

Playing  
Time:  
**74:03**

# Florence Beatrice **PRICE** (1887–1953)



## AMERICAN CLASSICS

### Violin Concerto No. 1 in D major (1939) **31:11**

|   |                   |       |
|---|-------------------|-------|
| 1 | I. Tempo moderato | 18:17 |
| 2 | II. Andante       | 7:22  |
| 3 | III. Allegro      | 5:32  |

### Violin Concerto No. 2 in D major (1952) **16:07**

Tempo moderato ( $\text{♩} = 132$ ) – Più mosso – Andante cantabile – Allegretto – Andante cantabile – Tempo I ( $\text{♩} = 132$ ) – Vigoroso – Tempo moderato ( $\text{♩} = 60$ ) – Andante cantabile – Allegretto – Allegro – Andante con espressione – Allegro

### Piano Concerto in One Movement in D minor (1933–34) (ed. Nick Greer and Clovis Lark) **16:49**

|   |  |      |
|---|--|------|
| 5 | Andantino ( $\text{♩} = 92$ ) –                  | 7:44 |
| 6 | Adagio cantabile ( $\text{♩} = 76$ ) (bar 220) – | 5:33 |
| 7 | Andantino (bar 319) – Allegretto                 | 3:32 |

### Dances in the Canebrakes (arr. William Grant Still for orchestra) **9:13**

|    |                                  |      |
|----|----------------------------------|------|
| 8  | No. 1. Nimble feet               | 2:40 |
| 9  | No. 2. Tropical Noon             | 3:27 |
| 10 | No. 3. Silk Hat and Walking Cane | 3:06 |

### Fanny Clamagirand, Violin **1–4**

Han Chen, Piano **5–7**

Malmö Opera Orchestra • John Jeter

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**NAXOS**

Florence Price reached her musical maturity in Chicago during the 1930s – the decade in which she made a famous debut with the city's orchestra and produced two substantial concertos. The *Piano Concerto in One Movement* contains some of her most beautiful music set alongside moments of Romantic bravura. *Violin Concerto No. 1* seems never to have been performed during her lifetime but is the most expansive of her concertos and is richly orchestrated. The later *Violin Concerto No. 2* is a much more compact work, cast in one expressive movement. *Dances in the Canebrakes*, originally for piano, evokes 19th-century African American life, heard here in William Grant Still's orchestration.

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