

lowed next by songs and arrangements of spirituals (all of which also include piano). Nor is it surprising that it was a composition for piano (the suite *In the Land o' Cotton*, presented on this album) that secured her recognition as a composer – a tie for second prize in the Holstein Competition sponsored by Opportunity Magazine in 1926 – or that it was piano compositions that fueled her rising renown in the early 1930s: a *Cotton Dance* won honorable mention in the Rodman Wanamaker Composition Competition for Composers of the Negro Race in 1931; her *Piano Sonata* (included on this album) and fourth (B-minor) *Fantasie nègre* won prizes in the same competition in 1932; and her *Piano Concerto in One Movement* was performed three times in 1933-34: at the commencement exercises of Chicago Musical College and the national convention of the National Association of Negro Musicians (both of these with Price herself as soloist), and with the Woman's Symphony Orchestra of Chicago at the Century of Progress World's Fair in 1934 (this with Margaret Bonds as soloist). The Preludes included on the present album date from these early years, and in fact the only complete autograph of the set survives in the papers of Margaret Bonds now found in the Georgetown University Libraries (Washington, D.C.).

Florence Price's style began to change in the late 1930s, more overtly embracing

