min	SATB Chorus 2 2 2 2 – 2 2 0 0 – tmp – pf/org – str
Adoration (orchd. Dickey) ¹¹⁸	4 min	strings
Andante moderato ¹¹⁹	7 min	strings
Colonial Dance	6 min	3[1.2.pic] 2 2 2 – 4 2 3 1 – tmp+2 – str
Concert Overture No. 1 ¹²⁰	15 min	3 2 2 2 – 4 3 3 1 – tmp+4 – cel – str
Concert Overture No. 2 ¹²¹	15 min	4[1.2.3.pic] 3[1.2.Eh] 3[1.2.bcl] 2 – 4 3 3 1 – tmp+3 – hp – str
Dances in the Canebrakes (arr. Still) ¹²²	9 min	2[1.2/pic] 2 2[1.2/bcl] 2 – 3 3 2 0 – asx – tmp+1 – hp – str
Ethiopia's Shadow in America	14 min	3[1.2.pic] 2 2 2 – 4 2 3 1 – tmp+4 – cel – str
Juba ¹²³	5 min	str
The Mississippi River Suite ¹²⁴	28 min	4[1.2.3.pic] 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] – 4 3 3 1 tmp+4 – hp – str
The Oak	18 min	4[1.2.3.pic] 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] – 4 3 3 1 tmp+4 – hp – cel – str
The Old Boatman (orchd. Perna) ¹²⁵	3 min	str
Song of Hope	11 min	S Ms Bar solos SATB chorus 2 2 2 2 – 4 2 3 1 – opt tmp+1 – org – str
Songs of the Oak	18 min	4[1.2.3.pic] 3[1.2.Eh] 3[1.2.bcl] 3[1.2.cbn] – 4 3 4 1 tmp+6 – hp – cel/org – str
Suite of Dances ¹²⁶	6 min	2 0 2 1 – 2 2[or 2crt] 0 0 – tmp+3 – str
Symphony No. 1 in E Minor	40 min	4[1.2.pic1.pic2] 2 2 2 – 4 2 3 1 – tmp+4 – str
Symphony No. 3 in C Minor	22 min	4[1.2.3.pic] 3[1.2.Eh] 3[1.2.bcl] 2 – 4 3 3 1 tmp+5 – hp – cel – str
Symphony No. 4 in D Minor	31 min	4[1.2.3.pic] 3[1.2.Eh] 3[1.2.bcl] 2 – 4 3 3 1 tmp+5 – hp – cel – str

Concerti

<u>Title</u>	<u>Duration</u>	<u>Orchestration</u>
Piano Concerto (In One Movement)	19 min	1 1 2 1 – 2 2 2 0 – tmp+3 – str
Violin Concerto No. 1, D Major	24 min	2 2 2 2 – 4 2 0 0 – tmp – str
Violin Concerto No. 2	16 min	2 2 3[1.2.Eh] 2 – 4 2 3 1 – tmp+4 – hp – cel – str

¹¹⁸ Originally for organ.

¹¹⁹ Movement II of String Quartet No. 1, G Major.

¹²⁰ Based on the spiritual “Sinner, Please Don’t Let This Harvest Pass.”

¹²¹ Based on the spirituals “Go down Moses,” “Ev’ry time I Feel the Spirit,” and “Nobody Knows the Trouble I’ve Seen.”

¹²² From a collection of piano pieces.

¹²³ Movement III of String Quartet No. 2, A Minor.

¹²⁴ Quotes the songs “Get Down, Moses,” “Nobody Knows the Trouble I’ve Seen,” and “Deep River.”

¹²⁵ Originally for piano.

¹²⁶ Originally for piano.

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ABSTRACT

FLORENCE PRICE, UNDERREPRESENTED COMPOSER NO LONGER:

AN ANALYSIS OF HER SYMPHONY IN D MINOR

by

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Doctor of Musical Arts, May 2023

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The 2009 discovery of a substantial collection of manuscripts and other documents belonging to the composer Florence Price led to a renewal of interest in her music. One of the discovered manuscripts was of her Symphony in D Minor, a work previously thought lost. This document provides an analytical overview of the symphony, highlighting the forms, themes, and key areas of each movement. The first and third movements receive further in-depth analyses, focusing on orchestration, harmonic progressions, and rhythms. A background and definition regarding the Juba dance, the genre of Price's third movement, is also discussed. In addition, a succinct biography of Price, highlighting key moments of her development as a composer appears.