



AMERICAN ANTHEM

THE MUSIC OF SAMUEL BARBER & HOWARD HANSON



YING QUARTET

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YING QUARTET

WITH
* ADAM NEIMAN, PIANO
† RANDALL SCARLATA, BARITONE

STRING QUARTET, OP. 11 – SAMUEL BARBER

Published by G. Schirmer, Inc.

1. MOLTO ALLEGRO E APPASSIONATO – 7:30
2. MOLTO ADAGIO [ATTACCA] – 6:52
3. MOLTO ALLEGRO (COME PRIMA) – 2:14
4. ANDANTE MOSSO, UN POCO AGITATO - ALLEGRO MOLTO, ALLA BREVE — 5:02
(original 3rd movement; World Premiere Recording)

SERENADE FOR STRING QUARTET, OP. 1 – SAMUEL BARBER

Published by G. Schirmer, Inc.

5. UN POCO ADAGIO - ALLEGRO CON SPIRITO – 3:18
6. ANDANTE CON MOTO – 2:03
7. DANCE. ALLEGRO GIOCOLO – 3:07

8. DOVER BEACH, OP. 3 † – SAMUEL BARBER – 8:08

Published by G. Schirmer, Inc.

9. STRING QUARTET, OP. 23 – HOWARD HANSON – 15:09

Published by C. C. Birchard & Co.

10. CONCERTO DA CAMERA, OP. 7* – HOWARD HANSON – 15:18

11. ALLELUIA – RANDALL THOMPSON (ARR. BY YING QUARTET) – 5:21

Published by E.C. Schirmer Music Co.

TOTAL TIME – 74:02



WHAT MAKES AMERICAN MUSIC...

AMERICAN?

There have been many answers to that debate, both in music and in words. Samuel Barber was a composer who did not aim to write “American” music. Though Barber was born and raised in West Chester, PA, many observers note that he seemed equally if not more at home in Europe, in particular Italy and England. In fact, Gian Carlo Menotti, his longtime partner, said in an interview that Barber did not believe in being American and was not interested in Americana. Barber himself once criticized other composers’ works saying, “A collage of a little bit of this and that doesn’t make American music American.” And yet, now Barber is considered one of the most celebrated—certainly one of the most performed and recorded—American composers of all.

On the other hand, Howard Hanson has been described by some as, “the greatest protagonist for American music that has ever lived.” Indeed, in addition to his own compositions, Hanson claimed to have premiered over 2000 works by American composers through his Festivals of American Music, first in California and then for many years in Rochester, NY. Though Hanson enjoyed considerable success with his works during his lifetime, his chamber music now is rarely performed. Hanson’s own answer to the question of what American music is was to say that American music is nothing more than music by American composers. On this disc, we are pleased to present the major string quartet works of these two very important figures in American music of the first half of the 20th century.

1-3. STRING QUARTET, OP. 11

Samuel Barber was awarded the Prix de Rome in 1935, and it was during his subsequent travel in Europe that he wrote his only complete string quartet between the years 1936-38. Specifically, he focused on writing the quartet during an idyllic summer of 1936 spent with Menotti in a cottage in the mountains in the village of St. Wolfgang, not far from Salzburg, Austria. Progress on the quartet was slow going; in a letter from late that summer, Barber wrote, “I have started a string quartet: but how difficult it is!”

For the premiere of the quartet, Barber had hoped to arrange a visit by his friends, the Curtis Quartet. Barber maintained an especially warm friendship with the cellist of the Curtis Quartet, Orlando Cole. Circumstances instead saw the premiere of Barber’s quartet in Rome by the Pro Arte Quartet on December 14, 1936.

The first movement of the quartet, *Molto allegro e appassionato*, begins in dramatic fashion with a terse, tightly wound, unison motive that unfurls rapidly upward. The motive, as much rhythmic as melodic, works itself out energetically and contrapuntally



Samuel Barber (1910-1981)

until a short transition ushers in a contrasting chorale-like second theme that gently rocks phrase by phrase. The development introduces an undulating solo line that hovers over a quietly pulsating accompaniment, but the opening motive never lurks very far away, always ready to rebuild the drama and to punctuate the overall structure.

The second movement of the quartet, *Molto adagio*, is the original setting of what would become the acclaimed *Adagio for Strings*. Barber famously wrote to Cole during that summer of 1936, “I’ve just finished the slow movement of my quartet today—it is a knockout!” (underlined by Barber). Of course, Barber soon arranged this movement as a standalone piece for string orchestra premiered by Toscanini in November 1938, and it has since become one of the most recognizable and performed works of any by an American composer. In a sense, it has become an American anthem, played at many of the most significant moments of great solemnity and remembrance in our nation’s history. The *Adagio* was performed at Barber’s bedside in the hospital in his final days, with Menotti observing later, “I don’t know how much he took in, but he listened and at the end said, ‘Thank you: beautiful.’”

What gives Barber’s *Adagio* its enduring power? William Schuman once commented, “The reason the *Adagio* makes the effect that it does is because it’s a perfect piece of music.... I think it works because it’s so precise emotionally. The emotional climax is never left in doubt. It begins, reaches its climax, makes its point, and goes away.” Aaron Copland put it this way: “It was very felt, coming right out of the insides of him.” In contrast with the better-known version for string orchestra, the *Adagio* in the hands of a string quartet is even more tender, more vulnerable, more personal. And in the heartrending climax of the movement, the struggle and the effort to make the *fortissimo* from four instruments is even more felt.

Following the majestic *Adagio*, a concise recapitulation of first movement material brings the quartet rapidly to its conclusion. This third movement is the result of much revision on the part of Barber and is the way the quartet was eventually published in 1943.

4. ANDANTE MOSSO, UN POCO AGITATO - ALLEGRO MOLTO, ALLA BREVE

We are pleased to include on this disc the premiere recording of the original third movement to Barber’s string quartet. By arranging the playback order of the tracks, it is possible to hear how this original final movement would have sounded following the *Adagio* and to understand for yourself the reasons why Barber and others did not think it was the right fit. On the other hand, though it was eventually discarded, the movement was performed many times in the first years of the work’s existence, sometimes quite effectively.

Apparently, Barber was not satisfied with the original third movement to his quartet after its premiere in Rome in December 1936 and immediately set to reworking it. In fact, when the Curtis Quartet performed the quartet for the first time in March 1937 at a private birthday concert for Barber at the Curtis Institute, they only performed the first two movements.

The original third movement continued to be performed with the quartet for a couple of years, however, and there is even evidence that audiences responded well to it. The Gordon Quartet gave the first American performance of the

complete quartet in April 1937 at the Library of Congress, and following the concert, Barber wrote to Orlando Cole: "The Gordons the other day played the first movement miserably, and the hit of the concert believe it or not, after the adagio, was the last movement!! which sounded quite brilliant, although I myself do not like most of it." About a year later, the Curtis Quartet played the quartet still with the original movement in March 1938 in New York.

Many years later, in an interview in 2005, Cole's memory is interesting: "The [Barber] quartet originally had another last movement. We [the Curtis Quartet] used to play it here and in Europe, and Barber even liked it. But people began to say, 'After that slow movement there ought to be something else.' And so he discarded the original movement and just recalled some of the first movement."

Indeed, Cole remained fond of this movement throughout his life. The last time we saw him was just a year before his death, and he was still urging us to look up the parts to the original third movement and perform it. He assured us it was a beautiful and charming movement.



The Curtis Quartet, c. 1935

The movement opens gently and slowly with more questions than answers. Perhaps this was Barber's way of making a transition from the mighty *Adagio*. Before long, however, the music breaks out in a very lively, almost carefree character. The extremely quick metronome marking is an indication to us of just how much lightness and dance Barber had in mind. A gentler, more lilting theme (a transformed version of the aggressive rhythm from the opening of the first movement) dominates the next section of music and is handed smoothly from instrument to instrument. Barber includes a more serious passage of fugue-like writing, but even this is soon forgotten by a return to the lively material. The coda of the movement elevates the good spirits further, and just before the final unison writing (again, a reflection of the strong unison writing of the beginning of the entire quartet) there is a flashy, virtuosic moment for the cello. We like to think this is a special touch for his cellist friend, Orlando Cole!

In the last few years we have offered the Barber Quartet with the addition of this original movement on our concert programs, and it has been a delight to share this engaging, scherzo-like movement by Barber that has probably not been heard for over 70 years. This movement is evidence that Barber originally hoped to sweep away the sorrow of the *Adagio* with music of great charm and cheer. In the end, of course, Barber found that he could not make this emotional resolution to his satisfaction and opted instead to turn back to a reprise of the first movement. We are grateful to the Curtis Institute Library for allowing us to use copies of the original parts used by the Curtis Quartet.

5-7. SERENADE FOR STRING QUARTET, OP. 1

According to Barber himself, he was 7 when he began composing and improvising at the piano. His early success led him to be one of the first students at the brand new Curtis Institute in Philadelphia when it opened in 1924 and Barber

was just 14. It was there, studying with Rosario Scalero, that he finished the *Serenade* in December 1928.

This *Serenade*, too, had close ties with his friends and fellow students, the eventual Curtis Quartet. They gave the first performance of the piece (at that time calling themselves the Swastika Quartet) in a program of Scalero's composition students at the Curtis Institute in May 1930. Another curious historical note from that program: there appeared to have been a fourth movement marked, "Finale. Allegro moderato," but there is no existing manuscript evidence of this movement. The published version for both string quartet and later for string orchestra only includes three movements. The Curtis Quartet were great advocates of Barber's music and performed the *Serenade* many times in programs both in the US and Europe. They often programmed it with the Quartet, Op. 11, and sometimes also with *Dover Beach*.

Each movement of the *Serenade* is brief and to the point. The first movement opens with a slow introduction of a simple chorale-like texture that presents the primary motivic material. The main body of the movement is marked *con spirito* and includes many moments of wry humor: quick changes of character, unexpected pairings of elements, added comments at the ends of phrases, and abrupt dynamic shifts.

The gentle second movement evokes colors of great tenderness by muting all instruments and taking us to remote key areas.

The third movement is called "Dance" and very much resembles a minuet in 3/4 time and large ABA form. Again, just beneath the elegant surface are many moments of subtle humor, this time with unexpected rhythmic and harmonic twists. The trio section is contrasting in its soulful quality, and when the A section returns, the material is rewritten in 4/4 time. This unusual shift in rhythm adds to the levity (and the need to count carefully by the quartet members!) of the dance, until a final section with the same material speeded up allows the *Serenade* to skip merrily away.

8. DOVER BEACH, OP. 3

Dover Beach is Barber's early setting for voice and string quartet of a well-known poem from the mid 19th century by Matthew Arnold. There is speculation that Barber wrote for this combination of instruments again because of his friendship with the members of the Curtis Quartet or perhaps under the influence of his composition teacher at Curtis, Scalero. Many writers also comment on how this poem and its setting appeal to the darker, melancholy side of Barber's personality.

What is clear to us is the extremely vocal quality of the writing for all the parts. Barber grew up surrounded by singing, and he himself had a beautiful baritone voice. In fact, *Dover Beach* was recorded by RCA with Barber himself singing with the Curtis Quartet. There is much imitation and interweaving of all the lines whether for singer or string instruments. There is some text painting here, like the gentle rhythm of waves from the second violin in the opening, but for the most part, the strings work together with the voice to amplify the emotional life of the poem. In an interview in 1979, Barber recalls, "*Dover Beach* is a very difficult piece because nobody is boss, so to speak—not the singer or the string quartet. It's chamber music."

Here is the text of the complete poem:

DOVER BEACH (1867) by Matthew Arnold

The sea is calm tonight,
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night air!

Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

Reflecting on the meaning of the poem, our wonderful collaborator on this album, Randall Scarlata, writes, “*Dover Beach* is a warning to remain true to what matters most to us in our short lives. On a beautiful night, the world seems to lie before us with endless opportunity, yet without faith and love, it is a dark place of doubt, sadness, and pain. Looking across the sea from Dover Beach to the French Coast, the lapping of the waves on the shore is a dull, ceaseless reminder of all that binds us and all that separates us.”

The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

9. STRING QUARTET IN ONE MOVEMENT, OP. 23

Born in 1896 in a small Swedish Lutheran community in Wahoo, NE, Howard Hanson also showed ability as a pianist, cellist and composer by the age of 7. His studies took him first to Luther College in Wahoo, then to the University School of Music in nearby Lincoln, NE, then to a year in New York at the Institute of Musical Art, and eventually to complete a bachelor's degree in 1916 at Northwestern University in Evanston, IL. In addition to his musical development, Hanson's broad intellectual curiosity included studies in history, religion, English, physics and mathematics. Of great relevance to us, Hanson was for 40 years the Director of the Eastman School of Music from 1924-1964, establishing it as one of the world's great music schools. We have been pleased to serve on the faculty of the Eastman School since 1997.



Howard Hanson
(1896-1981)

Thirteen years before Barber, Hanson was the first American to win the Prix de Rome, and like Barber, he wrote his one and only string quartet during the sponsored fellowship in Europe that followed. Hanson's String Quartet was commissioned by the Elizabeth Sprague Coolidge Foundation and was composed in Rome in 1923. The premiere of the work took place at the Library of Congress in October 1925. In another connection with the Barber Quartet, the Hanson Quartet was performed many times by the Jacques Gordon Quartet, and was featured in their 1927 New York City debut.

The *String Quartet in One Movement* is a dramatic work that showcases Hanson's early compositional voice. The scope of the music contains both searching, romantic melody and rugged rhythmic vigor, often emphasizing strong irregular and asymmetric meters to an extent that is not typical in later works. Many commentators suggest influences of Grieg, Sibelius, Elgar and Vaughan-Williams, but what stands out to us is the bracing, almost orchestral textures (especially his use of tremolo) that Hanson asks of the string quartet, contrasting with his desire to write extremely expressive, plainspoken melodies. In 1936, one critic remarked on the "...relief of a lush melody, frank in its sentiment, even bordering on the sentimental, a tune to be carried away and to haunt you." The Quartet plays out almost as a fantasy, growing from a simple, pianissimo, scalar motive that traces up and down presented first by the solo viola. As the sections unfold, the motivic material is inverted, rearranged, and treated contrapuntally to produce an intriguing range of emotion, drama, and orchestration.

10. CONCERTO DA CAMERA, OP. 7

Immediately after graduating from Northwestern University in 1916, Hanson's first faculty position was professor of theory and composition at the College of the Pacific in California. His broad talents must have been apparent even then as he was named Dean of the Conservatory just three years later when he was 22! Hanson wrote his *Concerto da Camera* between 1916-17 in San Jose, CA, and it was premiered in a version with piano and organ at the Pacific



May Festival in May 1917 with Hanson as the piano soloist. Hanson later recorded the work with string orchestra, and created this version with piano and string quartet during his fellowship at the American Academy in Rome in March 1922. Hanson again played piano and was joined by the Quartetto Romano for the piano quintet premiere in Rome a month later.

We prepared this performance in consultation with the manuscript score of the piano quintet presented to the Sibley Music Library of the Eastman School by Hanson as well as the handwritten sketches for the work. We are grateful to the Sibley Library for making this and other materials available to us.

At the top of the manuscript score to the *Concerto da Camera*, Hanson wrote this quotation from the Psalms: “Unto Thee lift I up mine eyes O Thou that dwellest in the heavens” with the instructions to print the quotation on all programs as it “serves as the motto of the composition.” In musical terms, the quintet opens with an expansive, forceful and majestic theme marked *Adagio maestoso*, and this refrain returns (sometimes in abbreviated form) to delineate structural moments throughout the rest of the work.

Adam Neiman, our other wonderful collaborator on this disc, shares these thoughts about the quintet: “The *Concerto da Camera* strikes me as a work that expresses a profound duality-- the struggle between light and darkness. With a neo-romantic lush tonal language and a strong opposition between the piano and the string quartet, Hanson finds innumerable ways to draw the listener into the emotional landscape of the quotation, ‘Unto Thee lift I up mine eyes...’ I am reminded of the pianistic voluptuousness of Rachmaninoff, the soaring melodic string writing of Vaughan-Williams, and the unabashed emotionalism of Korngold, yet at all times I feel the genuineness and purity of Hanson’s artistry and spirit.”

Hanson was never shy about being specific with his musical intentions. In the handwritten score, he adds verbal comments such as, “Be sure and make the *Adagio* slow enough,” and “Change to *Allegro* sharp and definite” (Hanson’s underlining). In this one movement work, the bold motto spins off music in opposite expressive directions. On the one hand is music of great vigor including a particularly energetic fugal section, and on the other hand is music of extreme tenderness. Between these poles, Hanson chooses to resolve the work quietly and introspectively, instructing the musicians to play with the “greatest simplicity and purity.” The opening motto echoes one last time in pianissimo as the music little by little ebbs away.

11. ALLELUIA

When we considered Barber’s *Adagio* and what it has become in the canon of American music, we also thought of another work that has become something of an American anthem—Randall Thompson’s *Alleluia*. Originally commissioned and premiered in 1940 by Koussevitzky for the opening of the Berkshire Music Center at Tanglewood, *Alleluia* has become a much beloved and performed choral work. The text is simply the word, “Alleluia” repeated again and again in each voice until a final “Amen.” This simplicity of text lends the work an exceptional musical and vocal clarity, a quality that led us to make our own string quartet arrangement of the piece.

The overall dramatic arc of the *Alleluia* is similar to Barber’s *Adagio*—a whispered opening builds steadily to a powerful emotional climax only to recede to quietness once again. Though he could have written a work of celebration for the occasion, Thompson always considered this to be a slow, sad work, more appropriate to a time in history when he could not ignore the coming of war. Yet behind the sadness, the music also seems to convey a steadiness, a confidence and strength, and a quiet grandeur that lingers beyond the final notes.

Whether in rousing muscularity or in music of great tenderness, we celebrate the work of American composers as the songs of our great nation. We were inspired by the opportunity to present the premiere of our arrangement of *Alleluia* to the people of Joplin, MO, near the one-year anniversary of one of the deadliest F-5 tornadoes in our history. Their resilience, community, and determination in the face of incredible devastation are a testament to the American and human spirit.



Randall Thompson
(1899-1984)



YING QUARTET

The Ying Quartet occupies a position of unique prominence in the classical music world, combining brilliantly communicative performances with a fearlessly imaginative view of chamber music in today's world. Now in its second decade as a quartet, the Quartet has established itself as an ensemble of the highest musical qualifications in its tours across the United States and abroad. Their performances regularly take place in many of the world's most important concert halls, from Carnegie Hall to the Sydney Opera House. At the same time, the Quartet's belief that concert music can also be a meaningful part of everyday life has also drawn the foursome to perform in settings as diverse as the workplace, schools, juvenile prisons, and the White House. In fact, the Ying Quartet's constant quest to explore the creative possibilities of the string quartet has led it to an unusually diverse array of musical projects and interests.

The Ying Quartet's recordings reflect many of the group's wide-ranging musical interests and have generated consistent, enthusiastic acclaim. Their 2007 release of the three Tchaikovsky Quartets and the Souvenir de Florence (with James Dunham and Paul Katz) was nominated for a GRAMMY® Award in the Best Chamber Music Performance category. In addition, their much-heralded collaboration with the Turtle Island Quartet, "Four + 4," explored the common ground between the classic string quartet tradition and jazz and other American vernacular styles, and won a GRAMMY® Award in 2005. Their most recent release with the Billy Childs Chamber Jazz Ensemble, *Autumn in Moving Pictures* was nominated for a GRAMMY® in 2010. In addition, the Ying Quartet's *Dim Sum* features music by Chinese-American composers that merges the Western string quartet with the aural world of traditional Chinese music. The Quartet has also documented its noteworthy LifeMusic commissioning project in its recorded work. "The Ying Quartet play LifeMusic" was named Editor's Choice by Gramophone magazine and is the first in a continuing series. The Ying Quartet is pleased to continue their relationship with Sono Luminus and this release of *American Anthem: The Music of Samuel Barber & Howard Hanson*. Their previous release on the label was *Anton Arensky: Quartet No. 1, Quartet No. 2, Piano Quintet* (DSL-92143) and a release two years ago of the third record in their LifeMusic commissions.

In addition to appearing in conventional concert situations, the Ying Quartet is also known for its diverse and unusual performance projects. For several years the Quartet presented a series called "No Boundaries" at Symphony

Space in New York City that sought to re-imagine the concert experience. Collaborations with actors, dancers, electronics, a host of non-classical musicians, a magician and even a Chinese noodle chef gave new and thoughtful context to a wide variety of both traditional and contemporary string quartet music. They have also worked with composer Tod Machover and the MIT Media lab in the use of Hyperscore, an innovative musical composition software. Other musical partners range from pianists Menahem Pressler and Gilbert Kalish and cellist Paul Katz to folk musician Mike Seeger, jazz pianist Billy Childs, and the Turtle Island Quartet.

The Ying Quartet's ongoing LifeMusic commissioning project, created in response to their commitment to expanding the rich string quartet repertoire, has already achieved an impressive history. Supported by the Institute for American Music, the Quartet commissions both established and emerging composers to create music that reflects contemporary American life. Augusta Read Thomas, Michael Torke, Chen Yi, Kevin Puts, Paquito D'Rivera, Paul Moravec, Lowell Liebermann, Bernard Rands, Pierre Jalbert, Sebastian Currier, and Carter Pann are only some of the renowned composers and musicians who have written for LifeMusic.

As quartet-in-residence at the Eastman School of Music, the Ying Quartet maintains full time faculty positions in the String and Chamber Music Departments. One cornerstone of chamber music activity at Eastman is the noted Music for All program, in which all students have the opportunity to perform in community settings beyond the concert hall. From 2001-2008, the Ying Quartet has also been the Blodgett Artists-in-Residence at Harvard University.

The Ying Quartet first came to professional prominence in the early 1990s during their years as resident quartet of Jesup, Iowa, a farm town of 2000 people. Playing before audiences of six to six hundred in homes, schools, churches, and banks, the Quartet had its first opportunities to enable music and creative endeavor to become an integral part of community life. The Quartet considers its time in Jesup the foundation of its present musical life and goals. The residency, supported by a grant from the National Endowment for the Arts, was widely chronicled in the national media. Toward the end of the residency, the quartet and several of the townspeople were invited to Capitol Hill to testify before Congress on behalf of the NEA.

ADAM NEIMAN



American pianist Adam Neiman is hailed as one of the premiere pianists of his generation, praised for possessing a truly rare blend of power, bravura, imagination, sensitivity, and technical precision. With an established international career and an encyclopedic repertoire that spans over fifty concertos, Neiman has performed as soloist with the symphony orchestras of Belgrade, Chicago, Cincinnati, Dallas, Detroit, Houston, Indianapolis, Minnesota, Saint Louis, San Francisco, Umbria, and Utah, as well as with the New York Chamber Symphony and the National Symphony Orchestra of Washington D.C. He has collaborated with many of the world's celebrated conductors, including Jiri Belohlavek, Giancarlo Guerrero, Theodor Gushlbauer, Carlos Kalmer, Uros Lajovic, Yoël Levi, Andrew Litton, Rossen Milanov, Heichiro Ohyama, Peter Oundjian, Leonard Slatkin, and Emmanuel Villaume.

A highly-acclaimed recitalist, Neiman has performed in most of the major cities and concert halls throughout the United States and Canada. His European solo engagements have brought him to Italy, France, Germany, and Japan, where he made an eight-city tour culminating in his debut at Tokyo's Suntory Hall.

Neiman comes from a family of musicians and educators, and his various interests have always included a love for teaching. In addition to his rigorous performance schedule he has taught private lessons for more than eight years, presented acclaimed masterclasses throughout the U.S., Europe, and Korea, and adjudicated the Philadelphia Orchestra Concerto Competition. He served on the piano and chamber music faculty of the Manchester Music Festival in Vermont during the summer of 2009, and will return in 2011. He has additionally been invited onto the faculties of the Great Mountains Music Festival in Korea and the Moritzburg Festival in Germany for the summers of 2010 and 2011, respectively.

Please visit www.adamneiman.com for more information.

RANDALL SCARLATA



Hailed for his warm, expressive sound and winning way with the audience, baritone Randall Scarlata enjoys an unusually diverse career. He is equally comfortable singing recital, opera, oratorio, chamber music and works for voice and orchestra. He has appeared as soloist with the symphonies of San Francisco, Philadelphia, Vienna, Munich, Minnesota, Pittsburgh, the American Symphony and the National Symphony, among others. In addition, he has appeared at international music festivals including Ravinia, Marlboro, Menlo, Edinburgh, Vienna, Salzburg, Aspen, Spoleto, and on concert stages across five continents. A frequent performer of new music, he has given world premieres of Ned Rorem, George Crumb, Richard Danielpour, Christopher Theofanidis, Thea Musgrave, Daron Hagen, Samuel Adler, and Paul Moravec.

Randall Scarlata's awards include First Prize at the Young Concert Artists International Auditions, First Prize at the *Das Schubert Lied*

International Competition in Vienna, First Prize at the Joy in Singing Competition in New York, and the Alice Tully Vocal Arts Debut Recital Award. Mr. Scarlata received a Fulbright Grant to study at the Hochschule für Musik in Vienna. He currently serves on the faculty of SUNY Stony Brook, and the College of Visual and Performing Arts at West Chester University.

"It is impossible to imagine Randall Scarlata singing a mechanical or thoughtless phrase. One has the wonderful sense that Scarlata searches out the Platonic essence of anything he plans to sing and then uses every attribute at his disposal to create the most appropriate and fully dimensional realization possible." ~The Washington Post

<http://www.randallscarlata.com>

DSL-92166 ~ AMERICAN ANTHEM: THE MUSIC OF SAMUEL BARBER & HOWARD HANSON ~ YING QUARTET

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Photographs of Samuel Barber (p. 3), Curtis String Quartet (p. 5), Howard Hanson (p. 8) and Randall Thompson (p. 12) courtesy of Musical America Archives

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