Transcript of What'sHerName Episode 72: THE CAGED BIRD Florence Price

00:00 - 05:04

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Olivia Meikle: Hi Katie!

Katie Nelson: Hi Olivia!

OM: In May of 1953, a woman left her home in Illinois - and never came back. Her home sat abandoned for fifty-six years.

KN: Whoa!

OM: And we'll talk about *why* this happened in a bit. But what I want to ask you to think about is this: If you walked away from your house right now, this moment, and never came back, and somebody came back in fifty years and looked through your house… what would they find? What is left of *you*?

KN: Fifty years in the future? Not thousands? Okay. [pause] Katie… loves books. She appears to be a musician? She's probably short [laughter] because her bedroom is up in the attic loft, with low ceilings. She had a lot of house plants. Ooh, and she had a dog.

OM: All right, that's a pretty good portrait of you! In the case of *this* particular abandoned house, what was left was piles and piles and *piles* of sheet music.

KN: Ooh.

OM: All handwritten...

KN: Oh!

OM: ...scattered around randomly, all over the only room that remained intact in this house. The rest of the house is completely falling apart, holes in the roof, water everywhere, but this one room in the center has remained intact. And in this room are books and sheet music.

KN: Ooh.

OM: The couple who bought this house and were trying to remodel it stumbled onto this find of all of these papers. And they kept seeing the same name over and over again on these manuscripts - Florence Price. They had no idea who this was, and they could very easily have just crammed all of this old paper into a couple of garbage bags, thrown it away, and carried on with their remodel. *Thank heavens* they googled

her! And we are all incredibly grateful that they did this, because this find will turn out to be one of the most important discoveries in American music history.

KN: Whaaat? Wow!

[theme music]

OM: I'm Olivia Meikle

KN: And I'm Katie Nelson

OM: And this is *What'sHerName*

KN: Fascinating women you've never heard of.

[theme music]

OM: Florence Price was the first African-American woman to be recognized as a serious classical composer, the first African-American woman to have her work performed by a major orchestra, the first African-American woman to win a national classical music prize… the string of firsts that make up her career is remarkable all on its own. But her story is *so* much more than one of just 'being first at stuff.' She is a genuinely, astoundingly brilliant composer, and this music that was found, scattered around this abandoned house, is a mind-blowing find for American classical music.

KN: Wow!

OM: So, for this episode, I spoke with two fantastic guests: Dr. Karen Walwyn and Dr. Guthrie Ramsay.

Guthrie Ramsay: My name is Guthrie Ramsay. I am a Professor of Music at the University of Pennsylvania. I'm a musicologist, a pianist, and a composer.

Karen Walwyn: My name is Karen Walwyn. I'm currently teaching at Howard University, the Area Coordinator for Keyboard Studies, and an Associate Professor on faculty.

OM (to KN): Dr. Ramsay was the editor for a fantastic biography of Florence Price, by the late Rae Linda Brown, called *The Heart of A Woman*, and Dr. Walwyn has premiered several of Florence Price's previously unpublished works in definitive recordings, and is pursuing major projects to get more of this work out into the world.

00:05:04 - 00:10:04

OM: Karen Walwyn is also featured on a wonderful documentary of Florence Price's life called *The Caged Bird*, created by James Greeson - which I highly recommend. You can stream it online and there will be a link to that on our website. And of course we have to talk about the music. All of the music for this episode was written by Florence Price. And I am so grateful to all the performers who generously gave us permission for me to use their work including: Chineke! Orchestra, The Women's Philharmonic, Dr. Ollie Watts Davis and Dr. Casey Robardsand, and our guest Dr. Karen Walwyn, who also composed one piece. More information about the music is at the end of the episode and on our website.

OM: Florence Price was born in 1887 in Little Rock, Arkansas to mixed-race parents who were members of the thriving Black middle class of Little Rock. Her father was a dentist, her mother was a music teacher, and they were central figures in the intellectual elite of Little Rock's Black community.

Now, lots of our listeners are probably already going, “What? Wait,” because that’s not…

KN: …because you just said the sentence ‘thriving, intellectual Black middle class…’

OM: Yes.

KN: When are we? The 1920’s?

OM: We’re in 1887.

KN: Oh, gosh!

OM: Yeah, this story is going to challenge all of our narratives about what the South looked like in this time period, about how slavery transitioned into ‘post-slavery times,’ how Jim Crow laws came about, and what the whole idea of ‘progress’ in race relations and civil rights looked like.

KN: Hmm.

OM: Because in the years directly following the Civil War, during Reconstruction, Black americans in the South had all the same rights that white Americans did. They voted, they held government offices, they went to unsegregated schools, they were professionals...

In everything that I learned as a kid in school, and all the way up well into my college years, the story of civil rights has been a slow but steady progression from slavery to ‘it's better now’.

KN: Yeah.

OM: Yeah and that's just *not* how it went. And it's instead a story of fits and starts, and wild progress, and huge setbacks -

KN: Yeah

OM: And a very uneven march toward equality.

KN: Yeah and you definitely can't generalize about the *whole* of the American South either, because every - not just every state, but every region and city and - was approaching things differently.

OM: Yeah. There is this sort of brief ten year window when the Federal Government is still very heavily involved in most major U.S. cities, in the South at least, making sure that these things are done. That we had a little tiny window into what equality could look like. For example, even just in Little Rock, over thirty Black men were serving in the state legislature when Florence was born. That wouldn't happen again for a hundred years. Her father was a dentist. And he was a dentist to Black *and* white families, including the Governor of Arkansas.

KN: Huh.

GR: The remarkable thing about that stop-and-go progress - you can really get a handle on it through the life story of a figure like this, right? So you could trace that family history and you get to see it's - it's not theoretical or abstract. It's - you can see how different sets of social customs and laws and codes directly affected real people. She came from a background of educated Blacks at a time when that was unusual. The book that Rae Linda has written, *The Heart of A Woman: The Life and Music of Florence B. Price*, actually details the history of Florence Price's family from the slave era through Reconstruction and into the early twentieth century. And what we find in that story is a background of mixed-race people, some of whom were literate. And, when it got down to her father's generation, her father was an educated man, a dentist, and her mother was educated, and she was fair-skinned enough to pass for white.

00:10:04 - 00:15:03

GR: So interwoven into Florence Price's story is this very American skin color caste system that allowed some people to become literate and some people to have it *against the law* for them to be literate. So Florence Price lived a solidly middle-class life. Her father started schools, so education was central to their family culture, and her mother was a professional woman. She worked for an insurance company, and they were settled in Little Rock, Arkansas, which at that time was a kind of Mecca for middle-class Black people because of the opportunities that were there. But at the same time you had the resonances of slavery where you had an entirely illiterate class of people who needed to be educated. And her family were kind of educational activists in that regard.

OM (to KN): And then Reconstruction ends. The push back against this idea of equality starts really in earnest in Arkansas. and things start to' slide backwards' very, very quickly. Segregation is thoroughly entrenched. Jim Crow laws are firmly established. And the Little Rock that Florence was born in is not the one that she will live in for very long.

But Florence is a superstar. She is incredibly bright, passionate about learning. Her mother is her first piano teacher and it becomes quickly apparent that Florence is wildly talented. She graduates high school at fourteen years old, as valedictorian of her class.

GR: She was so strongly prepared that when she entered into the New England Conservatory - moving from Little Rock, Arkansas to Boston - she was just sixteen years old. So in her formative years she was given this sense of pride, a sense of determination, a sense of just what it would take for her to be a successful musician.

OM (to KN): Things are getting pretty bad for Black people in Arkansas and, on her mother's urging, she takes this opportunity to 'pass.' NEC accepts Black students, but she decides it will be much easier if she 'is Mexican.'

And so her first year at New England Conservatory, she lists her hometown as Pueblo, Mexico.

KN: Interesting.

OM: And she definitely *can* pass. Her mother may have been passing as white for a period of her life. Florence probably could, but definitely can pass as Mexican rather than African-American.

KN: Wow.

OM: She excels at New England Conservatory, studying with their top composition teacher, as well as brilliant organist and pianists. And she graduates with two degrees - Organ Performance and Piano Teaching.

GR: Particularly, I think it's important for people to understand how difficult it was for a woman to be heard in the classical music scene in America at that time. To, when she left New England Conservatory as a totally prepared organist, pianist, and composer, she came home and became a teacher. Which is what was expected of women at that time - particularly a single woman at the time. So she did not lead the typical artist's life - the typical *male* artist's life, I should say. She always had societal pressures along the way about what she was supposed to do, and could and could not do. And even when she *did* marry - she married a successful lawyer in Little Rock - she still was responsible to take care of the children and to somehow fashion a career, an artistic career, *around* this. So she was teaching piano lessons. And writing children's music at that time was a big thing for her, and it fits into a larger pattern of women who are artists and who are also child-rearing.

00:15:03 - 00:20:02

GR: For instance, you have some women artists who may be painters, but they turn to print making because it's easier to manage young people around that particular medium. And as soon as the kids start kindergarten, they move back to painting.

OM (to KN): Eventually, she moves back to Little Rock to marry a promising young attorney, Thomas Price. He is quickly becoming a partner in his law firm - a very successful practice. She's teaching piano from their home and continuing to write music. She entered and won second place in two national competitions in 1925 and 1927-

KN: Wow!

OM: for major works for concertos.

Karen Walwyn made a kind of a pilgrimage to Little Rock several years ago to see Florence Price's home - sort of 'see through her eyes,' and she had a pretty remarkable experience.

KW: I have come to know a side of Florence Price that is just stunningly precious. I actually drove to Harrison, Arkansas first. It was a three day drive. And the reason that I did that was because Harrison is one of the key areas in the state of Arkansas that has a strong support for the KKK. It was important for me to get the feel of that environment because that's the environment that would allow for me to understand the feeling that would drive Florence Price, and a lot of African-Americans, out of Little Rock.

I did see a lot of flags that let me know I have to tread lightly, be very careful. In fact, I went into Staples in Harrison to make some fliers for my official visits. The guy in Harrison who was helping me - when I told him what I was doing here in Harrison, he looked at me with *fright* in his eyes. He said 'You understand where you are?' And so he let me know, I probably shouldn't be out on the street after 8pm.

Afterwards, I drove down to Little Rock. I had had some addresses of some of the homes that Florence Price had lived in. So I drove by each one.

OM (to KN): And while she was in Little Rock she visited the Mosaic Templars, which is an African-American history museum. There, she learned the story of an event which would shake the Price family to its core. In 1927, a little white girl was murdered, and the boy accused of killing her was Black. When he was arrested, he was immediately moved to a jail in another county for his own safety.

KW: And so when this mob realized they couldn't *get him*, hungry for the pursuit of their goal, they happened to choose John Carter.

[foreboding music]

OM (to KN): John Carter, an intellectually disabled Black man, was - first, hanged, and then his body was shot over one hundred times.

KW: They then dragged his body on the tail of a vehicle, and drove it down the main artery of downtown Little Rock for approximately five miles. And so then they brought the body to the main intersection - the same intersection where the Mosaic Templars stands, and across the street was the AME church. They hung John Carter's body. They went into the church, and brought out every flammable item, and lit it. They took the bones and used it to direct traffic. And took pictures. The next day, pictures were sold as… museum treats.

00:20:02 - 00:25:11

OM (to KN): This is happening directly outside Thomas Price's office.

KN: Gah.

OM: Literally in the street outside his office.

KW: Florence Price's home was about half a mile down that very block. I try to imagine, what - what would that be like for me? A husband that, right next door, was working?

OM (to KN): It very easily could have been him that this mob decided to grab instead.

KW: I could imagine for certain - my family is in a car and out *as soon as possible.*

GR: Once the Reconstruction period ended, whether you were Black and educated or Black and uneducated, you were all treated the same way. You know… poorly. So much so that when her father passed away, her mother decided it was just too hard, and she disappeared from the historical record by passing as white. She moved to Indiana and began a life as a white person.

There was really nothing in her background that prepared her for the level of discrimination and brutality that you were facing if you stayed in Little Rock.

OM (to KN): This lynching marks a real turning point for the Black community in Arkansas, just as is happening all across the South at this point - the Black families who can get out are getting out.

KW: She and her family drove to Chicago. And so I drove to Chicago. To see, I wonder what that felt like? What does life look like, after - after experiencing that?

OM (to KN): This means that Thomas Price has to start from scratch, abandoning this flourishing legal practice where he is a partner. He's been arguing cases - famous cases - before the Supreme Court. And now they're back at nothing.

KN: Wow.

OM: She has to start her studio over, she's lost all of her students. The amount of stress that this must have caused is just unimaginable on top of *everything else* going on.

At this point, the Prices have two children, and Florence Price starts publishing music for children - beginner music for beginner piano students.

KN: Huh! As a former piano teacher, I appreciate that hugely because there are no songs that are thrilling to -

OM: Right [laughs]

KN: the average seven year old. You need somebody who knows how to make something exciting *and* simple at the same time.

OM: As the mother of three piano students, I heartily agree! I want to *listen* to good music - even when it's very poorly played. [laughs]

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OM: She is also writing commercials, musical commercials, for radio. But she's continuing to compose her own work, sort of 'in the edges.'

GR: You know, and it is the story of many women composers and women musicians - how tenacious she had to be in order to pursue her dreams. Like, the path isn't always as easy or predetermined or based on sheerly on your talent and ability. You have to have some other things happen to make it all pull together.

She was a single mother. She was a Black woman trying to work in a field where that was not the usual demographic, so she has so many things working against her - yet she managed to make this art.

OM (to KN): I think many of us have had that experience of trying to cram *our* stuff into the margins of everyone else's demands.

KN: [laughter] Yeah

00:25:13 - 00:30:18

OM: But in 1931, she is working on a symphony and she gets a lucky break. Literally.

GR: There's this one little passage in the book that I'd love to read:

> *In January 1931, the very month in which her bitter divorce was final, Price began work on her first symphony - her most important and largest work to date. In a letter to a friend she wrote, "I found it possible to snatch a few precious days in the month of January in which to write undisturbed. But oh, dear me, when shall I ever be so fortunate again as to break a foot."*

[laughter]

KN: What a perspective. I love that.

OM: I think this hits home for many of us, right? But it's a pretty stark reminder of what she's up against here.

KN: Yeah.

OM: Women are not supposed to be doing this at all. *Absolutely* not Black women, and every single for society is pushing against her succeeding in *any* of this.

But that symphony would be the one that makes her famous.

KN: Yay!!

[swelling music - excerpt from Florence Price's *Symphony no 1 in E Minor*]

GR: Of course, the symphony would go on to be a very prestigious work, and it got her lots of press.

OM (to KN): It also won her five hundred dollars, which was probably a bigger deal at that point. [laughter] And it proved to her and to her community that a Black woman could create serious works of classical music on par with any white male composer in the country.

KN: Mmm

OM: And her works have been performed several times, by several major orchestras, by 1936.

KN: Wow! Please tell me she called it the 'Broken Foot Symphony'.

OM: Oh! She should've! It's just called *Symphony Number One in E Minor*.

KN: Mm, okay. [laughter] I just really enjoy picturing her there in 1930's Chicago, like - that is iconic Chicago - streetcars, gangsters… and there she is composing symphonies.

OM: Yes! And we're heading into what's called the Chicago Renaissance, you know, another sort of parallel of the Harlem Renaissance here, where we have this huge upswing of art and music and cultural creation in Chicago. And she is at the center of it.

KN: Yeah, wow.

GR: She began to win awards, which even put more pressure on her to produce, once she gets the recognition, to keep that momentum going by creating *more* works. The way that she subverts the classical forms to find her own voice in the Western art music forms, all the while raising children, all the while playing for silent films… In modern parlance, she is *hustling* - from the word go! And she never stops.

Somehow it really never really gave her the same breaks that it would have a man who was equally talented and productive.

OM (to KN): One of the most fascinating things about this work that she's doing, to me, is that she is very clearly rejecting her mother's plan or advice of 'passing.' She is openly embracing her heritage here, even though she absolutely could pass as - possibly white and definitely 'not Black.'

KW: She had no intentions of hiding her heritage, of hiding where her ancestors came from and what they endured - yet her music is persistently beautiful.

00:30:18 - 00:35:14

KW: You would not have a single reason to know that *that's* what she experienced. Her music is melodically beautiful and lyrical like Schumann, like Schubert. Her harmonies are rich like Brahms. Incredibly poetic. I don't understand how that was possible. But I don't have what Florence Price had.

Her music is extremely important in our world because it allows us to learn about a subject - in this time, as well as inside the past 160-some years, that can be uncomfortable. And it's still uncomfortable in certain circles. But without addressing it, you can't mend, you can't move forward.

I think her music is a gateway to that journey. Because each time that I speak about her music, I can play and see the smiles on the audience's faces, and see the appreciation. Audience members will come up and share their heartfelt compliments on her portraits of life.

OM (to KN): She has works called "In the Land of Cotton," or she is composing works to the words of Langston Hughes -

KN: Ah!

OM: the famous African-American poet.

["At the Feet O' Jesus" performed by Ollie Watts Davis and Casey Robards plays - a woman's voice singing in operatic style]

OM: She is centering her work in her identity, in ways that are very clear and very brave and, sort of defiant, in the face of all of the ways that she has been shut down. Because she *has* been shut down, over and over and over and *over* again. Publishers openly saying, 'This is great, but you're a Black woman so we're not going to publish it.' Not even being allowed to *enter* certain competitions or certain societies - and yet she is centering that in her work.

KW: I think her message is clear. She's telling the story of the African-American - but she's telling you in a way that is listenable, engaging, and… welcoming, if you will. Some of the works which I find especially delightful are the smaller works for piano. Each one has a very interesting title. And by interesting, I mean pretty 'regular.' I have some of the titles here: "Dreaming"- just one word, dreaming. And inside of "In the Land of Cotton," perhaps dreaming of a day when - when there's freedom, equality?

[music plays, continues in the background]

00:35:15 - 00:40:00

KW: "Rocking Chair," "Child Asleep," "Down a Southern Lane," "The Arkansas Jitter," "My Neighbor's Radio."

OM (to KN): Karen Walwyn has even given a few concerts where she will give the audience the list of works that will be performed and then have them guess. She plays a piece and asks them to guess what that was - and they guess *all* of them correctly.

KN: Aw that's awesome.

OM: Because these pieces are so evocative, you can tell what it is. "Popcorn," "Rocking Chair" - you know what the songs are because of how she's written them.

KN: Wow.

OM: Our father and our brother are composers.

KN: Yeah.

OM: It is occasionally fashionable to sneer at composers who write pretty melodies -

KN: Mm, yeah.

OM: You know, Tchaikovsky or Saint-Saens, they 'write a pretty melody' - as if that's all they can do. First of all: Florence Price does way, *way* more than that (as do both of those other composer) but she writes a *magnificently* pretty melody!

[laughter]

OM: And as our father says, "The people who sneer at those who write pretty melodies usually do that because *they can't*."

KN: [laughs] Amen.

OM: Her melodies are so gorgeous and transcendent - but also so catchy. You can't get them out of your head.

KW: Many, many times I'll hear people whistling the last theme or moving their bodies to the rhythm that they just heard. And I think that's an amazing sign of what she has been able to communicate. That's special.

[music]

OM (to KN): Teaching piano doesn't pay very well - then or now, as you know.

KN: [laughter] Uh-huh.

OM: And she is occasionally sometimes almost homeless. She's living in settlement houses. She ends up living with one of her students for a while in exchange for lessons, just trying to make ends meet.

And yet through *all* of this, she is still composing. Her arrangement of "My Soul's Been Anchored in the Lord" was performed by the brilliant Marian Anderson at her famous concert at the Lincoln Memorial.

KN: Dang!

OM: But it was the last song and so it was cut from the national broadcast - so no one on TV saw it, but everyone there saw it. But she is being recognized more and more as a real prodigious talent and she is putting out music at an astonishing pace. But, between the Depression, and then paper shortages during World War II, not much is getting published. Eventually she moves to an apartment in the Abraham Lincoln Center, which is a sort of a communal-living building settlement house in Chicago that is focused on the Arts. So all of the people who live here are musicians, artists, writers - and she has an apartment and a piano studio where she can teach lessons.

KN: Wow!

OM: She's one of the only Black women living there - most of them are white - but she is supported here, at least, in her pursuits, in a way that she has not been in many other places.

KN: Wow.

OM: She is the most popular teacher -

KN: Of course

OM: at the Abraham Lincoln Center, and she has over *one hundred* students.

KN: Uhhhh…

OM: Now…

KN: That kills me!

OM: Yeah. We grew up with music teacher parents, and we know what *thirty* students looks like in your life. *One hundred students*. I can't begin to imagine

KN: No, no.

OM: the hours that she is working.

KN: Wow.

OM: But she has a place to live. She has food and she's making enough money to survive. And then *finally* in 1953, she is invited to go on tour.

KN: Yay!

OM: Her music has been performed by several European orchestras at this point. She is going to be given an award in Paris.

00:40:02 - 00:45:01

KN: Ah!

OM: And the ultimate dream of any classical composer is finally coming true for her - she is going to go to Europe.

KN: Yaaay!

OM: She is over the moon. She's going to tour, perform, and sightsee - which she's most excited about - in France and England, and several other European countries. She has prepared for months, and she is set to leave on May 26th for Paris, on the Île de France [ocean] liner.

KN: Wow!

OM: And then.

KN: No.

OM: On May 24th.

KN: Nooo.

OM: She goes to the hospital with severe heart troubles. She has suffered with heart trouble her whole life with what they call ‘blue baby syndrome,’ when your circulatory system just is not working well, and so you look blue. Your skin turns blue because you're not getting enough oxygen, because your heart is not beating effectively enough. Her whole life she's been struggling with this. And she is in heart failure.

KN: Ahhh!

OM: She dies ten days later of a cerebral hemorrhage, and never gets to make her trip.

KN: Oh. And is that why that house full of music was just abandoned?

OM: Yes. She never goes home…

KN: So nobody went to the house? Nobody said, ‘Let's go get that music’? She has three children? Nobody bothered?

OM: Yeah, it's very confusing from *this* point of view.

KN: Mysterious.

OM: Here’s where we get into some muddy waters... This *might* be a weird legacy of a very common problem for mixed-race people at that time, *and* now - that it is much better for them if they can pass as white.

KN: Woah.

OM: But that requires cutting off your family, cutting off your identity - and there are so many people who have had to make that choice, and decide literally to never speak to their family again. Change their name, disappear, start over - so that they can escape from the incredibly heavy load that comes with being Black in America. Florence's mother did this after Florence's father died - she disappeared from Arkansas and reappeared in Indiana as a white woman. It stands to reason that Florence Price’s children may have done the same thing.

KN: Woah!

OM: It's really baffling, as a white person, to think about having to navigate these kinds of decisions. But it makes more sense how her legacy could just be ‘walked away from.’

KN: Yeah.

OM: How even a home could just be abandoned

KN: Yeah.

OM: if that might endanger your *safety* in your new identity.

OM: So when that house where Florence Price lived, and where she never returned after her sudden death, was finally sold in 2009 and the discovery of her music was made, huge amounts of her music are suddenly available. Some of these were known and feared lost.

KN: Wow!

OM: But most of this music was never published. There are art songs that no one knew she wrote. Concertos.

KN: Wow

OM: Huge amounts of solo vocal pieces, of symphonies, that have *never* seen the light of day. And here they all are! And now her music is everywhere - it is gaining so much popularity. There are *so* many people studying and publishing and working on her music.

KN: Wow!

OM: And we're really seeing what an *astounding* talent Florence Price truly is.

KW: I only can hope that her story will help encourage other women, other African-American composers, to write. One day their music too, I believe, will be championed.

KN: I am gonna buy some of her music and learn it.

OM: Well, good luck! Because one thing that Karen Walwyn does worn about is:

KW: She must have had some incredible hands! The stretches, the leaps, are quite - in some places, sound relatively manageable, but it is *not nearly so* when actually playing it.

00:45:02 - 00:50:03

KN (to OM): Oh wow! [pause] Think of them all just sitting in a house that was rotting away in Chicago.

OM: It's so amazing that Karen Walwyn doesn't *quite* believe it's a coincidence.

KN: Ooh!

KW: I wonder if things had gone along in the usual way, if she would have reached where she is coming to be now. Because what happened, one could say, was the result of the ‘color of the nation’ at the time.

And here's this hero that is right on time, right at the very moment that Black Lives Matter. I think it was meant to be this way. This is her moment.

OM (to KN): This - this outpouring of *Black joy* that is her music, is exactly what we need right now. We've talked in this podcast several times about how - to be remembered, and especially as a woman, you have to have a champion. You have to have someone who will keep your story going when you die. Florence Price absolutely has that in people like Rae Linda Brown and Dr. Walwyn and Dr. Ramsey. But *maybe* she also knew that she had to be her *own* champion. Maybe the ghost of Florence Price was watching over this little treasure trove that is magically, perfectly preserved - until the moment when it's okay…

KN: Ah! [laughs]

OM: And now, her legacy can be appreciated in a way she never could have been at any point before this. Maybe this is the best possible end to this story - or *beginning* to this story - of Florence Price’s legacy.

KN: Marvelous!

[music plays]

Credits: Huge thanks to Karen Walwyn and Guthrie Ramsey. If you'd like to learn more, you'll find links, music, resources, books, and more at our website at What'sHerNamePodcast.com. The music in this episode included a live performance of Symphony Number One in E Minor by the *Chineke! Orchestra* recorded in London in October 2020, "At the Feet O' Jesus" performed by Ollie Watts Davis and Casey Robards, *Symphony Number Three in E Minor* performed by the Women's Philharmonic, and several of Price's smaller piano works performed by Dr. Karen Walwyn, who also composed one piece.

There was so much more to this story, including really fascinating stuff about how Rae Linda Brown's wonderful biography came to be (with the help of Dr. Guthrie Ramsey), Karen Walwyn's first introduction to Florence Price's work, including a story that will strike terror into the heart of any performer. All of this great stuff was so painful for me to cut for time, that we have added a special bonus episode deleted scenes on our website at What'sHerNamePodcast.com. So make sure to check that out because there is so much more to this story!

You can also follow us on Instagram, Twitter, and Facebook, where we post lots of photos each week. If you've enjoyed this episode, we'd be so grateful if you leave us a review on Apple podcasts or wherever you listen. It makes a huge difference in helping new listeners find us.

And if you're interested in traveling with What'sHerName, check out our website for the first ever What'sHerName tour. We'll be heading to England this fall, hopefully, on our very first women's history tour and we'd love to take you with us! Find all the details at our website. Click on the 'tours' button.

Our theme song was composed and performed by Daniel Foster Smith. What'sHerName is produced by Olivia Meikle and Katie Nelson. And this episode was edited by Olivia Meikle.

[music]