



Florence Beatrice
PRICE

Organ Works

Festal March • Tempo moderato • In Quiet Mood • Andante

Tom Winpenny, Organ



Florence Beatrice Price (1887–1953)

Festal March • Tempo moderato • In Quiet Mood • Andante

Florence Price was born in Little Rock, Arkansas. Her father, the city's first Black dentist, had been politically active during the Reconstruction era, and her mother, formerly a teacher, pursued a number of successful local business ventures. Price began her musical training with her mother, and as a child gave public piano performances and demonstrated considerable aptitude for composition. She enrolled in 1903, aged 15, at the New England Conservatory of Music in Boston, studying composition and counterpoint with Wallace Goodrich and Frederick Converse, graduating three years later with diplomas in organ performance and piano teaching. The Conservatory's director, the eminent composer George Whitefield Chadwick, was so impressed with her composition that she received a scholarship for additional private tutelage under him.

Price returned to her home state on graduation and taught in local music schools before directing the music department at Clark University, Atlanta from 1910 until 1912. That year, on marrying her first husband, Thomas Price (a distinguished lawyer), she returned to now racially segregated Little Rock, where she raised her two daughters. She wrote educational music to support her burgeoning role as a private piano teacher, but was otherwise unable to find work in the increasingly intolerant environment.

The family relocated to Chicago in 1927 where Price's musical career was reinvigorated: she enrolled in courses at various music colleges and studied with composers Carl Busch and Wesley LaViolette, and knew the eminent organist and composer Leo Sowerby. She undertook work as a silent film organist, pianist, and teacher, and in 1932 gained national recognition for her *Symphony in E minor* which won the Wanamaker Music Competition. With its premiere the following year by the Chicago Symphony Orchestra she became the first African American woman to have a work performed by a leading orchestra. She composed prolifically in the final two decades of her life: many of her works were issued by major publishers and she was at the forefront of the artistic movement known as the Chicago Black Renaissance.

Price's high level of attainment on the organ while studying in Boston suggests some prior experience on church instruments in Little Rock. Among the opportunities she received at the New England Conservatory was her performance of Alexandre Guilmant's *Sonata in D minor* at the age of 17 in the presence of the composer, whom she met (he attended her performance of his *First Sonata* and praised her rendition). Price's organ teacher, Henry M. Dunham, taught from his own organ tutor which contained invaluable advice on organ registration – the selection and combination of different stops – which Price would pragmatically apply to her own organ works. Aside from her orchestral *oeuvre* (which encompasses four symphonies, two violin concertos, and two concertante works for piano), Price's organ music forms one of the largest parts of her output. She was a lifelong Presbyterian, and although her extant organ works do not draw on hymns, they include many beautifully crafted character pieces which would have appealed to church congregations. Price is not known to have held a permanent church organist position in Chicago, but would have been familiar with a number of important instruments in the city through concerts sponsored by the city's African American community and the Chicago Club of Women Organists. Another aspect of her experience as an organist arose in the early 1930s when, in order to support her family after her separation from her first husband, Price gained experience accompanying silent movies in local theaters.

Price had a particular gift for writing miniatures, and this is exemplified in the four short works presented in this sequence. The exuberant *Festal March* (also known by the title *Marietta*) is written in the mold of an English-style academic march. In spite of its brevity, its rhythmic drive and solid harmonic framework – as well as the flexibility to repeat sections to match the length of a procession – would have ideally suited the celebratory occasion for which it was composed.

Tempo moderato aptly demonstrates Price's assimilation of the richly chromatic harmonies of contemporaneous jazz and light music. In this piece Price skillfully weaves these elements into a charming, contemplative work full of melodic lyricism which provides much opportunity to explore the delicate sonorities of early 20th-century American organs.

One of only three organ works published during her lifetime, *In Quiet Mood* (1941) previously bore the title "Evening". A long-breathed melody, heard in the left hand, sings beneath gentle undulating patterns of the right-hand accompaniment. The stable pedal line helps to maintain the serene atmosphere, but soon the chromatic harmonic pace quickens, until a climax of whole-tone harmonies leads back to the reassurance of the home key.

Andante (1952) is the last of Price's organ works to bear a date of composition. The simplicity of style and regular four-bar phrases with which this C major work begins are immediately reminiscent of heartfelt hymn singing. Nevertheless, although this was perhaps written as a devotional work, its central section reveals that Price's lighter style is never far away, as a lyrical F major melody is accompanied by delicate off-beat chords.

Tom Winpenny

With special thanks to Carsten Lenz and Professor Calvert Johnson for their kind assistance with this recording.

The Skinner Organ of Saalkirche Ingelheim

Ernest M. Skinner's four-manual organ (opus 823), built for First Presbyterian Church, Passaic, New Jersey, USA is one of the best-preserved examples of the renowned organ-builder's work. When the worshipping community moved to a new church building, the organ became redundant, but through the swift action of Carsten Lenz, organist of Saalkirche Ingelheim, Germany, the instrument secured a new home across the Atlantic Ocean. The organ is important for its impressive and unaltered range of orchestral tone colors and for its rich principal choruses.

In 2013 Klais Orgelbau of Bonn undertook the work of transporting, rebuilding, and restoring the instrument. A new case and façade pipes were provided because the listed originals were required to remain in situ in Passaic. The opportunity was taken to enlarge the instrument in accordance with Skinner's original intentions, using contemporaneous pipework which had become available from some of the original builder's other instruments.

In 1952 the organ had been enlarged by the incorporation of an Antiphonal division, built by the successor company Aeolian-Skinner, at the opposite end of the church. This division will in due course be installed in a transept of the Carolingian Saalkirche. For the organ's installation in Ingelheim, a newly built mobile organ console was commissioned. It includes the prepared-for stops of the Antiphonal division and reflects the classic American symphonic organ aesthetic, consisting of 119 stops which comprise 52 individual ranks with a further 18 combined stops and 49 "borrowed" stops (extended from other ranks).

Tom Winpenny

For further information please see www.skinner-orgel.de

The West Gallery Organ of Saalkirche Ingelheim

**Ernest Martin Skinner, Op. 823 (1930), built for First Presbyterian Church of Passaic
(New Jersey, USA); installed in 2013 in Saalkirche Ingelheim by Klais Orgelbau**

<p>I Choir (enclosed)</p> <p>16' Gamba 8' Diapason 8' Gamba 8' Dulciana 8' Concert Flute 8' Unda Maris 4' Flute d'Amore 4' Gambetta 2 2/3' Nazard 2' Piccolo 1 3/5' Tierce 1 1/3' Larigot 8' Corno di Bassetto Tremolo Celesta Harp</p> <p>II Great (*enclosed)</p> <p>16' Diapason 16' Bourdon 8' First Diapason 8' Second Diapason 8' Third Diapason 8' Principal Flute* 8' Erzähler* 8' Erzähler Celeste* 4' Octave 4' Harmonic Flute* 2' Fifteenth* II Grave Mixture IV Chorus Mixture* 8' Tromba*</p>	<p>III Swell (enclosed)</p> <p>16' Bourdon 8' Diapason 8' Rohrflöte 8' Flauto Dolce 8' Flute Celeste 8' Salicional 8' Voix Celeste 8' Echo Viole 8' Viole Celeste 4' Octave 4' Flute Triangulaire 2' Flautino III Mixture 16' Waldhorn 8' Trumpet 8' Oboe 8' Vox Humana 4' Clarion Tremolo</p> <p>IV Solo (enclosed)</p> <p>8' Gamba 8' Gamba Celeste 8' Flauto Mirabilis 4' Orchestral Flute 16' Fagotto 8' English Horn 8' French Horn 8' Orchestral Oboe 8' Tuba Mirabilis Tremolo Chimes</p> <p>Orchestral (floating)</p> <p>8' Flauto Mirabilis 4' Orchestral Flute 16' Fagotto 8' Orchestral Oboe 8' Tuba Mirabilis</p>	<p>Pedal</p> <p>64' Gravissima 32' Contra Bourdon 32' Resultant 16' Diapason 16' Diapason (Gt) 16' Bourdon 16' Gamba (Ch) 16' Echo Lieblich (Sw) 8' Octave 8' Third Diapason (Gt) 8' Gedeckt 8' Still Gedeckt (Sw) 8' Cello (Ch) 8' Flute (So) 4' Super Octave 4' Diapason (Gt) 4' Flute (So) 32' Bombarde 16' Trombone 16' Waldhorn (Sw) 16' Fagotto (So) 8' Tuba Mirabilis (So) 8' Tromba 8' Orchestral Oboe (So) 4' Oboe Clarion (Sw)</p> <p>Compass: manuals C–c⁴ (61 notes) pedals C–g¹ (32 notes)</p> <p>Full complement of couplers, octave couplers and transfers.</p> <p>Concave and radiating pedalboard Electric key and stop action Temperament: equal</p>
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Photo: Dieter Bender

Tom Winpenny



Photo: Graham Lacro

Tom Winpenny is a freelance organist and choral director. His previous posts include assistant master of the music at St Albans Cathedral and sub-organist at St Paul's Cathedral, London. He is currently a trustee of the Royal College of Organists. Winpenny has broadcast frequently on BBC radio and featured on American Public Media's *Pipedreams*. He was an organ scholar at King's College, Cambridge, twice accompanying *A Festival of Nine Lessons and Carols*. As a soloist, he has performed internationally, with recent engagements in Sweden, Germany, Italy and the US. His wide-ranging discography includes music by Mozart, Liszt, Lutyens, McCabe, Joubert and Francis Grier. For Naxos, his solo recordings include critically acclaimed recordings of Elgar (8.574366), Schumann (8.574432), Messiaen's *La Nativité du Seigneur* (8.573332) and *L'Ascension* (8.573471), music by Judith Bingham (8.572687 and 8.574251), Williamson (8.571375–76), and Francis Pott's monumental Passion symphony *Christus* (8.574252–53). Winpenny has also directed St Albans Cathedral Girls Choir in recordings of music by Mendelssohn (8.572836), Mathias (8.573523), Michael Haydn (8.574163) and Poston (8.574576). www.tomwinpenny.org

Florence Beatrice
PRICE
(1887–1953)

- 1** Festal March [*Marietta*] in G major
(date unknown) **3:01**
- 2** Tempo moderato in D major
(date unknown)* **2:36**
- 3** In Quiet Mood
[*Evening, Impromptu for Organ*] (1941) **4:05**
- 4** Andante in C major (1952)* **3:11**

*WORLD PREMIERE RECORDING

Tom Winpenny
on the Skinner Organ of the Saalkirche Ingelheim

Recorded: 2 September 2024 at the Saalkirche Ingelheim,
Ingelheim am Rhein, Germany

Producers: Christoph Martin Frommen, Ulrich Lorscheider

Engineer and editor: Christoph Martin Frommen

Assistant engineer: Christoph W. Hilser

Booklet notes: Tom Winpenny

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Cover photograph by Dieter Bender



AMERICAN CLASSICS

Florence Price had worked for some years as a silent film organist before she won admiration in 1932 for her *Symphony No. 1 in E minor*. Works for organ form one of the largest parts of Price's output with a particular gift for writing miniatures, exemplified by the four short works presented here. Tom Winpenny's album of Florence Price's organ works is available on 8.559956.

www.naxos.com

Playing
Time:
13:07