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Saturday, April 1st, 2006, 5:00-6:00 p.m.

- [Lili Boulanger](#) (1893-1918). *D'un matin de printemps* (1918), 5:05. The Women's Philharmonic, JoAnn Falletta. Koch 3-7603-2
- [Vivian Fine](#) (1913-2000). *Concertante for Piano and Orchestra* (1944), 17:46. Reiko Honsho, Japan Philharmonic, Akeo Watanabe. CRI 692
- [Florence Price](#) (1887-1953). *Symphony No. 3* (1940), movements 2, 3, 4, 18:45. The Women's Philharmonic, Apo Hsu. Koch 3-7518-2

The music of three women composers, two American and one French, merit our attention today. Many people may know the Boulanger name from Nadia, the Parisian teacher of many American composers, most notably Aaron Copland. But her younger sister, Lili Boulanger, excelled as a composer despite her sickly nature, eventually succumbing to Crohn's Disease at the much too young age of 24. In 1913, Lili was the first female to win the coveted Rome Prize, which her sister never succeeded in winning, but which their father Ernest won in 1835. In her last years, she produced a number of beautiful works including today's *D'un matin de printemps*, or, *Of a Spring Morning*. It is a gorgeous, delicate example of her talent.

This work, the Florence Price *Symphony No. 3*, and more than a hundred other titles journeyed to the Fleisher Collection from The Women's Philharmonic, which gave its final concert in 2004. In its two decades, the Philharmonic aggressively encouraged and promoted the work of women composers, instrumentalists, and conductors. Fleisher is proud to carry their legacy forward by making this music available for performance now and into the future. Composers such as Florence Price open a barely known window into the history of American music, as she was the first African-American woman to gain notoriety in orchestral writing. Although some singers, following Marian Anderson and Leontyne Price, know her songs, the symphonic works are unknown to most of us. This third symphony follows much of her music in that it hints at, rather than quotes, actual folk material, but the heritage is undeniable and fresh. The third movement, "Juba Dance," is catapulted by rhythm, the element Price thought was essential to an understanding of the African-American experience in music. Even so, she is a finely balanced composer, strong in her use of harmony and the orchestra.

Vivian Fine was an excellent pianist as well as composer, so it's fitting to listen to her *Concertante for Piano and Orchestra* today. In fact, when she moved to New York City from Chicago in 1931, she supported herself by accompanying dance company rehearsals. She was soon writing dance scores and playing the works of Cowell, Ives, Copland, Rudhyar, Sessions, and many others. Over her long career she composed in every form including opera, and was never content to remain in any one style. The *Concertante* is tonal and almost romantic, but with a quirky humor that endears.

Hosted by [Kile Smith](#), Curator of the Fleisher Collection, and [Jack Moore](#), Program Director of WRTI. In *Discoveries from the Fleisher Collection* we uncover the unknown, rediscover the little-known, and take a fresh look at some of the remarkable treasures housed in the Fleisher Collection of Orchestral Music in the [Free Library of Philadelphia](#). The Fleisher Collection is the largest lending library of orchestral performance material in the world. For recording details, please go to our [web page](#). For a detailed list of all our shows, please visit our [archives](#).