

**Elliott Carter Score, 1950**



**Percussive Arts Society**  
110 West Washington Street, Suite A  
Indianapolis, Indiana 46204

## **Summary**

Title: Elliott Carter Score

Dates: 1950

Extent: 1 manuscript folder

Language: The score is written in English.

Repository: Percussive Arts Society, 110 West Washington Street, Suite A, Indianapolis, Indiana 46204

## **Administrative Information**

Accession(s): 2009.11

Donor(s) and date(s) of acquisition: Morris Lang (2009)

Processed by: Alysha Zemanek, June 2020

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Preferred Citation: Elliott Carter Score, 1950. Percussive Arts Society Archive, Indianapolis, Indiana.

Notes/other:

## **Biographical Sketch:**

Elliott Cook Carter Jr. was an influential American in classical music and a leading figure of modernism in the 20th and 21st centuries. His style utilized principles of polyrhythm, called metric modulation, and many of his pieces were based on literature.

Carter was born on December 11, 1908 in New York City to wealthy parents Elliott Carter Sr. and Florence Chambers. He developed an early interest in modern music as a teenager, which he was encouraged to pursue by Charles Ives. In 1926, Carter attended Harvard University where he majored in English, earning his A.B. in 1930. He also studied music at the Longy School. Carter continued on at Harvard and earned his A.M. in music in 1932. While there he studied under composers Walter Piston and Gustav Holst.

Carter moved to Paris in 1932 to attend Ecole Normale de Musique as well as to study with Nadia Boulanger. During this time, he began seriously composing. His early works, which included choral and

instrumental pieces as well as a ballet, have been described as neoclassical in style and were influenced by ancient Greek music and literature.

Carter returned to the U.S. in 1935 and spent his time teaching and composing music, in addition to writing music criticism for *Modern Music*. He was the music director for the Ballet Caravan until 1939. From 1940 to 1944 Carter taught music, Greek, and math at St. John's College in Annapolis, Maryland. At the same time, from 1943 to 1945 he worked as a music consultant for the Office of War Information. After the war, Carter held a series of teaching positions at the following institutions: the Peabody Conservatory (1946 to 1948), Columbia University (1948 to 1950), Queens College, New York (1955 to 1956), Yale University (1960 to 1962), Cornell University (1967 to 1968), and the Juilliard School of Music (1964 to 1984).

From 1945 to 1973, Carter gathered many fellowships, awards, and honors, including two Guggenheim Fellowships, two Pulitzer Prizes, and memberships in the National Institute of Arts and Letters, the American Academy of Arts and Sciences, and the American Academy of Arts and Letters. He also received honorary doctorates from eight separate colleges and universities.

In the 1980s, Carter experienced a “creative burst of imagination.” His work from this period included major orchestral essays and his only opera. This burst of creativity was encouraged by numerous commissions. In 1985, he became the first composer to receive the U.S. National Medal of Arts. He was also awarded honors by the governments of France, Germany, Monaco and Italy.

Carter continued to write music frequently in his final years. He composed over 60 works after reaching 90 years of age in 1998. Carter died of natural causes on November 5, 2012 in his home in New York City.

#### Bibliography:

Bernard, Jonathan W., ed. *Elliott Carter: Collected Essays and Lectures, 1937-1995*. Rochester, New York: University of Rochester Press, 1997. <http://archive.org/details/elliottcarter00elli>.

Elliott Carter. “Biography.” Accessed April 8, 2020. <https://www.elliottcarter.com/biography/>

Encyclopedia Britannica. “Elliott Carter.” Accessed April 8, 2020. <https://www.britannica.com/biography/Elliott-Carter>

#### Scope and Content:

This Elliott Carter score is called “Six Pieces for Kettle Drums” and is dated 1950. The pieces in the score are: Improvisation, Moto Perpetuo, Saeta, March, Recitative, and Canary. The front page of the score is faded and much of the text is difficult to read.

**Container Listing:**

BOX	FOLDER
1	“Six Pieces for Kettle Drums” score, 1950