



String Quartet Statements: Music by Barber, Foote, and Ives

Scott Parkman, ACM Artistic Director

Presented as part of
**Boston Public Library's
Concerts in the Courtyard Series**

Friday, August 20, 2010
12:30 PM

String Quartet Statements

Program:

Samuel Barber (1910-1981)

String Quartet, op. 11 (1936)

- I. Molto allegro e appassionato
- II. Molto adagio - Molto allegro

Arthur Foote (1853-1937)

Nocturne and Scherzo for Flute and String Quartet (1918)

Charles Ives (1874-1954)

String Quartet No. 1 "A Revival Service" (1896)

- I. Chorale: Andante con moto
- II. Prelude: Allegro
- III. Offertory: Adagio cantabile
- IV. Postlude: Allegro marziale

Musicians of American Century Music

Gabriela Díaz, Violin

Omar Chen Guey, Violin

Frank Shaw, Viola

Alexei Gonzales, Cello

Jessi Rosinski, Flute

String Quartet Statements

Music of Barber, Foote, and Ives

Samuel Barber

String Quartet, op. 11 (1936)

Samuel Barber was born in West Chester, Pennsylvania on March 9, 1910 and died in New York City on January 23, 1981. One of the most prominent American composers of the mid-20th century, Barber wrote music for virtually every genre, including opera, ballet, keyboard, chamber and orchestral music. Among his accomplishments are two Pulitzer Prizes and election to the American Academy of Arts and Letters.

From 1924-32 Barber studied composition, voice, and piano at the Curtis Institute of Music in Philadelphia. He received the American Rome Prize in 1935 and spent the next two years in Europe, during which time he composed his First Symphony (1936) and First Essay for Orchestra (1937), in addition to his first and only string quartet.

The String Quartet is in two movements, the second of which contains the famous "Adagio." Revised heavily after its premiere in Rome on December 1936, the String Quartet's final version was premiered at the Library of Congress in January 1943, performed by the Budapest Quartet.

Arthur Foote

Nocturne and Scherzo for Flute and String Quartet (1918)

Arthur Foote was born in Salem, Massachusetts on March 5, 1853 and died in Boston on April 8, 1937. In 1867 he began studies at the newly founded New England Conservatory and then at Harvard, where he studied composition with John Knowles Paine. After receiving his degree from Harvard (Foote received the very first Master of Arts degree in Music awarded by an American university) he opened a studio for teaching piano, which would be his vocation for the next fifty years.

During the 1880s Foote's music began gaining wider recognition, including regular performances by the Boston Symphony Orchestra. In addition to his work as a composer and teacher he served as the organist and choirmaster at Boston's First Unitarian Church (1878-1910). Foote held a post on the faculty of New England Conservatory (1921-1937) teaching piano and piano pedagogy, and also wrote several texts on the subjects of harmony and piano technique.

Foote wrote Nocturne and Scherzo for Flute and String Quartet for the Chamber Music Society of San Francisco, who gave the premiere in 1919. In Boston, the work was first performed by the Principal Flutist of the Boston Symphony, Georges Laurent, at a Flute Players Club recital in 1920.

Charles Ives

String Quartet No. 1 "A Revival Service" (1896)

Charles Ives was born in Danbury, Connecticut on October 20, 1874 and died in New York City on May 19, 1954. With Yankee ingenuity Ives was a successful businessman by day (forming his own insurance company) and composer of orchestral, chamber, vocal and piano works by night. Virtually unknown as a composer for most of his life, Ives began to receive recognition for his work in the late 1930s. His Third Symphony won the Pulitzer Prize in 1947, and at his death in 1954 Ives was on the way to being regarded as one of the most original and pioneering American composers of the late 19th and early 20th century.

Ives' initial musical influence was his father, an accomplished bandmaster during the Civil War. He attended Yale University (1894-8), studying composition with Horatio Parker, and was also the organist at New Haven's Centre Church during this period.

The String Quartet No. 1 comprises material he prepared for Horatio Parker's composition class, as well as music he originally composed for church use. The first complete performance of the work took place on April 24, 1957 at the Museum of Modern Art in New York City, performed by the Kohon String Quartet.

Boston Public Library resources for this concert:

Samuel Barber

Samuel Barber remembered a centenary tribute / edited by Peter Dickinson. (Call number: ML410.B23S35 2010)

Samuel Barber: the composer and his music / Barbara B. Heyman. (Call number: ML410.B23 H5 1992)

Britten and Barber: their lives and their music / by Daniel Felsenfeld. (Call number: ML390.F348 2005)

Arthur Foote

Arthur Foote: a musician in the frame of time and place / Nicholas E. Tawa. (Call number: ML410.F75 T38 1997)

Arthur Foote, 1853-1937: an autobiography ; with a new introd. and notes by Wilma Reid Cipolla. (Call number: ML410.F75 A3 1979)

Charles Ives

American pioneers: Ives to Cage and beyond / by Alan Rich. (Call number: ML390.R42 1995x)

Baseball and the music of Charles Ives: a proving ground / Timothy A. Johnson. (Call number: ML410.I94J64 2004)

Charles Ives reconsidered / Gayle Sherwood Magee. (Call number: ML410.I94M34 2008)

About American Century Music

American Century Music (ACM) is a nonprofit organization dedicated to performing the orchestral, chamber and solo repertoire of 20th century American composers. ACM aims to bring greater exposure to this body of work and further cultural dialogue about the place of American composers and their work within the American Century and beyond.

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Scott Parkman

ACM Artistic and Executive Director, Scott Parkman is a conductor of remarkable versatility and exemplary musicianship, widely



recognized for the richness and depth of his performances. Mr. Parkman has performed most recently with the Heidelberg Philharmonic, New Zealand Symphony, St. Louis Symphony, and the Hong Kong New Art Camerata. Motivation for establishing ACM grew from Mr. Parkman's desire to examine and perform the hundreds of works by 20th century American classical composers -music that is underrepresented on today's concert programs.

American Century Music wishes to thank the Boston Public Library and Michael Colford, Director of Resource Services/ Information Technology for including ACM on the Concerts in the Courtyard Series.

Please join us for our next concert:

Sunday, August 22, 2010 at 2 PM

Maudslay Arts Center, Newburyport, MA
www.maudslayartscenter.org