"Hear It Together" hosted by Scott Speck  
David Perry + Friends with special guest David Perry  

Sunday, December 6 2020, 4:00pm  
Virtual Event  

Scott Speck host  
David Perry co-host  
Allyson Fleck of Midsummer Music guest speaker  
Karen Walwyn D.M.A. guest speaker  
Troy Anderson of ChiME guest speaker  
Wendy Gutierrez of ChiME NEXT! performer  

STRING QUARTET No.1: Molto Adagio ......................... GEORGE WALKER (1922-2018)  
Performed by: David Perry, Violin; Ann Palen, Violin; Allyson Fleck, Viola; Paula Kosower, Cello  

IN THE LAND O’ COTTON SUITE ............................. FLORENCE PRICE (1887-1953)  
III. Songs Without Words  
IV. Dance  
Performed by: Karen Walwyn D.M.A., Piano  

QUINTET in A Minor for Piano and Strings ...................... FLORENCE PRICE (1887-1953)  
I. Allegro non troppo  
II. Andante con moto  
III. Juba: Allegro  
IV. Scherzo: Allegro  
Performed by: David Perry, Violin; Ann Palen, Violin; Allyson Fleck, Viola; Paula Kosower, Cello; Jeannie Yu, Piano  

David Perry + Friends and program notes have been provided in collaboration with Midsummer Music. Originally sponsored by Jim and Jean Berkenstock and Sandy Zingler & Barb Johnson.  

Chicago Philharmonic 2020-2021 Season Sponsors  

Chicago Philharmonic programs are partially sponsored by a grant from the Illinois Arts Council Agency.
STRING QUARTET No.1: Molto Adagio (1946)
George Walker (1922-2018)

George Walker was born in 1922 in Washington D.C. His father, an immigrant from Jamaica, was a physician. His mother was his first piano teacher. He gave his first piano recital at 14 and entered the Oberlin Conservatory of Music shortly thereafter, graduating at the unbelievably young age of 18 and doing so with the highest honors. During his time at Oberlin, he served as organist for the Graduate School of Theology. He then attended the Curtis Institute in Philadelphia, studying piano with Rudolph Serkin and chamber music with Gregor Piatigorsky and William Primrose.

Immediately after graduation, he was a piano soloist with the Philadelphia Orchestra with Eugene Ormandy conducting, the first black pianist to solo with the orchestra. Soon thereafter, he appeared with the Baltimore Symphony. In 1950, having been the first black person to be signed by a major artist management company, he toured extensively in several European countries. In 1956 he was the first person of color to receive a doctor’s degree from the Eastman School of Music at the University of Rochester. He was the recipient of Fulbright and a John Jay Whitney Fellowships and was awarded the Pulitzer Prize for his work Lilacs in 1966.

Like his contemporary, Samuel Barber, he wrote a string quartet that would soon become dwarfed by one of its movements. As Barber’s Adagio for Strings (written ten years earlier) sprang from his Second String Quartet, so too, Walker’s Lyric for Strings was born as the second movement of his String Quartet. In the Quartet, it was entitled Lament and was dedicated to the memory of his grandmother who had recently died. As with Barber’s Adagio, Lyric for Strings took on a life of its own after a radio broadcast in its string orchestra version. Walker was only 24 at the time of its conception.

IN THE LAND O’ COTTON SUITE (1925)
QUINTET in A Minor for Piano and Strings (1936)
Florence Price (1887-1953)

Florence Smith Price (1887-1953) demonstrated her talent early performing a piano recital when she was four. Her first composition was published at 11, and she graduated from high school as valedictorian of her class at 14. Despite the existing disadvantages she inherited with her skin color, she had several things that relatively speaking worked for her. She was very gifted; she had a successful businesswoman for a mother; her father was a prominent dentist; and her hometown of Little Rock, Arkansas, was in a period of somewhat racial calm in her early years. Racial troubles would appear after her marriage, but for now, things were relatively peaceful.

Within three years of graduation, she managed to enroll at the New England Conservatory of Music, disguising herself as being of Mexican ancestry, following advice from her mother. Within little more
than two years, she received her bachelor’s degree in both piano and organ, the only student among 2,000 at the time to complete a double major. During her time at the Conservatory, she studied with the famous American composer George Chadwick.

After teaching for a time in various schools, including Clark University in Atlanta, she returned to Arkansas, where she married Thomas J. Price, an attorney, in 1912. Two daughters followed soon after, but so did racial tensions in Little Rock, including a lynching. As a result, they decided to move to Chicago in 1927. Once in Chicago, she did additional study at The American Conservatory of Music, the University of Chicago, and the Chicago Musical College (now part of Roosevelt University). Publishers G. Schirmer and Charles McKinley soon began publishing some of her songs. In 1933, the Chicago Symphony became the first major orchestra to perform a symphony by a black woman when music director Frederick Stock conducted her Symphony No. 1 in E Minor.

While in Chicago, Florence Price became friends with Marian Anderson and Langston Hughes. Several of her songs are dedicated to Anderson, who included them on many of her recitals, as did soprano Leontine Price in later years. Her work was broadly regarded, even in England, where Sir John Barbirolli commissioned her to compose her Suite for Strings for his Hallé Orchestra in Manchester. Her work fell into oblivion after her death from a stroke in 1953, shortly before she was to leave on a European tour. While some of her works have been lost, a trove of her music was found in 2009 in a rundown home near Kankakee in St. Anne, Illinois. Fortunately, it was recognized for its cultural value, or we would know far less about this extraordinary woman’s talent. Slowly, some of this collection is being published and performed.

In the Land ’O Cotton, originally subtitled A Day in the Life of a Washerwoman and At Our House, is in four movements and won second place in the Holstein Musical Competition in 1926. The third movement “Song without Words" features hymn-like tones of Price’s African-American musical heritage from her upbringing, ending with a charming “Dance" that intertwines the European traditions from her formal musical studies.

The Piano Quintet in A Minor dates from 1936, just a few years after her symphonic debut with the Chicago Symphony. In the years between, she would write her Piano Concerto in D Minor (1932-34) and her Second Symphony in G Minor (1935). It was a productive time in her creative life. Later she would write a Second Piano Quintet in A Minor and a sextet for the same combination with the addition of double bass called Spring Journey.

The work is in four movements. The first two adhere to a more conventional norm, with an energetic first movement and a lyrical and expressive second movement. However, throughout all the movements, one senses the underlying influence of Price’s musical heritage in gospel music and African American folk music. Often, as in the first two movements, it is woven into the harmonic and structural fabric learned in her compositional studies. It somewhat resembles the influence of African American and Native American songs Dvořák displayed in the works he wrote as the result of his visit to the U.S. (New World Symphony and American String Quartet, for instance).
However, in the third movement of her Piano Quintet, her roots come straight to the fore, as reflected by its title, Juba. Juba, or hambone, is a vigorous dance that African slaves brought from the Congo to South Carolina. Characteristically it was danced by two men surrounded by a circle of onlookers who patted or slapped their thighs in rhythm. The dance itself would contain stomping and shuffle steps with complex rhythms and steps with colorful names such as Juba, Long Dog Scratch, or Pigeon Wing. Those familiar with it might see a resemblance to Celtic dancing. Such is the inspiration behind this novel third movement. The final movement continues the dance mood but in the more traditional guise of a scherzo.

Finally, for those familiar with the composer Edward Collins, who spent his summers composing in Door County in a little studio near the corner of Juddville Road and Hwy. 42, there is this lingering question: As a contemporary of Florence Price’s, living and working in Chicago at the same time, how well did Collins know Price? Collins was born one year earlier than Price and died two years before her. We know that both were involved with the American Conservatory in Chicago and the Chicago Musical College. Both were well known by Chicago Symphony Conductor Frederick Stock and had their works performed by that orchestra. In short, they were both well-known and successful composers in Chicago at the same time and in somewhat the same professional milieu. Wouldn’t it be fascinating to know of their professional regard for one another, and how often they encountered each other? Perhaps one day, we will know more.

ABOUT THE CHICAGO PHILHARMONIC SOCIETY
The Chicago Philharmonic Society is a collaboration of nearly 200 of the highest-level classical musicians performing in the Chicago metropolitan area. Governed under a groundbreaking structure of musician leadership, the Society presents concerts at venues throughout the Chicago area that cover the full spectrum of symphonic music. The Society’s orchestra, known simply as the Chicago Philharmonic, has been called “one of the country’s finest symphonic orchestras” (Chicago Tribune), and its unique chamber music ensembles, which perform as Chicago Phil Chamber, draw from its vast pool of versatile musicians. The Society’s community engagement programs connect Chicago-area youth to classical music by providing access to symphonic concerts, mentorship from Chicago Philharmonic musicians, and performance opportunities. Founded 30 years ago, the Chicago Philharmonic is known for providing symphonic support to international and national touring companies in all music genres and served as the official orchestra of the Joffrey Ballet for eight years. The Chicago Philharmonic also continues its 25-year association with Ravinia Festival, is a resident company of the Harris Theater for Music and Dance, and performs at all the great concert halls of the Chicago and North Shore area, including Auditorium Theatre and Symphony Center. The Illinois Council of Orchestras has awarded the Chicago Philharmonic “Orchestra of the Year” (2018), “Programming of the Year” (2019), “Community Relations of the Year” (2019), and “Executive Director of the Year” (2020).

ABOUT MIDSUMMER’S MUSIC
Midsummer’s Music is a multifaceted organization featuring concerts, collaborations with local
organizations and institutions, and is home to an annual music series that attracts musicians from Lyric Opera of Chicago and the Aspen Music Festival, among others.

ABOUT CHICAGO CENTER FOR MUSIC EDUCATION (ChiME)
We help children develop self-confidence, self-expression, craftsmanship, creativity, and empathy through music, while also using the language as a means of improving the quality of life for children with diverse abilities. Through our programs and music therapy services, we serve nearly 3,000 children every year.

SCOTT SPECK
Artistic Director and Principal Conductor

“Scott Speck is as energetic as he is talented, with a charismatic personality that leaps over the footlights.” - The Baltimore Sun

Scott Speck was named Artistic Director and Principal Conductor of Chicago Philharmonic in June of 2013 and has been Music Director of the Joffrey Ballet since 2010. His concerts with the Moscow RTV Symphony Orchestra in Tchaikovsky Hall garnered unanimous praise. His gala performances with Yo-Yo Ma, Itzhak Perlman, Renée Fleming, Joshua Bell, Midori, Evelyn Glennie, and Olga Kern have highlighted his recent and current seasons as Music Director of the Mobile Symphony. This season he also collaborates intensively with Carnegie Hall for the tenth time as Music Director of the West Michigan Symphony. He was invited to the White House as former Music Director of the Washington Ballet.

In past seasons Scott Speck has conducted at New York’s Lincoln Center, London’s Royal Opera House at Covent Garden, the Paris Opera, Chicago’s Symphony Center, Washington’s Kennedy Center, San Francisco’s War Memorial Opera House, and the Los Angeles Music Center. He has led numerous performances with the great symphony orchestras around the world. He is also the co-author of three of the world’s bestselling books on classical music for a popular audience, Classical Music for Dummies, Opera for Dummies and Ballet for Dummies, and Ballet for Dummies. These books have been translated into twenty languages and are available around the world.

Scott Speck has been a regular commentator on National Public Radio, the BBC, the Australian Broadcasting Corporation, and Voice of Russia, broadcast throughout the world. He has been featured in TED talks and at the Aspen Ideas Festival. His writing has been featured in numerous magazines and journals.

Scott Speck can be reached at scottspeck.org, on Twitter @scottspeck1, and at facebook.com/ConductorScottSpeck.
TROY ANDERSON

Troy received his Bachelor of Music degree from the University of North Texas and a Master of Music degree from DePaul University. After serving as a freelance musician and teaching artist in Chicago for a number of years, Troy began his career in community arts education in 2001. Prior to his appointment as Executive Director at the Chicago Center for Music Education, he served as Dean of Programs at the Merit School of Music in Chicago and Program Director at the David Adler Music and Arts Center in Libertyville, IL.

As Executive Director, Troy is responsible for leadership and oversight of the day-to-day operations of the school. He has also served as Chair of the Western Great Lakes Chapter and the Members Council of the National Guild of Community Arts Education. In 2012 and 2013 Troy served on the faculty of the Community Arts Education Leadership Institute and as co-convener of the Chicago Consortium of Community Music Schools.

After growing up in a musical family and years of musical study and performance, Troy has a passion for human effectiveness through music. Over the last 17 year’s Troy’s focus has been on providing more access and engaging opportunities to people of all ages to participate in music.

WENDY GUTIÉRREZ

My name is Wendy Abigail Gutiérrez, and I was born in Chicago in the state of Illinois. I am 9 years old, and I live with my family in the Pilsen community. I have been learning to speak Spanish and English ever since I was little. I have always liked to learn new things. Three years ago, I began playing the violin, and recently, I also began learning piano. I love exploring and taking care of the environment.

ALLYSON FLECK

Midsummer’s Music Executive Director, Assistant Artistic Director, and violist, Allyson Fleck was drawn to Door County for its beauty and is delighted to call it home. Dedicated to chamber music, she has appeared at Midsummer’s Music since 2004 and performed at the Token Creek Music Festival, Madeline Island Chamber Music Festival, and at New York’s famed Carnegie Hall, among others.

Fleck’s arts administration experience includes roles as the orchestra manager of the Cheyenne Symphony and librarian of the Greeley Philharmonic. As an educator, she was Assistant Professor of Music at Beloit College, a member of the faculty at Ripon College, and at Kennesaw State University where she directed the chamber music program and taught studio viola. She has also taught
2020-2021 SEASON: TOGETHER

beginning strings in various school systems. Fleck received her Doctor of Musical Arts degree in Viola Performance from the University of Wisconsin-Madison. She enjoys spending time with her boys, Jacob and Eli, listening to music and outdoor activities.

KAREN WALWYN D.M.A

Concert Pianist/Composer and Recording Artist for Albany Records, Karen Walwyn, was recently invited by the Center of Black Music Research of Chicago to perform and record the premiere recording of the Florence Price Concerto for Piano (Albany Records): “Walwyn provides a magnificent account of the concerto displaying her considerable technical skills,” reviewed by Bob McQuiston at NPR.

Dr. Walwyn has recently completed a year on Sabbatical from Howard University, having been awarded a Mellon Faculty Fellowship (2011-12) from the John Hope Franklin Institute at Duke University, where she completed her debut choral/solo piano/African Percussion work entitled Of Dance & Struggle; A Musical Tribute on the life of Nelson Mandela debuted by the Elon University Chorale directed by Dr. Gerald Knight.

DAVID PERRY

David Perry enjoys an international career as a chamber musician, soloist, and teacher. He has performed in Carnegie Hall and across the major cultural centers of North and South America, Europe, and the Far East. Mr. Perry joined the Pro Arte Quartet and the UW-Madison faculty in 1995 and was granted a Paul Collins Endowed Professorship in 2003. He is a concertmaster with Chicago Philharmonic and Ravinia Festival Orchestra as well as having served as guest concertmaster with such groups as China National Symphony Orchestra, American Sinfionette, and Orpheus Chamber Orchestra. Thanks to the Nathan McClure Opportunities Fund, Mr. Perry plays on a 1711 Franciscus Gobetti violin, arranged by Chancellor John Wiley and the UW Foundation.
Midsummer’s Music Original Performance

Composers with Soaring Spirits hosted by Lisa Flynn of WFMT-Chicago

August 12 – 16, 2020
Virtual Event

David Perry, Violin
Anna Palen, Violin
Allyson Fleck, Viola
Paula Kosower, Cello
Jeannie Yu, Piano

David Perry, see above bio

Ann Palen, violin, has been a member of the Lyric Opera Orchestra since 1990. She earned degrees from the Eastman School of Music and the Peabody Institute while studying with Sylvia Rosenberg. During her studies, she coached with the Cleveland Quartet, Juilliard Quartet, and Samuel Sanders. She was also a fellow at Tanglewood and participated in the Schneider Seminar in New York.

In Chicago, Ann has been a member of various orchestras including the Grant Park Symphony, Chicago Philharmonic, and Music of the Baroque. As a chamber musician, she has performed in the Roycroft Festival and Grove Street Festival. Ann lives in Elmhurst with her family.

Allyson Fleck, see above bio
Paula Kosower, cello, is an active performer and teacher currently residing in Chicago. Performances this season include concerts for Fulcrum Point New Music Project, the Music Institute of Chicago, the Chicago Philharmonic Chamber Music Series, North Park University faculty concerts, and the Tuesday at 1:00 Series at the University of Illinois Chicago. She has also performed live broadcasts this season on WFMT 98.7. She frequently serves as a cello substitute for both the Chicago Symphony and Lyric Opera of Chicago.

Ms. Kosower is a faculty member at North Park University, where she teaches applied undergraduate lessons and cello class ensemble. She teaches cello pedagogy courses for undergraduate and graduate students at Northwestern University and DePaul University, and she teaches private cello lessons for pre-college students at the Northwestern University Music Academy. She received her B.M. and M.M. degree at Indiana University where she was a scholarship student of Janos Starker. She also served as Mr. Starker’s graduate teaching assistant. She completed her D.M. degree at Northwestern University where she studied with Hans Jørgen Jensen.

Dr. Jeannie Yu, piano, is an acclaimed pianist who enjoys an active career as a soloist, chamber musician, recording artist and educator.

Yu has appeared as soloist with the Flint Symphony, Portland Symphony, Marina del Rey-Westchester Symphony, Des Moines Symphony, Des Moines Brandenburg Symphony, the Xiamen Symphony Orchestra in China, Sheboygan Symphony Orchestra, Festival City Symphony, and the Milwaukee Ballet Orchestra.

A dedicated chamber musician, she is the pianist of the Florestan Duo with whom she has recorded Beethoven’s complete works for cello and piano. Additional chamber music appearances include engagements with the Northwestern University Winter Chamber Music Series, the Green Mountain Chamber Music Festival, Chamber Music North, Three Bridges Chamber Music Festival, Frankly Music Series, Chamber Music Milwaukee, Midsummer’s Music, and the Rembrandt Chamber Players Series.