

BOOSEY & HAWKES



2026

America at 250

Programming Guide for Presenters and Musicians



America at 250

Programming Guide for Presenters and Musicians

On July 4, 1776, the US Declaration of Independence was approved by the Continental Congress. Two hundred fifty years later, we salute the birth of this nation, and celebrate the country's history, identity, and contributions.

Boosey & Hawkes invites musicians and institutions around the world to join us in celebrating the cultural achievements of American composers in 2026. With this anniversary, we look to music—whether written in the past or being composed today—as an important historical document of our times: a reflection of the cultural zeitgeist, our communities, and significant moments throughout history. Music tells us where we have been, and who we are today.

We present this programming guide for presenters and performers to explore Boosey's wide-ranging catalog of music composed in the US. On the following pages, we invite you to learn about Boosey's American composer roster, examine important themes in American music, and peruse works for orchestra, opera, chorus, and chamber ensembles.

Land and People Acknowledgment

We acknowledge that the United States of America was founded in 1776 on stolen land, already inhabited and cultivated by hundreds of tribal nations. There is no celebration of America without the unjust sacrifice of those who lost their lands, culture, way of life, and people. As we celebrate this momentous anniversary, we seek to build a future that embraces all cultures and histories as valuable and worthy of respect.

COVER IMAGE (CLOCKWISE FROM TOP LEFT): PAQUITO D'RIVERA BY PHIL NELSON; STATUE OF PAUL REVERE; SPACE SHUTTLE CHALLENGER, COURTESY OF NASA; COPLAND'S *APPALACHIAN SPRING* BY ARNOLD EAGLE / COURTESY OF THE LIBRARY OF CONGRESS; LITTLE'S *JFK* BY KAREN ALMOND; BERNSTEIN'S *ON THE TOWN* BY JOAN MARCUS; HALF DOME BY DAVID ILIFF

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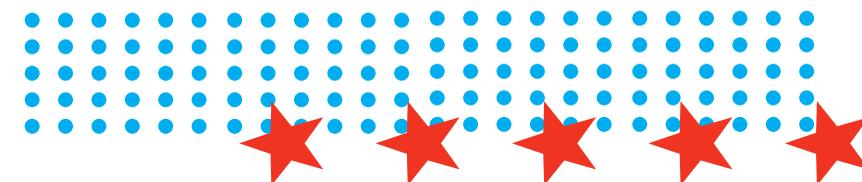
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The Expanding Horizon: American Music at 250

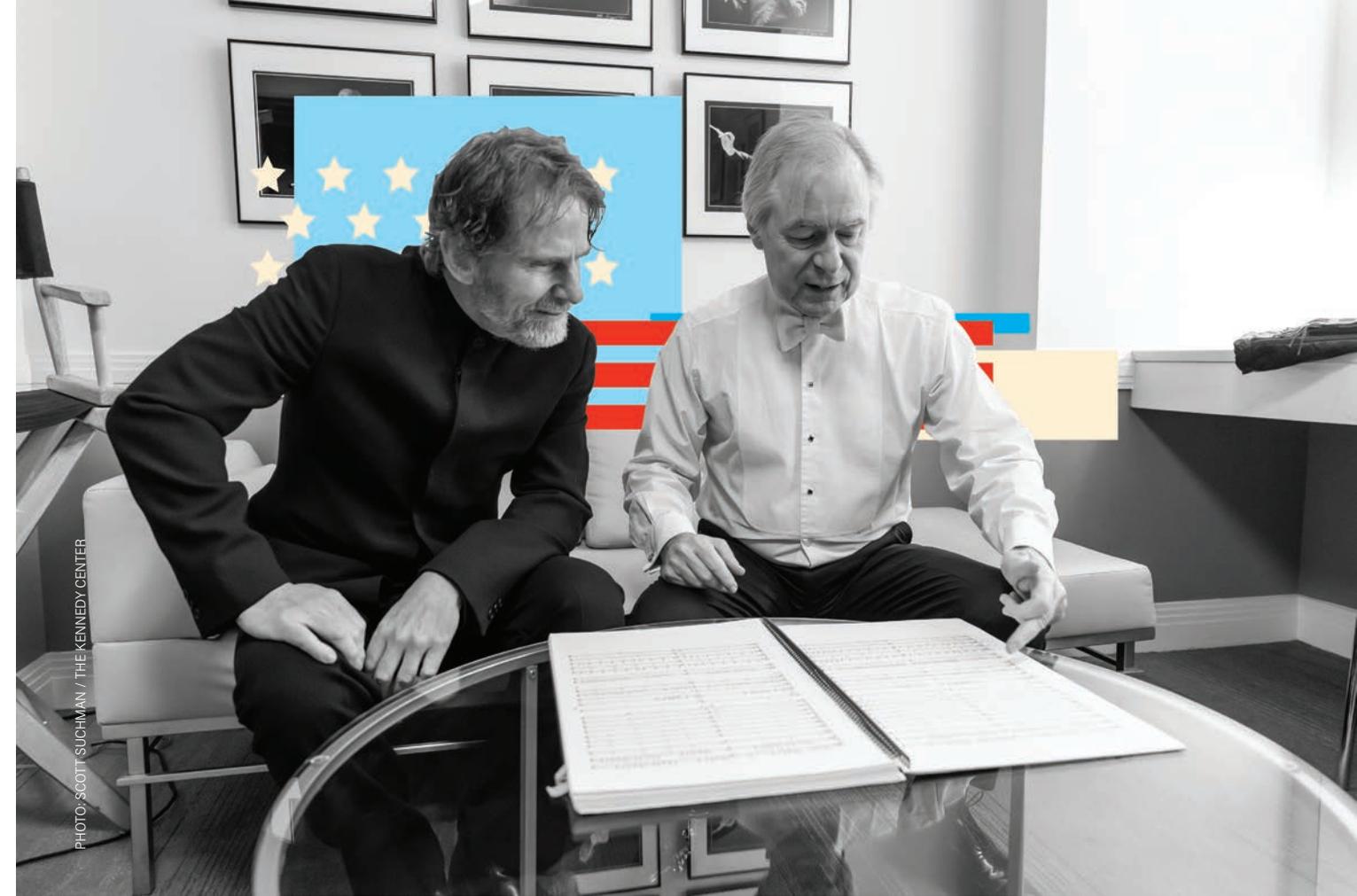
An Introduction by David Robertson

In the early 1980s, I began to lecture in Europe on the music of my native America for the State Department. The topics were all over the map, often requested by the local presenters. There was everything from *Minimal Music* to *Tin Pan Alley*, the *Jazz Influence on Serious Music*, or *Popular Music between the Wars*. I got to see firsthand how American music could surprise, delight, confound, and inspire. Sometimes the questions were surprising, as when a young lady in what is now Podgorica inquired, slightly irked: "Why *Rhapsody in Blue*? Why not *Rhapsody in Red*?" A quick explanation of the history and uses of the blues scale and how it can inflect music was called for. Occasionally one came upon prejudices that were held due to prevailing beliefs of what America was. One thing was clear: The freedom found in American music helped break down restrictive boundaries. In one Iron Curtain country, the jazz section of the composers' union was able to engage with a huge variety of artistic projects simply because the authorities were unable to strictly pin down the word "jazz."

Nowadays, as a conductor I often present works to orchestras and audiences where American music is not native. This sometimes seems a strange juxtaposition: John Adams in Beijing and Helsinki, Samuel Barber in London and Lyon, Leonard Bernstein in Aalborg and Warsaw, John Cage in Torino and Paris, Elliott Carter in Amsterdam and Munich, Aaron Copland in Kilkenny and Jerusalem, Natalie Dietterich in Luxemburg, Morton Feldman in Edinburgh and Cologne, George Gershwin in Genoa and Montpellier, Charles Ives in Tongyeong and Budapest, Steven Mackey in Vienna and Sydney, Steve Reich in Metz and Munich, Christopher Rouse in Sydney, Frederic Rzewski and Ruth Crawford Seeger in Paris. What do all these composers have in common? Why look to American music?

The story of music in the United States began well before the signing of the Declaration of Independence. Our great melting pot of peoples and cultures has known contributions from those who were native to the land, those who came of their free will, and those who were brought by coercion. They all have had a hand in creating this enormous *E pluribus unum* called American music.

**“The freedom found in
American music helped break
down restrictive boundaries.”**



The staggering variety of sounds defies adequate description. It starts with song: voices from the heart, trained and untrained, all influencing a breaking down of barriers between work-song and worship, entertainment and artistic aspiration. The open frontier leads to the idea that anything is possible in such a vast land. This independent spirit was beautifully expressed in 1770 by the New Englander William Billings, a tanner by day and songsmith by night: "I don't think myself confin'd to any Rules for Composition laid down by any that went before me." It is not hard to see a family resemblance to Charles Ives, Carl Ruggles, Henry Cowell, Harry Partch, John Cage, Conlon Nancarrow, Alvin Lucier, La Monte Young, Pauline Oliveros, and Tod Machover.

America itself is a concept, a continual becoming, experimenting, innovating. This idea of building a better, more perfect union extends to music. Two co-signers of that 1776 declaration, Benjamin Franklin and Francis Hopkinson, worked respectively on building the glass harmonica and improving harpsichord quills by making them out of leather. Inventing, seeing new possibilities, realizing dreams leads one right to Henry Steinway's pianos, Laurens Hammond's organs, Leo Fender's guitars, Robert Moog's modular synthesizer, or John Chowning's FM synthesis.

Photo (above):
Composer Steven
Mackey discusses the
score for *Mnemosyne's
Pool* with Robertson

“On the long road to a more perfect union, we are heartened to hear ‘there’s a place for us.’”

Duke Ellington and Billy Strayhorn had it right when they said: “It don’t mean a thing if it ain’t got that swing!” The physical nature of movement, rhythm’s reign, the dancing body, the tightrope walk of larynx and lips, has meant that the vernacular with all its variations is right at the center of our musical syntax. These cadences make possible Laurie Anderson, Steve Reich, Leonard Bernstein, Meredith Monk, John Adams, Robert Ashley, and Steven Mackey, among many others.

A unique cross-fertilization of endeavors enriches our complex, often frustrating history. Seven days before the horrific Tulsa race massacre of 1921, the Broadway opening of *Shuffle Along*, an all-Black musical composed by Eubie Blake and Noble Sissle, transformed how all musical theater would be made in America. In the 1930s era of segregation, Benny Goodman was one of the first musicians to break through that noxious notion, the constitution of his band based on talent alone. At a time when the world was at war and

Photo (below):
Composer John
Adams, violinist Leila
Josefowicz, and
Robertson in rehearsal
for Adams’s Violin
Concerto

the US was confining Japanese Americans in camps, Martha Graham chose Isamu Noguchi to design the sets for her ballet with Aaron Copland, performed right in Washington, D.C. On the long road to a more perfect union, we are heartened to hear “there’s a place for us.”

The grand story of America is that it is being created constantly, connected to its past, but forging forward into a future unknown. Performing, exploring the American musical landscape can lead to unexpected inspiration, questioning contemplation, and the awareness that self-evident truths are anything but that.

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David Robertson—conductor, artist, composer, thinker, American musical visionary—has served in numerous artistic leadership positions, such as Chief Conductor and Artistic Director of the Sydney Symphony Orchestra, a transformative 13-year tenure as Music Director of the St. Louis Symphony Orchestra, and with the BBC Symphony Orchestra and the Ensemble InterContemporain. He appears with the world’s great orchestras and opera houses on five continents, including The Metropolitan Opera, New York Philharmonic, Los Angeles Philharmonic, Royal Concertgebouw Orchestra, Vienna Philharmonic, and with many ensembles and festivals.

Photo (below):
Robertson conducts
Leonard Bernstein’s
Symphonic Dances from
West Side Story with
the National Symphony
Orchestra, 2022



PHOTO: COURTESY OF ST. LOUIS SYMPHONY ORCHESTRA



PHOTO: SCOTT SUCHMAN / THE KENNEDY CENTER

Composer Roster

John Adams (b. 1947)

Major Works: *Nixon in China, Short Ride in a Fast Machine, Violin Concerto*

Career Highlights:

- One of the most frequently performed living American composers
- Iconic operas inspired by real-world events

Dominick Argento (1927–2019)

Major Works: *Postcard from Morocco, A Water Bird Talk, Miss Havisham's Fire*

Career Highlights:

- America's pre-eminent composer of lyric opera
- Professor at the University of Minnesota for four decades

Seymour Barab (1921–2014)

Major Works: *Little Red Riding Hood, Chanticleer, A Game of Chance*

Career Highlights:

- Composed well-known fairytale operas for young audiences
- Celebrated cellist of the major orchestras in Philadelphia, Indianapolis, Cleveland, and San Francisco

Jack Beeson (1921–2010)

Major Works: *Lizzie Borden, My Heart's in the Highlands, Practice in the Art of Elocution*

Career Highlights:

- Composer of 10 operas based on American stories
- Prix de Rome

Leonard Bernstein (b. 1918–1990)

Major Works: *Symphonic Dances from West Side Story, MASS, Symphony No. 2*

Career Highlights:

- One of the most renowned composers, conductors, and educators of the 20th century
- Tony Award, 11 Emmy Awards, Lifetime Achievement GRAMMY Award, Kennedy Center Honors

Oscar Bettison (b. 1975)

Major Works: *O Death, Livre des Sauvages, The Light of Lesser Days*

Career Highlights:

- Composer of virtuosic large-scale chamber and large ensemble works
- Professor at Peabody Institute
- Guggenheim Fellowship

Marc Blitzstein (1905–1964)

Major Works: *The Harpies, I've Got the Tune, Piano Concerto*

Career Highlights:

- Composer, lyricist, and librettist who collaborated with Orson Welles and created the English translation of the Weill-Brecht *Threepenny Opera*
- Vital figure in American opera and musical theater

Dan Brown (b. 1964)

Major Works: *Wild Symphony*

Career Highlights:

- Author of numerous #1 bestselling novels
- Composer of *Wild Symphony*, an orchestral work with accompanying illustrated children's picture book



PHOTOS: BRYAN BY TAYLOR S. HUNTER; D'RIVERA BY RICARDO RIOS

COURTNEY BRYAN

Courtney Bryan (b. 1982)

Major Works: *Syzygy, Yet Unheard, Requiem*

Career Highlights:

- Residencies with Opera Philadelphia and Louisiana Philharmonic Orchestra
- Rome Prize, United States Artists Fellowship

Elliott Carter (1908–2012)

Major Works: *What Next?, Flute Concerto, Three Occasions for Orchestra*

Career Highlights:

- Music championed by conductors Boulez, Barenboim, Knussen, Dohnányi
- First composer to receive the US National Medal of Arts
- Inducted into the American Classical Music Hall of Fame

Aaron Copland (1900–1990)

Major Works: *The Tender Land, Appalachian Spring, Symphony No. 3*

Career Highlights:

- Composer, conductor, and educator who pioneered an iconic American music style drawing on folk song and popular music
- Presidential Medal of Freedom, Kennedy Center Award, Oscar Award

Sebastian Currier (b. 1959)

Major Works: *Time Machines, FLEX, Divisions*

Career Highlights:

- Performed by major orchestras of New York, Boston, and Cincinnati
- Grawemeyer Award, Rome Prize, Guggenheim Fellowship

-  Pulitzer Prize winner
-  GRAMMY Award winner



PAQUITO D'RIVERA

Paquito D'Rivera (b. 1948)

Major Works: *Cape Cod Files, Gran Danzón, Aires Tropicales*

Career Highlights:

- Founding member/conductor of Dizzy Gillespie's United Nations Orchestra
- Guggenheim Fellowship, National Medal of the Arts, The Kennedy Center's Living Jazz Legend Award

Michael Daugherty (b. 1954)

Major Works: *Deus Ex Machina, Metropolis Symphony*

Career Highlights:

- One of the most performed living American composers of orchestral music
- Works inspired by American places, popular music, pop culture, and history

David Del Tredici (b. 1937)

Major Works: *In Memory of a Summer Day, Final Alice, Paul Revere's Ride*

Career Highlights:

- Known as the "Father of the Neo-Romantic Movement"
- Composed a series of works based on Lewis Carroll's "Alice" books

Jacob Druckman (1928–1996)

Major Works: *Windows, Prism, Come Round*

Career Highlights:

- Commissioned by major orchestras of Chicago, New York, Philadelphia, and St. Louis
- Professor at The Juilliard School, Bard College, Yale University, and Tanglewood



JOHN ADAMS



LEONARD BERNSTEIN

PHOTOS: ADAMS BY VERN EVANS; BERNSTEIN BY PAUL DE HUECK / COURTESY OF THE LEONARD BERNSTEIN OFFICE, INC.



OSVALDO GOLIJOV



DAVID T. LITTLE

PHOTOS: GOLIJOV BY ROBSON FERNANDES; LITTLE BY MATT ZUGALE

Irving Fine (1914–1962)

Major Works: *Blue Towers*, *Symphony (1962)*

Career Highlights:

- Works influenced by Neo-Classicism, Romantic lyricism, and serialism
- Accomplished pianist, conductor, teacher at Harvard, Tanglewood, and Brandeis

Béla Fleck (b. 1958)

Major Works: *The Impostor Concerto*, *Juno Concerto*

Career Highlights:

- Banjo virtuoso in bluegrass, jazz, classical, pop, and rock genres
- Known for his work with the bands New Grass Revival and Béla Fleck and the Flecktones

Carlisle Floyd (1926–2021)

Major Works: *Susannah*, *Of Mice and Men*, *Willie Stark*

Career Highlights:

- Known as the “Father of American Opera”
- Created a distinctively American idiom for opera, drawing on folk and religious music traditions

Osvaldo Golijov (b. 1960)

Major Works: *Ainadamar*, *La Pasión según San Marcos*, *Azul*

Career Highlights:

- Blends traditions of classical chamber, Jewish liturgical, Klezmer, and Argentine folk and dance music
- MacArthur Fellowship
- Close collaborations with the Silk Road Ensemble, and St. Lawrence and Kronos string quartets

Barbara Kolb (b. 1939)

Major Works: *All in Good Time*, *Voyants*

Career Highlights:

- First American woman to receive the Rome Prize
- Tanglewood Fellowship, Guggenheim Fellowship
- Championed by major US orchestras and conductors Pierre Boulez, Leonard Slatkin, and Seiji Ozawa

Benjamin Lees (1924–2010)

Major Works: Concerto for String Quartet and Orchestra, Passacaglia for Orchestra

Career Highlights:

- Guggenheim Fellowship, Fulbright Fellowship
- Teacher at Peabody Conservatory, The Juilliard School, Manhattan School of Music

Marvin David Levy (1932–2015)

Major Works: *Mourning Becomes Electra*, *The Zachary Star*

Career Highlights:

- Known for opera and theatre music, with significant works on Jewish themes
- *Mourning Becomes Electra* premiered at the Metropolitan Opera

David T. Little (b. 1978)

Major Works: *Dog Days*, *Soldier Songs*, *JFK*

Career Highlights:

- Works often explore political, historical, and philosophical issues
- Operas performed by Houston Grand Opera, Opéra de Montréal, Theater Bielefeld, Holland Festival

Tod Machover (b. 1953)

Major Works: *Death and the Powers*, *Schoenberg in Hollywood*

Career Highlights:

- Works often incorporate emerging musical technologies
- Academic Head of the MIT Media Lab, Professor of Music and Media, and Director of the Opera of the Future Group

Steven Mackey (b. 1956)

Major Works: *Beautiful Passing*, *Four Iconoclastic Episodes*, *Mnemosyne's Pool*

Career Highlights:

- Works for ensemble and orchestra integrate love for blues and rock guitar
- American Academy of Arts and Letters, Guggenheim Fellowship, Kennedy Center Friedheim Award

Edgar Meyer (b. 1960)

Major Works: Violin Concerto, Concerto No. 2 for Double Bass & Orchestra

Career Highlights:

- Renowned virtuoso bass performer across classical to bluegrass genres
- Composed works for Hilary Hahn, Emerson String Quartet, Minnesota Orchestra

Meredith Monk (b. 1942)

Major Works: *ATLAS*, *On Behalf of Nature*, *Stringsongs*

Career Highlights:

- Pioneered a genre of musical expression through the human voice
- Commissioned by Carnegie Hall, LA Phil, San Francisco Symphony, St. Louis Symphony Orchestra, Kronos Quartet
- National Medal of Arts, three Obie Awards, MacArthur Fellowship

Douglas Stewart Moore (1893–1969)

Major Works: *The Devil and Daniel Webster*

Career Highlights:

- Neo-Romantic composer of music for the theater, film, ballet, and orchestra, though best known for his folk operas
- Faculty of Columbia University for nearly 40 years

Walter Piston (1894–1976)

Major Works: Symphony No. 3, Violin Concerto No. 1, Toccata

Career Highlights:

- Taught Carter, Bernstein, and Fine while professor at Harvard University from 1926-1960
- Helped develop 20th-century Neo-Classical music in the US

Steve Reich (b. 1936)

Major Works: *Music for 18 Musicians*, *Double Sextet*, *Different Trains*

Career Highlights:

- Shifted aesthetic center of music composition away from complexity towards pulsation and tonal attraction
- Combines rigorous structures with propulsive rhythms and instrumental color

Ned Rorem (1923–2022)

Major Works: *Our Town*, *Air Music*, *Lions (A Dream)*

Career Highlights:

- Known as “the world’s best composer of art songs” and incisive author of 16 books
- Fulbright Fellowship, Guggenheim Fellowship, National Institute of Arts and Letters Award



MEREDITH MONK

PHOTOS: MONK BY CHRISTINE ALCINO; REICH BY JAY BLAKESBERG



STEVE REICH



NED ROREM



CHRISTOPHER TIN

PHOTOS: ROREM BY MARY MARSHALL; TIN BY ANDY WILKINSON

American Themes in Classical Music

Essays by Matthew Mugmon

Matthew Mugmon is Associate Professor of Musicology at the University of Arizona. He has served as the New York Philharmonic's Leonard Bernstein Scholar-in-Residence, and his research appears in the *Journal of Musicology*, *Music & Letters*, the *Journal of Musicological Research*, and the essay collection *Rethinking Mahler*. His monograph *Aaron Copland and the American Legacy of Gustav Mahler* was published in 2019 by the University of Rochester Press.

Christopher Rouse (1949–2019)

Major Works: Trombone Concerto, Flute Concerto, *Der gerettete Alberich*

Career Highlights:

- American symphonist with music performed by every major US orchestra
- Professor at Eastman School of Music and The Juilliard School

Virgil Thomson (1896–1989)

Major Works: *Crossing Brooklyn Ferry*, *Sonata da Chiesa*

Career Highlights:

- Pioneered musical portraits genre, composing more than 140 works
- Chief music critic of *New York Herald Tribune* (1940–1954)

Sean Shepherd (b. 1979)

Major Works: *Express Abstractionism*, *Tuolumne*, *Magiya*

Career Highlights:

- Inaugural Kravis Emerging Composer of the New York Philharmonic
- Commissions from the Boston Symphony Orchestra, New York Philharmonic, National Symphony Orchestra

Christopher Tin (b. 1976)

Major Works: *Baba Yetu*, *Calling All Dawns*, *The Drop that Contained the Sea*

Career Highlights:

- *Baba Yetu* was the first piece of video game music ever to win a GRAMMY Award
- *The Drop that Contained the Sea* and *To Shiver the Sky* both debuted at #1 on *Billboard's* classical charts

William Schuman (1910–1992)

Major Works: *This is Our Time*, *String Quartet No. 2*

Career Highlights:

- President of The Juilliard School in 1945 and first president of Lincoln Center until 1969
- Won a special Pulitzer Prize in 1985 for his "contribution to American music as composer and educational leader"

Fisher Tull (1934–1994)

Major Works: *Symphonic Treatise*, *Studies in Motion*

Career Highlights:

- Strong influence of Medieval and Renaissance music
- Commissioned by National Endowment for the Arts, Houston Symphony Orchestra, Houston Ballet, and International Trumpet Guild

Mike Svoboda (b. 1960)

Major Works: *Once Around the World*, *The Incredible Spotz*, *Wittgenstein & Twombly*

Career Highlights:

- Worked for Karlheinz Stockhausen for 11 years
- Premiered over 400 works for trombone at festivals around the world

Eric Whitacre (b. 1970)

Major Works: *Deep Field*, *The Sacred Veil*, *Songs of Immortality*

Career Highlights:

- Known for his groundbreaking Virtual Choirs with singers from over 145 countries
- Appointed as Los Angeles Master Chorale's inaugural artist-in-residence

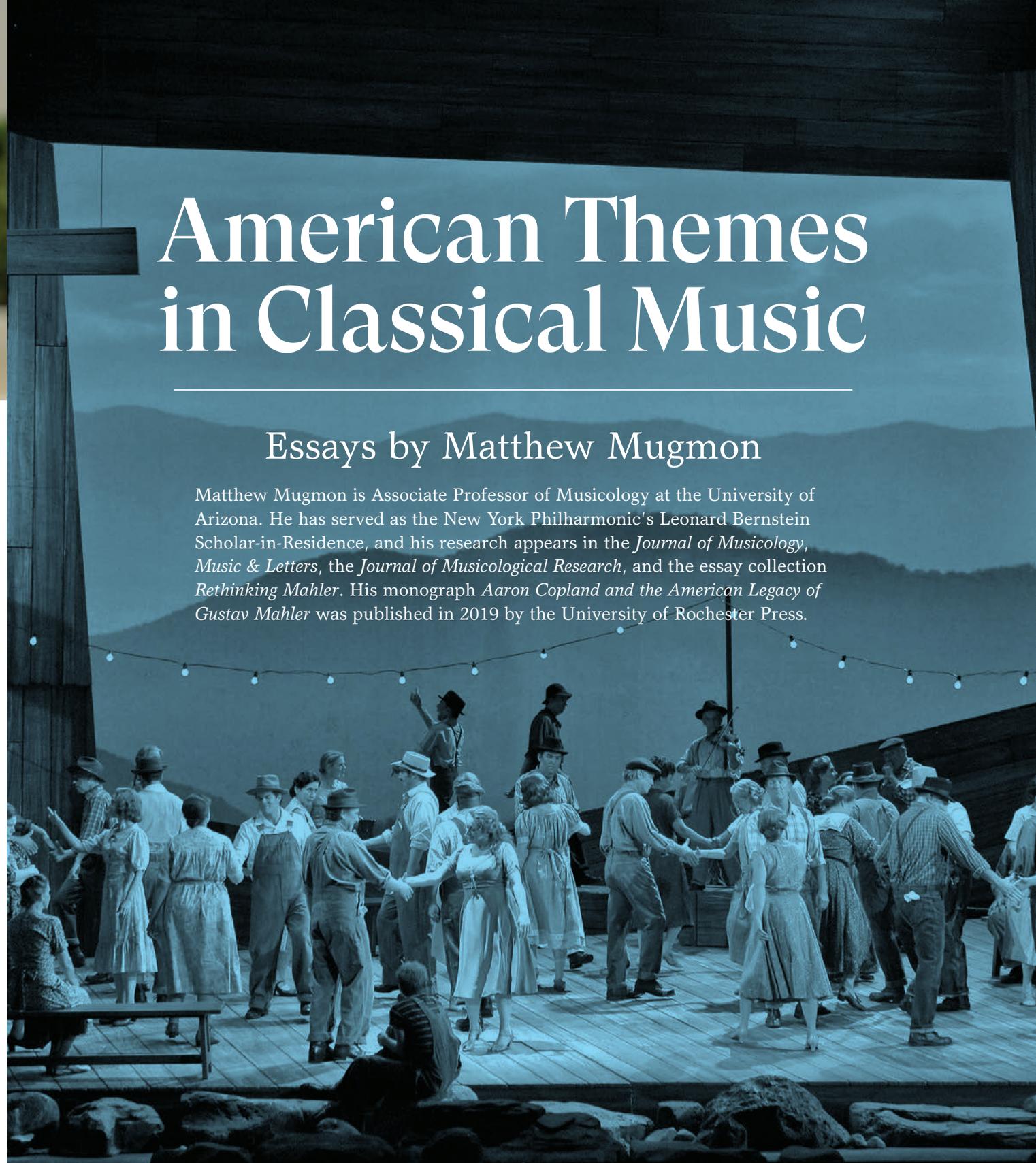


PHOTO: CORY WEAVER

Carlisle Floyd's *Susannah* at San Francisco Opera

Creating the American Voice

The European—and largely Austro-German—origins of American classical music have made establishing a uniquely American voice a challenging but rewarding quest for composers. Dating back to this nation's early years, a host of inventive and, today, largely ignored composers tackled this quest in various ways, and with various definitions of "American" up for consideration. But it was a generation of composers active after World War I who are commonly viewed today as the first to have written concert music that departed significantly from European stylistic norms.

One of the most prominent composers to be credited with meeting this quest was Aaron Copland, who studied with Nadia Boulanger in France in the early 1920s rather than in Germany (which before World War I had been the usual destination for promising American composers). Copland's early works reflect the obvious influence of American jazz, and starting in the late 1930s, Copland composed a series of frontier-themed ballets—*Billy the Kid*, *Rodeo*, and *Appalachian Spring*—that incorporate both existing American songs as well as Copland's recognizable style of deceptive simplicity. Copland would also use his celebratory *Fanfare for the Common Man* as the starting point for the finale of his monumental four-movement Symphony No. 3—a work that, for many, satisfied a longstanding call for the "Great American Symphony." By the late 1950s Leonard Bernstein, Copland's protégé, had become the country's leading classical music celebrity. Bernstein's compositions recall both the

rhythmic verve and popular appeal of Copland, as heard in works ranging from Bernstein's three symphonies to his blockbuster musical *West Side Story*, among many other compositions for the stage.

While Copland and Bernstein both wrote notable theater works in the 1950s, including operas, it was Carlisle Floyd who made waves internationally as a representative American opera composer. Floyd wrote both the music and libretto for *Susannah*, which was chosen to represent American music and culture at the World's Fair in Brussels in 1958. In its rural Tennessee reimagining of a biblical tale, Floyd's work adopts both regional dialect and folk song—an electrifying American spin on a classically European genre.

In New York and San Francisco in the 1960s, a generation of visionary figures experimented with new approaches to melody, harmony, rhythm, texture, and media. Steve Reich created one of the formative works of minimalist music with his unrelenting and hypnotic *Music for 18 Musicians*. Imaginative approaches to repetition also characterize the music of Meredith Monk. In such landmarks works as *Dolmen Music* (1981), *On Behalf of Nature* (2016), and the GRAMMY-nominated *impermanence* (2007), Monk has pioneered the combination of music and movement, and the exploration of the possibilities of the human voice. John Adams's pathbreaking treatment of recent history in *Nixon in China* both agitated and delighted listeners, and his signature blend of minimalist techniques with rock, jazz, and late-Romantic idioms set a precedent for much of the sound of today's concert world.

Photos (left to right):
Leonard Bernstein

Appalachian Spring
by Aaron Copland

Steve Reich

Meredith Monk



PHOTOS: BERNSTEIN, COURTESY OF THE NEW YORK PHILHARMONIC ARCHIVES; APPALACHIAN SPRING BY ARNOLD EAGLE / COURTESY OF THE LIBRARY OF CONGRESS; REICH BY BERNARD GOTTFREDY; MONK BY BOB SHAMIS

Suggested Listening

AARON COPLAND
Appalachian Spring
Symphony No. 3
Fanfare for the Common Man

LEONARD BERNSTEIN
Symphony No. 2: *The Age of Anxiety*
Symphonic Dances from West Side Story

CARLISLE FLOYD
Susannah
Of Mice and Men

JOHN ADAMS
Nixon in China
City Noir

STEVE REICH
Music for 18 Musicians
Different Trains

MEREDITH MONK
ATLAS
Dolmen Music
impermanence



SCAN TO LISTEN
TO THESE WORKS.



American History

Photos (left to right):
Statue of Paul Revere

Revolutionary War
soldiers

President John F.
Kennedy and First Lady
Jacqueline Kennedy

Space Shuttle
Challenger and Moon

The complex history of this country has formed a vivid backdrop for the varied work of American composers in the 20th and 21st centuries. Indeed, much recent music has reckoned with and reimagined inspiring and tragic moments of the last 250 years. Key compositions contend with the era of this country's founding, the recent events that speak profoundly to the times we live in, and the defining moments in between.

Early American history has been a vibrant stimulus for composers. *Paul Revere's Ride* by David Del Tredici, a central figure in late-20th century Neo-Romanticism, offers a stirring setting for chorus and orchestra of Henry Wadsworth Longfellow's poem on the Revolutionary War's beginnings. In contrast to Giacomo Puccini's fantasy-based depiction of the California Gold Rush in *La fanciulla del west*, John Adams's opera *Girls of the Golden West* embraces the richly diverse and often-troubling first-person accounts of this significant moment in the country's past.

The memories of larger-than-life presidential figures have also catalyzed composers' imaginations. Abraham Lincoln looms large: Aaron Copland's *Lincoln Portrait* for narrator and orchestra and Michael Daugherty's *Letters from Lincoln* for baritone and orchestra both use period texts to pay tribute to one of the nation's most admired past leaders. In often fanciful ways, composer David T. Little's opera *JFK* probes more recent history, imagining the thoughts and actions of John F. and Jackie Kennedy in the hours before the president's assassination in Dallas.



The Space Race, and a broader reckoning with the cosmos, has shaped American composition in profound and playful ways. Mackey's short opera *Moon Tea* is a colorful, witty retelling of the historic 1969 meeting between the British royal family and the Apollo 11 astronauts upon their triumphant return from the moon. Christopher Tin's oratorio *To Shiver the Sky* tackles the history of flight, setting words by astronomers, pilots, and others in multiple languages, while Eric Whitacre's *Deep Field* for chorus and orchestra contends with the Hubble Space Telescope's breathtaking images of distant galaxies.

In addition to mining iconic events and eras, American composers have confronted recent moments of collective trauma and grief in powerful ways. Steve Reich had family members in lower Manhattan during the terrorist attacks on the World Trade Center in 2001. The devastating first movement of his work *WTC 9/11*, composed for the Kronos Quartet, intertwines the live (and pre-recorded) sounds of the quartet with those from NORAD and FDNY, from the day of the attacks themselves. Urgent matters of social justice figure into Courtney Bryan's *Yet Unheard*, a 2016 work for soprano, chorus, and orchestra that traces the tragic events surrounding Sandra Bland, a young African American woman who was found dead in a jail cell just days after being arrested in a traffic stop. Bryan's work, and others, remind us that musical works offer a lens through which to learn from, and process, a nation's rich—but also problematic—legacies.



Suggested Listening

JOHN ADAMS
Nixon in China
On the Transmigration
of Souls

JACK BEESON
Lizzie Borden

COURTNEY BRYAN
Yet Unheard

AARON COPLAND
Lincoln Portrait

MICHAEL DAUGHERTY
Letters from Lincoln
Mount Rushmore

DAVID DEL TREDICI
Paul Revere's Ride

STEVE REICH
WTC 9/11

CHRISTOPHER TIN
To Shiver the Sky

ERIC WHITACRE
Deep Field



SCAN TO LISTEN
TO THESE WORKS.

PHOTO: THE BATTLE OF LONG ISLAND BY DOMENICO D'ANDREA; KENNEDYS BY ABBIE ROWE / COURTESY OF THE JOHN F. KENNEDY PRESIDENTIAL LIBRARY AND MUSEUM; SPACE SHUTTLE BY NASA; MOON BY NASA / LICK OBSERVATORY



American Popular Music

Jazz, bluegrass, and rock, as well as songs and scores for Broadway and the silver screen, are just some of the musical worlds that, for musicians and audiences alike, immediately signal a sense of American identity. Of course, these genres have also proliferated around the world in many varieties and forms over the last century. Many composers who grew up exposed to the rich culture of popular American music often reveal these influences in their compositions, drawing on music that feels elemental and formative to their musical identity.

The theater has offered composers one of the most fertile homes for incorporating vernacular sounds. Leonard Bernstein interfaced heavily with jazz and popular song for his musical *On the Town*, while his later *MASS*—a Vietnam-era reflection on the Roman liturgy that was composed for the inauguration of the Kennedy Center—features both rock and marching bands in its wide embrace of musical styles. David T. Little's rock-infused chamber opera *Soldier Songs* for amplified baritone, septet, and tape is similarly wide-ranging in its musical influences, while investigating the perceptions and realities of being a soldier, through interviews with veterans in five recent American wars. Christopher Rouse's deep love for and knowledge of rock music—he even taught on its history at the Eastman School of Music—is evident in *Bonham* (named for John Bonham, drummer for Led Zeppelin), a work for eight percussionists that Rouse called "an ode to rock drumming and drummers."

Several composers are themselves active performers across genres, leading to a compelling merging of sound worlds. Individually and as collaborators, Béla Fleck (banjo) and Edgar Meyer (double bass) are celebrated virtuosos

on their instruments and have compellingly blended jazz, bluegrass, and classical traditions in their multifaceted work as musicians. Fleck has composed several concertos for banjo and orchestra, including *The Impostor*, in which the banjo plays the self-conscious role of outsider, and *Juno Concerto*, named for Fleck's son. And Meyer's thrilling orchestral concertos include three for double bass, and two for violin.

Internationally acclaimed jazz musician Paquito D'Rivera is a proud advocate for bridging jazz and classical music. His wind quintet *Aires Tropicales*, for instance, calls on Cuban and Venezuelan dances as well as the memory of Dizzy Gillespie. Boundary-crossing jazz pianist and composer Courtney Bryan wrote the concerto *House of Pianos* as a "love letter to the many pianists who have inspired me over the years." This inventive work imagines a dream-like space in which pianists of different eras and styles gather and rejoice in various rooms of a single house. Steven Mackey played electric guitar as a youth and has himself performed on the instrument in works such as *Tuck and Roll*, for electric guitar and orchestra, which incorporates aspects of the Delta blues.

An especially stunning stylistic blend of jazz and classical is found in Ned Rorem's orchestral work *Lions (A Dream)*, which has been recorded by the Branford Marsalis Quartet and North Carolina Symphony. Here, Rorem juxtaposes the mellifluous music of a jazz combo with the dissonant and often unforgiving sound of the orchestra—a stunning contrast that reveals one of many possible models for the fusing of American soundscapes.

Photos (left to right):
Paquito D'Rivera

Béla Fleck

On the Town
by Leonard Bernstein

Courtney Bryan



PHOTOS: D'RIVERA BY PHIL NELSON; FLECK BY WILLY MATTHEWS; ON THE TOWN BY JOAN MARCUS; BRYAN BY ELIZABETH LEITZELL

Suggested Listening

LEONARD BERNSTEIN
On the Town
MASS

PAQUITO D'RIVERA
Aires Tropicales
La Jicotea

BÉLA FLECK
The Impostor
Juno Concerto

DAVID T. LITTLE
Soldier Songs

STEVEN MACKEY
Tuck and Roll
Blue Notes and
Other Clashes

EDGAR MEYER
Concerto No. 2 for
Double Bass &
Orchestra in B
Violin Concerto

NED ROREM
Lions (A Dream)

CHRISTOPHER ROUSE
Bonham

STEVE REICH
Electric Counterpoint
Radio Rewrite



SCAN TO LISTEN
TO THESE WORKS.



A Nation of Immigrants

Figures hailing from abroad have shaped American culture in multiple ways in the 20th century. Their contributions to American music are no exception. Many figures left their homes as a response to war, unrest, and crisis, and they found, in the United States, opportunities to flourish artistically.

An early example was Sergei Rachmaninoff, who arrived in the United States in the late 1910s amid the turmoil of the Russian Revolution, and it was in the summer of 1940, while on Long Island, that Rachmaninoff composed his three-movement *Symphonic Dances*, his final significant work. Another signature mid-century orchestral work composed on American soil was Hungarian composer Béla Bartók's thrilling five-movement *Concerto for Orchestra*; Bartók crossed the Atlantic in 1942, becoming a US citizen before he died in 1945. The same year, Igor Stravinsky became a US citizen; two years later, in 1947, Stravinsky, while in Chicago, saw 18th-century British artist William Hogarth's series of paintings called *The Rake's Progress*, which led to his Mozart-inspired opera of that name—a landmark of both 20th-century dramatic music and of Stravinsky's Neo-Classical period.

World War II formed the backdrop for several composers' departures from Europe, including Bartók's. Ursula Mamlok, who died in 2016 in Berlin at age 93, was a teenager when she arrived in New York in 1941 to study at the Mannes School of Music, having previously fled with her family to Ecuador; she became a US citizen in 1945 and went on to study, and then teach for several decades, at the Manhattan School of Music. Mamlok's American works include her stirring oboe concerto, whose version for chamber orchestra she created in 2003. Similarly, Czech composer Bohuslav Martinů fled Paris

during the Nazi invasion in 1940, ultimately arriving in New York in 1941; he composed all six of his symphonies, as well as several concertos, during his prolonged stay in the United States, returning to Europe in 1953. Benjamin Britten's even briefer—but crucial—stay in the United States from 1939 to 1942, where he became friends with Aaron Copland and met Leonard Bernstein, resulted in the glistening song cycle *Les Illuminations* for solo voice and string orchestra.

Post-war arrivals made significant contributions to classical music in the United States, shaping a powerful Pan-American musical conversation. Argentine composer Alberto Ginastera stayed in the United States from 1945 to 1947, where he studied with Copland at Tanglewood, and again in the late 1960s. He also visited multiple other times, including for the world premiere of his career-defining *String Quartet No. 2* which had its world premiere in Washington, D.C., with the Juilliard String Quartet in 1958. Osvaldo Golijov was born in Argentina to Jewish immigrants from Eastern Europe; after a stay in Israel, he moved to the United States in 1986, where he studied with George Crumb and Oliver Knussen. Golijov's expansive, eclectic works, such as *Ainadamar* and *La Pasión según San Marcos*, serve as powerful reflections of Latin American culture. In the early 1980s, the highly decorated bandleader, saxophonist, and composer Paquito D'Rivera defected from Cuba and quickly found success in the jazz world on his arrival in New York. His staggering output as a musician includes recent compositions like *Cape Cod Files* for clarinet and piano, which incorporates the blues and musical styles from throughout the Americas.

Photos (left to right):
Statue of Liberty

Ursula Mamlok

Igor Stravinsky at the
Seattle Airport, 1952

Alberto Ginastera



PHOTOS: STATUE OF LIBERTY BY ANGELO RIZZUTO; MAMLOK, COURTESY OF THE MAMLOK FOUNDATION; STRAVINSKY, COURTESY OF FOUNDATION IGOR STRAVINSKY; GINASTERA BY ANNEMARIE HEINRICH

Suggested Listening

BENJAMIN BRITTEN
Les Illuminations

ANNA CLYNE
DANCE
Night Ferry

PAQUITO D'RIVERA
Cape Cod Files
Gran Danzón

ALBERTO GINASTERA
Variaciones
Concertantes
Violin Concerto

OSVALDO GOLIJOV
Ainadamar
La Pasión según
San Marcos

URSULA MAMLOK
Oboe Concerto

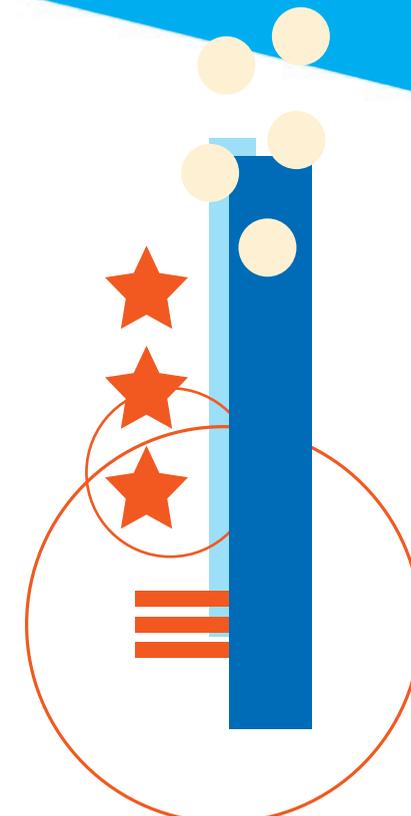
BOHUSLAV MARTINŮ
Symphony No. 1
Symphony No. 2

SERGEI RACHMANINOFF
Symphonic Dances

IGOR STRAVINSKY
The Rake's Progress
Elegy for JFK



SCAN TO LISTEN
TO THESE WORKS.



Scenes of America

Photos (left to right):
Route 66

Half Dome in Yosemite
National Park

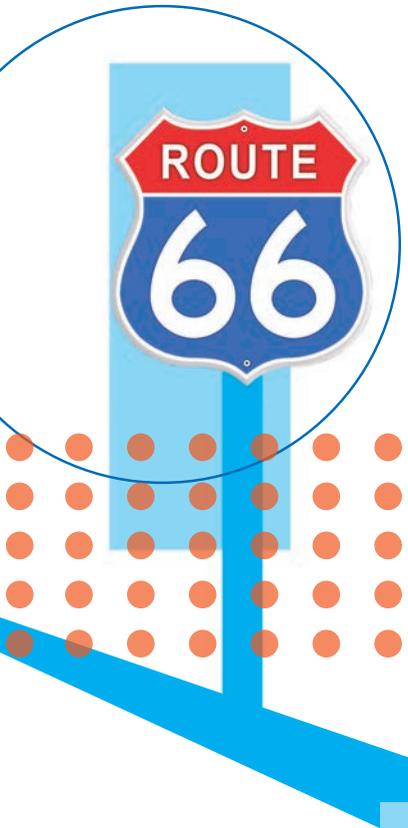
Ellis Island

Of Mice and Men
by Carlisle Floyd

The many landmarks of the United States—from stunning landscapes and seascapes to bustling townscapes and cityscapes—have galvanized the imaginations of generations of American composers.

The iconic scenery of the American West has served as a prominent and poignant starting point for this endeavor. The three movements of Sean Shepherd's orchestral work *Tuolumne* were inspired by Yosemite National Park and by three Ansel Adams photographs of the region. Steven Mackey's *Red Wood*, for electric guitar and orchestra, honors the redwoods of Northern California, where he grew up. Berkeley-based composer John Adams captured aspects of the Golden State in the concerto *The Dharma at Big Sur*, and Carlisle Floyd's opera *Of Mice and Men* brings John Steinbeck's classic California-set novel to life.

The cities and towns of the East Coast (and elsewhere) have been just as powerful an inspiration. David T. Little's *CHARM*, composed for a Baltimore Symphony Orchestra gala, reflects what the composer called Baltimore's "unseen energies." Aaron Copland's *Quiet City*, Meredith Monk's *Ellis Island*, and Virgil Thomson's *Crossing Brooklyn Ferry* (the latter after Walt Whitman's poem) contend with New York City in different ways. Tod Machover's *Philadelphia Voices* for orchestra and choruses captures, literally, the sounds of Philadelphia—in part through audio provided to the composer by users of



PHOTOS: HALF DOME BY DAVID ILLIFF; ELLIS ISLAND, COURTESY OF LIBRARY OF CONGRESS, PRINTS & PHOTOGRAPHS DIVISION; OF MICE AND MEN BY BRANCO GAICA

a mobile app. And for some composers, depicting American places and spaces has served as a running theme. Michael Daugherty has composed an entire series of works inspired by these locations: *Philadelphia Stories*, *Motor City Triptych* (Detroit), *Sunset Strip* (Los Angeles), *Route 66*, and *Mount Rushmore*.

One of this country's most recognized composers for the voice was Ned Rorem, and his final opera, *Our Town*, is based on Thornton Wilder's classic three-act play set in the fictional Grover's Corners, New Hampshire. Rorem captures Wilder's archetypal depiction of small-town America from the initial church bell-like orchestral flourishes and the opening hymn, "O God, Our Help in Ages Past." A vivid sense of this country's spaces and places emerges here as compellingly as it does in the many American works about monumental landmarks.



Suggested Listening

JOHN ADAMS
Hallelujah Junction
The Dharma at Big Sur

AARON COPLAND
Quiet City

MICHAEL DAUGHERTY
Motor City Triptych
Route 66
Sunset Strip

CARLISLE FLOYD
Of Mice and Men

MEREDITH MONK
Ellis Island

STEVE REICH
City Life

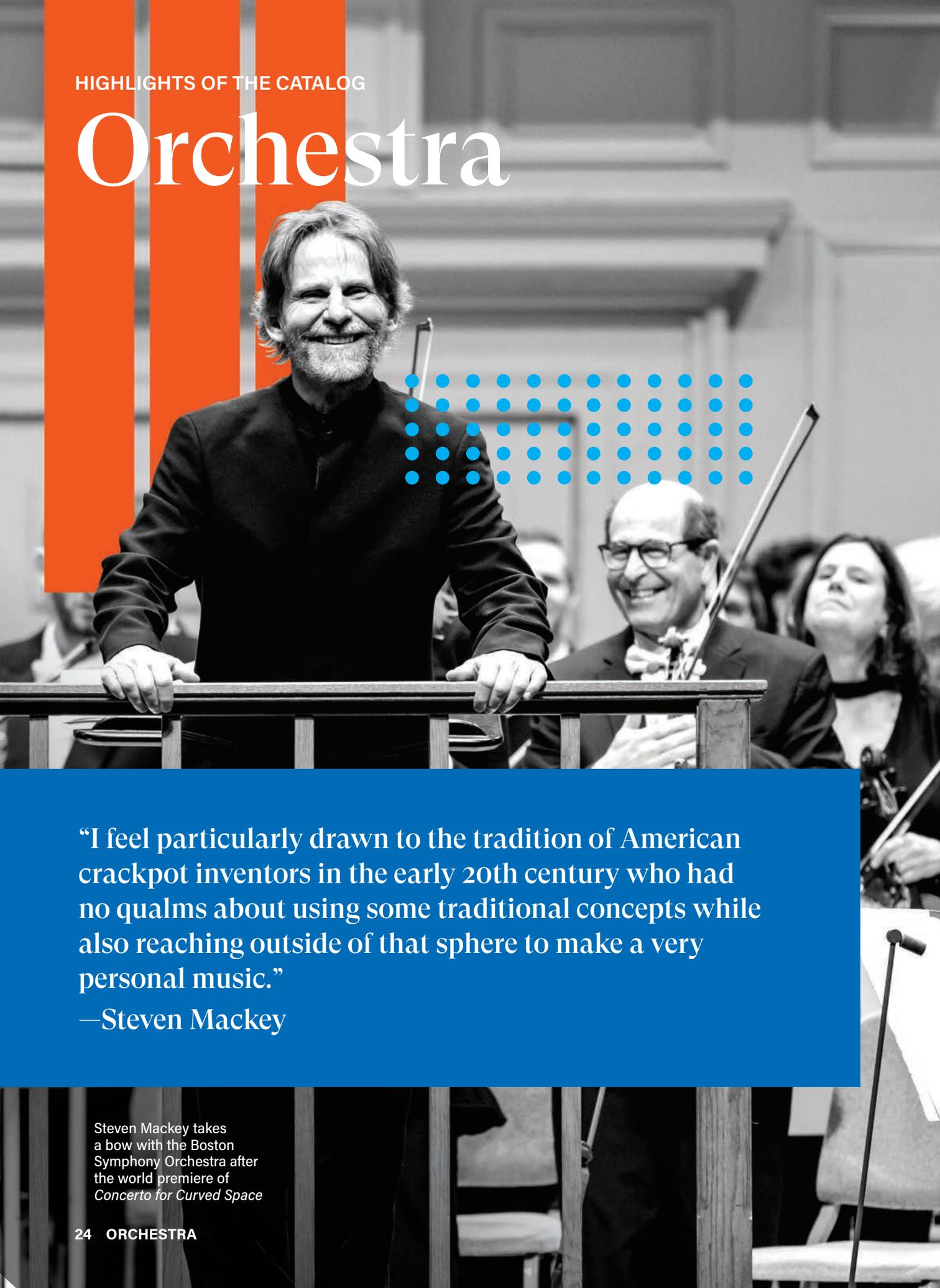
NED ROREM
Our Town



SCAN TO LISTEN
TO THESE WORKS.



Orchestra



“I feel particularly drawn to the tradition of American crackpot inventors in the early 20th century who had no qualms about using some traditional concepts while also reaching outside of that sphere to make a very personal music.”

—Steven Mackey

Steven Mackey takes a bow with the Boston Symphony Orchestra after the world premiere of *Concerto for Curved Space*

John Adams

City Noir

for orchestra | Duration: 34'
Scoring: picc.3.3.corA.3.bcl.asax.dbn-6.4.3.1-timp.perc(5)-pft-cel-2harps-strings

My Father Knew Charles Ives

for orchestra | Duration: 25'
Scoring: picc.3.2.corA.3.bcl.2.dbn-4.4.3.1-timp.perc(4)-pft-cel-harp-strings

The Dharma at Big Sur

for electric violin and orchestra
Duration: 27'
Scoring: solo amplified violin; 0.0.2bcl.0-4.3.2.btrbn.1-timp.perc(4)-pft-2harp-2kbd samplers-strings ⚡

Must the Devil Have All the Good Tunes?

for piano and orchestra | Duration: 28'
Scoring: solo piano;
2.picc.2.corA.2.bcl.2.3-4.2.2.0-perc(1)-honky tonk piano-bass.gtr-strings

Leonard Bernstein

Fancy Free

for orchestra | Duration: 27'
Scoring: 2.2.2.2-4.3.3.1-timp.perc(2-3)-pft-strings

Prelude, Fugue, and Riffs

for clarinet and jazz ensemble
Duration: 9'
Scoring: solo clarinet; 2asax.2tsax.barsax-5tp.4trbn-pft-perc(2)-solo db

Symphonic Dances from West Side Story

for orchestra | Duration: 23'
Scoring: 2.picc.2.corA.Ebcl.asax.2.bcl.2.dbn-4.3.3.1-timp.perc(4)-harp-pft-strings

Symphony No. 2: *The Age of Anxiety*

for piano and orchestra, after WH Auden | Duration: 36'
Scoring: solo piano;
2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(4)-cel-2harps-piano-strings

Courtney Bryan

Gathering Song

for bass-baritone and orchestra
Duration: 13'
Scoring: solo bass-baritone;
2.picc.2.corA.2.bcl.2.dbn-4.3.2.btrb.1-timp.perc(3)-harp-string

House of Pianos

for piano and orchestra | Duration: 25'
Scoring: solo piano;
2.picc.2.corA.2.bcl.2.dbn-4.3.2.btrb.1-timp.perc(2)-strings

White Gleam of Our Bright Star

for orchestra | Duration: 8'
Scoring: 3.2.2.2-4.3.3.1-timp.perc(2)-strings

The following pages feature selected works of the catalog. Visit boosey.com for more information on other works by these composers.



Scan to listen to a playlist of orchestral works by American composers.

⚡ This work requires additional technological components and/or amplification.

P Pulitzer Prize winner

GRAMMY Award winner for Best Composition

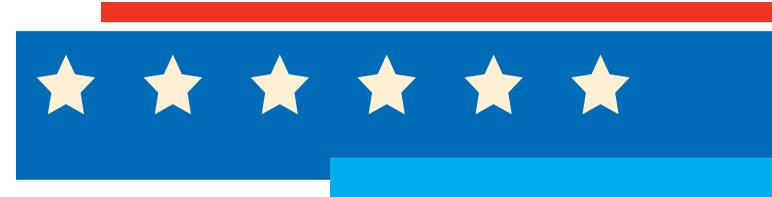


PHOTO: MACKAY BY ARAM BOGHOSIAN; BRYAN BY TAYLOR S. HUNTER



Courtney Bryan

“Being an American composer means drawing from a range of American cultural traditions and highlighting the thread that connects them through sound.”

Elliott Carter*A Sunbeam's Architecture*

for tenor and chamber orchestra

Duration: 11'

Text: E.E. Cummings

Scoring: solo tenor; 1.1.2.1-0.0.1.0-perc(2)-pft-strings

Violin Concerto 🎻

for violin and orchestra | Duration: 28'

Scoring: solo violin;

2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-perc(2)-strings

Aaron Copland*Appalachian Spring* 📍

for 13 instruments | Duration: 33'

Scoring: 1.0.1.1-0.0.0.0-pft-strings

Billy the Kid

for orchestra | Duration: 35'

Scoring: 2.2.2.2-4.3.3.1-timp.perc(5)-harp-pft-strings

Lincoln Portrait

for narrator and orchestra | Duration: 14'

Text: Abraham Lincoln

Scoring: solo narrator;

2.2.corA.2.bcl.2.dbn-4.3(2).3.1-timp.perc(4)-harp-cel-strings

Old American Songs

for solo voice and orchestra

Duration: 25'

Text: Traditional

Scoring: solo medium voice;

1.1.2.1-2.1.1.0-harp-strings

Quiet City

for chamber orchestra | Duration: 10'

Scoring: corA, tpt, strings

Rodeo

for orchestra | Duration: 24'

Scoring: 3.2.corA.2.bcl.2-4.3.3.1-timp.perc-harp-pft-strings

Symphony No. 3

for orchestra | Duration: 38'

Scoring: 3.picc.2.corA.2.Ebcl.bcl.2.dbn-

4.4.3.1-timp.perc(5)-2harps-cel-pft-strings

Sebastian Currier*Divisions*

for orchestra | Duration: 12'

Scoring: 3.3.3.3-4.3.3.1-harp-perc(3)-strings

FLEX

for orchestra | Duration: 35'

Scoring: 3.3.3.3-4.3.3.1-timp.perc(3)-pft-harp-strings

Paquito D'Rivera*Cape Cod Concerto*

for clarinet, piano, and orchestra

Duration: 20'

Scoring: solo clarinet; solo piano;

1.1.0.tsax.1-1.2.1.1-perc(4)-timp-harp-strings

The Elephant and the Clown

for orchestra | Duration: 8'

Scoring: 1.picc.0.1.ssax.tsax.1-1.2.bar.

btrbn.1-timp.perc(3)-harp-strings

The Journey

for clarinet, cello, and orchestra

Duration: 20'

Scoring: solo clarinet, solo cello;

solo erhu, solo perc, solo piano;

1.picc.1.0.asax.1-0.2.1.btrbn.0-timp.perc(3)-harp-strings

Michael Daugherty*Deus Ex Machina* 🎭

for piano and orchestra | Duration: 25'

Scoring: solo piano;

2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(3)-strings

Letters from Lincoln

for baritone and orchestra | Duration: 25'

Text: Abraham Lincoln

Scoring: solo baritone; 2.1.corA.1.bcl.1.dbn-

2.2.2.0-timp.perc(2)-harp-strings

Motor City Triptych

for orchestra | Duration: 31'

Scoring: 2.picc.2.corA.1.Ebcl.bcl.2.dbn-

4.4.3.1-timp.perc(4)-harp-strings

Route 66

for orchestra | Duration: 7'

Scoring: 2.picc.2.corA.1.Ebcl.bcl.2.dbn-4.4.3.1-timp.perc(4)-harp-pft-strings

David Del Tredici*Final Alice*

for amplified soprano/narrator, folk group, and orchestra | Duration: 64'

Text: Lewis Carroll

Scoring: solo amplified soprano; folk group (2ssax, mandolin, tenor banjo, acc); 4.4.4.4-6.4.4.1-timp.perc(7)-2harps-cel-strings ⚡

In Memory of a Summer Day 📅

for amplified soprano and orchestra

Duration: 63'

Text: Lewis Carroll

Scoring: solo amplified soprano;

3.3.3.bcl.3-4.4.3.1-perc(5)-cel-2harps-strings ⚡

Jacob Druckman*Windows* 📺

for orchestra | Duration: 21'

Scoring: 3.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(3)-harp-pft-elec.org-strings

Irving Fine*Symphony*

for orchestra | Duration: 24'

Scoring: 2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc-pft-harp-strings

Béla Fleck*Juno Concerto*

for banjo and orchestra | Duration: 30'

Scoring: solo banjo;

picc.2.2.corA.2.2.dbn-2.2.2trbn.btrbn.1-timp.perc(3)-strings

The Impostor

for banjo and orchestra | Duration: 36'

Scoring: solo banjo;

2.picc.2.corA.2.bcl.2.dbn-4.3.2.btrbn.1-timp.perc(3)-strings

PHOTO: MARK ALLEN / COURTESY OF THE LOS ANGELES PHILHARMONIC ASSOCIATION

Pianist Yuja Wang performs John Adams's *Must the Devil Have All the Good Tunes?* with Gustavo Dudamel and the Los Angeles Philharmonic**Oswaldo Golijov***Azul*

for cello, obbligato group, and orchestra

Duration: 27'

Scoring: solo cello; 3.0.corA.1.bassett horn.bsn-4.3.3.0-perc(3)-cel-harp-hyper. acc-strings ⚡

Barbara Kolb*All in Good Time*

for orchestra | Duration: 10'

Scoring: 2.picc.2.corA.2.Ebcl.bcl. ssax.2.dbn-4.3.3.1-timp.perc(4)-strings

Voyants

for piano and chamber orchestra

Duration: 20'

Scoring: solo piano; 2.1.1.1-1.1.1.0-perc(1)-strings

Benjamin Lees*Passacaglia for Orchestra*

for orchestra | Duration: 13'

Scoring: 2.picc.2.2.3-4.3.3.1-timp.perc-pft-strings

*Premiered in 1976, for the Bicentennial***David T. Little***CHARM*

for orchestra | Duration: 10'

Scoring: 3.3.3.3-4.3.3.1-timp.perc(3)-strings

Steven Mackey*Four Iconoclastic Episodes*

for violin, electric guitar, and string orchestra | Duration: 21'

Scoring: solo electric guitar, solo violin; strings ⚡

Portals, Scenes and Celebrations

for orchestra | Duration: 15'

Scoring: 3.3.3.3-4.3.2.btrbn.1-timp.perc(3)-harp-pft(=cel)-strings

Urban Ocean

for orchestra | Duration: 11'

Scoring: 2.picc.2.corA.2.bcl.2.dbn-4.3.2.btrbn.1-timp-perc(3)-cel-harp-strings

Edgar Meyer*Concerto No. 2 for Double Bass & Orchestra in B*

for double bass and orchestra

Duration: 23'

Scoring: solo double bass; 2.2.2.2-4.0.0.0-timp-PVC pipe-strings

Violin Concerto

for violin and orchestra | Duration: 20'

Scoring: solo violin; 2.picc.2.2.2.dbn-4.0.0.0-timp.perc-strings

Walter Piston*Symphony No. 3* 📍

for orchestra | Duration: 31'

Scoring: 2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc-2harps-strings

Steve Reich

Music for Ensemble and Orchestra
Duration: 20'
Scoring: Ensemble (2.2.2.0-0.0.0.0-2pft-2vib-strings(2.2.2.2elec.bass));
Orchestra: 0.0.0.0-0.4.0.0-perc-strings ⚡

Three Movements

for orchestra | Duration: 15'
Scoring: 2.2picc.2.corA.3.3.dbn-4.3.3.1-perc-2pft-strings(db=elec.bass) ⚡

Ned Rorem

Air Music
for orchestra | Duration: 20'
Scoring: 3.3.4.3-4.3.3.1-perc-harp-cel-pft-strings

Eagles

for orchestra | Duration: 9'
Scoring: 2.picc.2.corA.2.Ebcl.bcl.2.dbn-4.3.3.1-timp.perc-harp-cel(pft)-strings

Lions (A Dream)

for orchestra | Duration: 14'
Scoring: jazz band (asax, perc, pft, db);
3.2.corA.2.Ebcl.2-4.3.3.1-timp.perc-strings

Christopher Rouse

Rapture
for orchestra | Duration: 13'
Scoring: 3.3.3.3-4.4.4.1-timp(2).perc(3)-harp-strings

Symphony No. 5 🎵

for orchestra | Duration: 25'
Scoring: 3.3.3.3-4.3.3.1-timp.perc(3)-2harp-strings

Thunderstuck

for orchestra | Duration: 9'
Scoring: 3.3.2.bcl.2.dbn-4.3.3.1-harp-timp.perc(3)-strings

Trombone Concerto 🎓

for trombone and orchestra
Duration: 28'
Scoring: solo trombone; 0.0.0.2.dbn-4.3.3.1-timp.perc(4)-harp-strings

Sean Shepherd

Express Abstractionism
for orchestra | Duration: 13'
Scoring: 3.2.corA.2.bcl.3-4.3.2.btrbn.1-timp.perc(4)-harp-pft(=cel)-strings

Melt

for orchestra | Duration: 12'
Scoring: 3.3.3.3-4.3.3.1-timp.perc(3)-pft/cel-harp-strings

Tuolumne

for orchestra | Duration: 24'
Scoring: 4.3.corA.3.bcl.3.dbn-6.4.3.1-timp.perc(4)-harp-kbd-strings

Fisher Tull

Symphonic Treatise
for orchestra | Duration: 15'
Scoring: 2.picc.2.corA.2.bcl.2-4.3.3.1-timp.perc-pft-strings

HIGHLIGHTS OF THE CATALOG

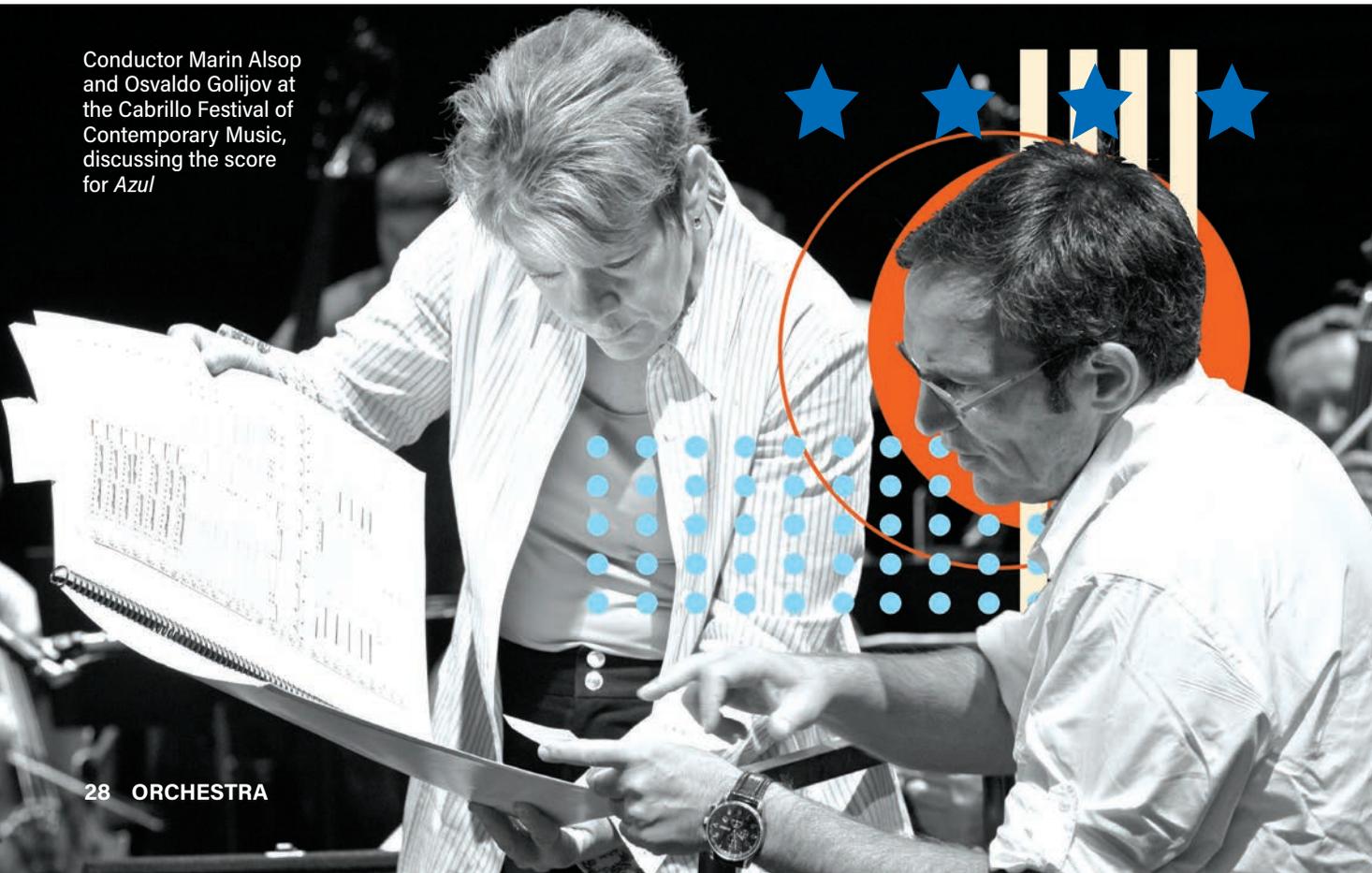
Opera

“As an American composer, you have to follow your gut; to set off on your own artistic journey, shedding old aesthetic straitjackets, and forging your own path.”

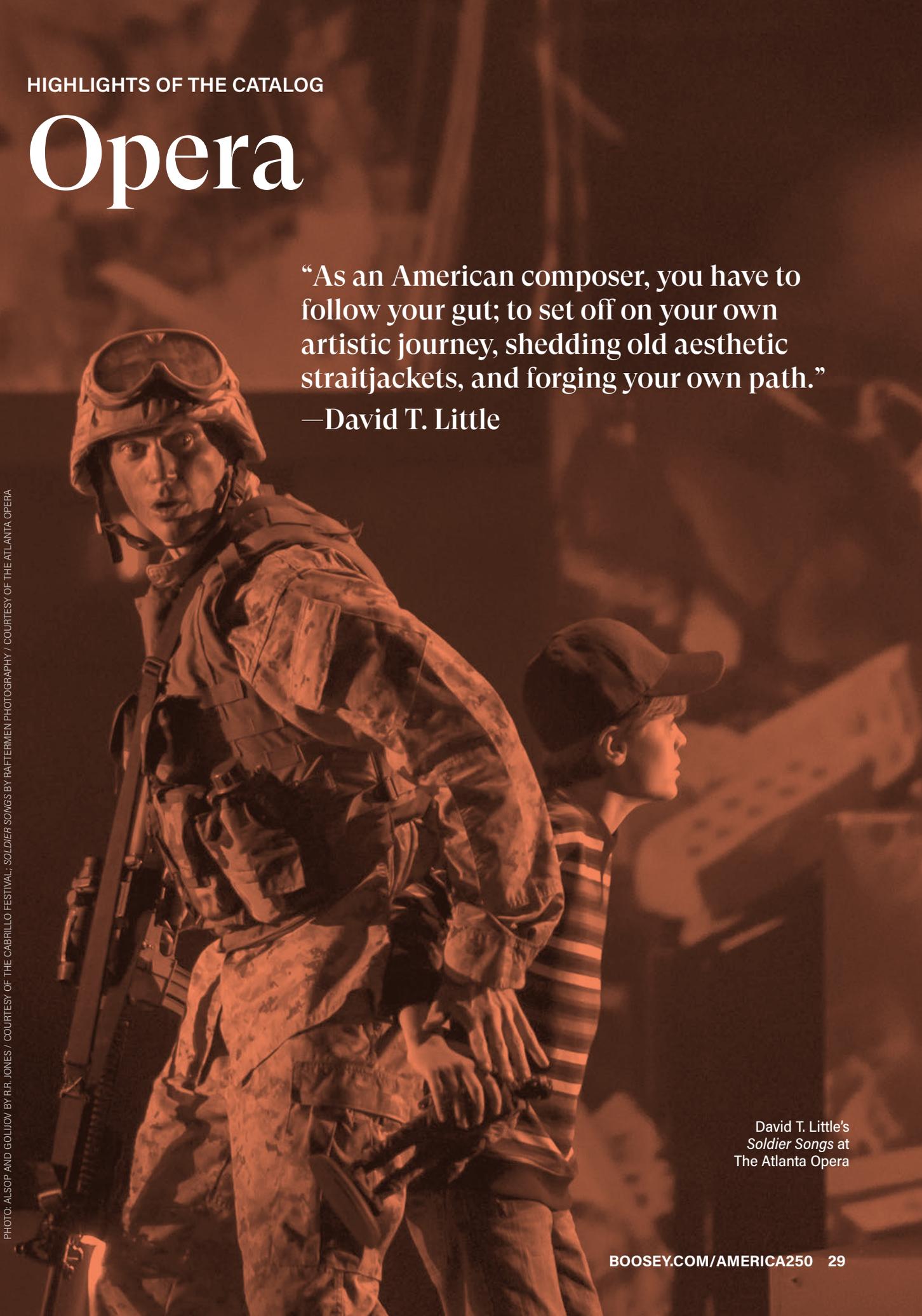
—David T. Little

PHOTO: ALSOP AND GOLIOV BY R.R. JONES / COURTESY OF THE CABRILLO FESTIVAL; SOLDIER SONGS BY RAFTERMEN PHOTOGRAPHY / COURTESY OF THE ATLANTA OPERA

Conductor Marin Alsop and Osvaldo Golijov at the Cabrillo Festival of Contemporary Music, discussing the score for *Azul*



David T. Little's *Soldier Songs* at The Atlanta Opera



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Scan to listen to a playlist of operas by American composers.

⚡ This work requires additional technological components and/or amplification.

🏆 GRAMMY Award winner for Best Composition

John Adams

Doctor Atomic

opera in two acts | Duration: 173'
Text: Libretto by Peter Sellars drawn from original sources
Scoring: M, A, 2T, 2Bar, BBar, B; chorus; 3.3.3.3-4.3.3.1-harp-cel-timp.perc(4)-computer-controlled sound system-strings ⚡

Girls of the Golden West

opera in two acts | Duration: 130'
Text: Libretto by Peter Sellars drawn from original sources
Scoring: colS, S, M, 3T, Bar; male quartet; men's chorus; 3.3.3.3-4.3.3.1-perc(2)-pft-acc-gtr-strings ⚡

Nixon in China 🏆

opera in three acts | Duration: 177'
Text: Libretto by Alice Goodman
Scoring: colS, lyrS, 3M, T, lyrBar, Bar, BBar; chorus; dancers; 2.2.3.4sax(S,2A,Bar).0-0.3.3.0-perc(1)-2kbd-synth or sampler (Kurzweil K2000)-strings ⚡

Dominick Argento

A Water Bird Talk

opera in one act | Duration: 45'
Text: Libretto by the composer, adapted from *On the harmfulness of Tobacco* by Chekhov and *The Birds of America* by JJ Audubon
Scoring: Bar or lowT; 1.1.1.0-1.0.0.0-perc(1)-harp-pft(=cel)-strings

The Voyage of Edgar Allan Poe

opera in two acts | Duration: 125'
Text: Libretto by Charles M. Nolte
Scoring: lyrS, S, M, A, 2T, Bar, B; chorus; 2.2.2.2-3.2.2.1-timp.perc(2)-harp-pft(=cel)-strings

Seymour Barab

A Game of Chance

comic opera in one act | Duration: 35'
Text: Libretto by Evelyn Manacher
Draper after Ryerson and Clements'
All on a Summer's Day
Scoring: lyrS, S, M, BBar; 1.1.1.1-1.1.0-timp.perc(1)-harp-strings

Little Red Riding Hood

children's opera in one act | Duration: 50'
Text: Libretto by the composer, based on the fairytale
Scoring: lyrS, dramM, Bar; 1(=picc).1.2.1-2.1.1.0-timp.perc(1)-harp-strings

Jack Beeson

Lizzie Borden

opera in three acts | Duration: 120'
Text: Libretto by Kenward Elmslie after a scenario by Richard Plant
Scoring: colS, lyrS, M, T, lyrBar, BBar; small children's chorus; 2.2.2.2-2.2.2.euph.1-timp.perc(2)-harm-harp-strings

Chamber version available:

Opera in seven scenes | Duration: 90'
Scoring: colS, lyrS, M, T, lyrBar, BBar; 1.1.1.1-1.1.0-perc(2)-harp-strings(2.2.2.1.1)

Practice in the Art of Elocution

operina in one act | Duration: 30'
Text: Libretto by the composer, adapted from the writings of Françoise Delsarte and Frances P. Hoyle-Pogle, from the poems of Rupert Brooke, Longfellow, and an anonymous parodist, and JW Riley
Scoring: soprano and piano

Leonard Bernstein

On the Town
musical comedy in two acts
Duration: 120'
Text: Book and lyrics by Betty Comden and Adolph Green; book based on the Jerome Robbins / Leonard Bernstein ballet *Fancy Free*; additional lyrics by Leonard Bernstein
Scoring: Major roles: 3 men, 3 women; minor roles: 15 men, 7 women; chorus; dancers; 1.1.3.0-2.3.3.0-timp.perc-pft-strings

A Quiet Place
opera in three acts | Duration: 150'
Text: Libretto by Stephen Wadsworth (incorporating *Trouble in Tahiti*, words and music by Leonard Bernstein)
Scoring: Major roles: S, M, T, Bar, 2BBar; minor roles: 2M, 2T, Bar, B, jazz trio (S or M, hT, hBar); chorus; 3.2.corA.3.bcl.2.dbn-4.3.3.1-timp.perc(3-4)-elec.bass-pft(=synth)-harp-strings ⚡

2013 Adaptation | Duration 100'
(Does not include *Trouble in Tahiti*)
Chamber orchestra scoring:
Major roles: S, T, Bar, B; minor roles: M, A, 2T, Bar, B; vocal quartet (SATB); 1.1.3.1-2.1.1.0-perc(2)-pft(=cel)-strings
Full orchestra scoring:
Major roles: S, T, Bar, B; minor roles: M, A, 2T, Bar, B; vocal quartet (SATB); 2.2.3.2-4.2.2.1-timp.perc(3-4)-kbd-harp-strings

Trouble in Tahiti
opera in one act | Duration: 40'
Text: Libretto by the composer
Scoring: M, BBar, jazz trio (S or M, hT, hBar); 2.2.corA.2.bcl.2-2.2.2.1-timp.perc-harp-strings

Marc Blitzstein
I've Got the Tune
opera in one act | Duration: 32'
Text: Libretto by the composer
Scoring: S(or M), 2M, T, 3T(or Bar); speakers; chorus; 1.1.2.asax.1-2.1.1.0-timp.perc-pft-harp-strings

Aaron Copland
The Tender Land 🏞️
opera in three acts | Duration: 100'
Text: Libretto by Horace Everett
Scoring: 2S, M, A, 2T, 2Bar, B; speaker; chorus; 2.1.corA.2.2-2.2.2.0-timp.perc(2)-harp-pft-strings
First recipient of the GRAMMY Award

Elliott Carter
What Next?
opera in one act | Duration: 47'
Text: Libretto by Paul Griffiths
Scoring: lyrS, dramS, A, T, Bar, boy alto; 2.2.2.2-2.1.1.1-perc(4)-harp-pft-strings

Michael Daugherty
Jackie O
Opera in 2 acts | Duration: 90'
Text: Libretto by Wayne Koestenbaum
Scoring: 2S, 2M, T, Bar, BBar; chorus; 1.1.1.ssax.1-1.1.1.1-perc(2)-harp-acoustic gtr-pft(=synth)-strings

Carlisle Floyd
Of Mice and Men
opera in three acts | Duration: 120'
Text: Libretto by the composer, based on the novel by John Steinbeck
Scoring: S, 4T, 2Bar; male chorus; 2.2.2.2-4.2.2.1-timp.perc(3)-harp-cel-strings

Susannah
opera in two acts | Duration: 105'
Text: Libretto by the composer, based on a story from the Apocrypha
Scoring: Major roles: S, T, BBar; minor roles: 2S, M, A, 3T, 2Bar; chorus; dancers; 2.2.2.2-4.2.3.1-timp.perc-cel-harp-strings

Willie Stark
opera in three acts and nine scenes
Duration: 140'
Text: Libretto by the composer, based on the book *All the King's Men* by Robert Penn Warren
Scoring: S, M, 4T, 2Bar, 4 speakers, mime; chorus; 2.2.2.2-2.2.2.1-timp.perc(3)-harp-cel-strings



Carlisle Floyd

“When I began writing my operas, there was no American opera, and there were very few American opera companies, and just to see what has happened in my lifetime is just ... extraordinary.”

PHOTO: EVON STREETMAN



PHOTO: ALSTAIR MUIR

Leonard Bernstein's *Trouble in Tahiti* at Opera North

Oswaldo Golijov
Ainadamar 🏞️
opera in one act | Duration: 80'
Text: Libretto by David Henry Hwang
Scoring: 2S, A, 2T, 2Bar, B; women's chorus; 3.1.2.1-2.2.1.0-perc(3)-2gtr-pft(=cel)-computer-based sampler-harp-strings ⚡

Marvin David Levy
Mourning Becomes Electra
Lyric tragedy in three acts | Duration: 150'
Text: Libretto by Henry W. Butler, after the play by Eugene O'Neill
Scoring: dramS, lyrS, S, hBar, Bar, lyrBar, BBar, B; chorus; 2.picc.2.corA.2.bcl.2.dbn-4.3.2.btrbn.1-timp.perc(3-4)-harp-gtr-kbd samplers-strings; Banda(2tpt.ttrbn.btrbn) ⚡

David T. Little
Dog Days
chamber opera in three acts
Duration: 127'
Text: Libretto by Royce Vavrek, after the short story by Judy Budnitz
Scoring: 2S, M, 2T, Bar, actor; cl-perc(2)-pft-elec.gtr-vln-vla-vlc-db ⚡

JFK
opera in three acts | Duration: 120'
Text: Libretto by Royce Vavrek
Scoring: 2.2.2.1.dbn-2.2.2.btrbn.1-timp.perc(2)-harp-kbd1(=pft).kbd2(=cel, synth)-optional onstage rockabilly banda (piano, bass, drums)-onstage harmonica-strings ⚡

Soldier Songs
monodrama in one act | Duration: 60'
Text: Libretto by the composer
Scoring: Bar; fl(=picc, afl, perc).cl(=bcl, perc)-perc(2)-pft-vln.vlc; tape ⚡

Tod Machover
Schoenberg in Hollywood
chamber opera in one act | Duration: 90'
Text: Libretto by Simon Robson
Scoring: S, T, B; 1.0.2.0-1.1.1.1-perc(1)-kbd(2)-strings ⚡

Steven Mackey
Moon Tea
opera in one act | Duration: 25'
Text: Libretto by Rinde Eckert
Scoring: S, A, 2T, B; perc-pft-2vln.vla.vlc

THE EMPIRE

HIGHLIGHTS OF THE CATALOG

Choral Music

John Adams's *Girls of the Golden West* at San Francisco Opera

PHOTO: CORY WEAVER / COURTESY OF SAN FRANCISCO OPERA

Meredith Monk

ATLAS

opera in three parts | Duration: 130'
Text: Libretto by the composer
Scoring: 2 lyrS, 2colS, S, maleS, 4M;
4T; 2Bar; B; sheng; soprano recorder.
soprano shawm.alto bassanello.cl.bcl.
bamboo sax-hn-perc(2)-lion's roar-
2kbd(2=cel)-harp-strings

Douglas Moore

The Devil and Daniel Webster

opera in one act | Duration: 65'
Text: Libretto by Stephen Vincent Benet
Scoring: M, 3T, 3Bar, 2B, 3speakers;
chorus; 2.2.2.2-2.2.1.0-timp.perc-harp-
strings

Steve Reich & Beryl Korot

Three Tales

video opera in three parts | Duration: 60'
Text: documentary material
Scoring: 2S, 3T; perc(4)-2pft-
string quartet-pre-recorded tape ⚡

Ned Rorem

Our Town

opera in three acts | Duration: 120'
Text: Libretto by JD McClatchy based
on the play by Thornton Wilder
Scoring: Major roles: 2S, 2M, 3T, Bar, B;
minor roles: S, 4T (from chorus); SATB
chorus; 2.1.2.1-2.1.0.0-pft-strings

Three Sisters Who Are Not Sisters

opera in three acts with piano
Duration: 35'
Text: Libretto by Gertrude Stein
Scoring: 2S, M, T, Bar; pft



PHOTO: JULIETA CERVANTES

Meredith Monk's
Cellular Songs
performed by
Meredith Monk &
Vocal Ensemble

The following pages feature selected works of the catalog. Visit boosey.com for more information on other works by these composers.



Scan to listen to a playlist of operas by American composers.

⚡ This work requires additional technological components and/or amplification.

P Pulitzer Prize winner

G GRAMMY Award winner for Best Composition

John Adams **P** **G**

On the Transmigration of Souls
for chorus, orchestra, and backing track
Duration: 27'

Text: Compiled from original sources by the composer
Scoring: SATB chorus; children's chorus; 3.picc.3.2.bcl.dbcl.2.dbn-4.4.3.2-timp. perc(4)-strings-pre-recorded tape-computer-controlled sound system ⚡

Opera Choruses—Concert Selections

Volume 1: Choruses from *El Niño*, *The Gospel According to the Other Mary*
Volume 2: Choruses from *Nixon in China*, *Doctor Atomic*, *A Flowering Tree*
Volume 3: Choruses from *The Death of Klinghoffer*

Edited by Grant Gershon, piano accompaniment arrangement by Chitose Okashiro

Leonard Bernstein

Chichester Psalms
for boy soloist, chorus, and orchestra
Duration: 19'
Text: Psalms
Scoring: boy soloist; SATB chorus; 3tp.3trbn-timp.perc(5)-2harp-strings

MASS—Concert Selections

for soloists, chorus, and ensemble
Duration 35'
Edited by Doreen Rao
Text: Liturgy of the Roman Mass, with additional texts by Stephen Schwartz and Leonard Bernstein
Scoring: solo soprano, solo tenor; treble chorus, SATB chorus; 2fl-timp.perc(5-6)-pft.organ-elec.gtr.bass.gtr-strings

Courtney Bryan

Yet Unheard
for soprano, chorus, orchestra, and backing track | Duration: 18'
Text: Sharon Strange
Scoring: solo soprano; SATB chorus; 3.3.3.2-4.3.3.1-timp.perc-harp-strings-pre-recorded tape ⚡

Aaron Copland

Canticle of Freedom
for chorus and orchestra | Duration: 13'
Text: John Barbour
Scoring: SATB chorus; 2.picc.2.2.2-4.3.3.1-timp.perc(4)-harp-strings

Old American Songs

for SATB chorus and piano
Text: Traditional

Sebastian Currier

Blake Fragments
for vocal soloists and SATB chorus
Duration: 10'
Text: William Blake

Paquito D'Rivera

Tembandumba
for children's chorus and claves
Duration: 8'
Text: Luis Palés Matos and Pucho Escalante

Michael Daugherty

Mount Rushmore
for chorus and orchestra | Duration: 32'
Text: George Washington, Maria Cosway, Thomas Jefferson, Theodore Roosevelt, Abraham Lincoln
Scoring: SATB chorus; 2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(3)-harp-org-strings

David Del Tredici

Paul Revere's Ride
for soprano, chorus, and orchestra
Duration: 25'
Text: Henry Wadsworth Longfellow
Scoring: solo soprano; SATB chorus; picc.2.3.Ebcl.2.bcl.2.dbn-4.2.3.1-timp.perc-harp-cel-strings

Pop-Pourri

for amplified soprano, rock group, chorus, and orchestra | Duration: 28'
Text: Lewis Carroll
Scoring: solo soprano; rock group (2ssax, elec. gtr, bass gtr); SATB chorus; 2.2.2.2-0.2.2.0-perc(3)-strings ⚡

Oswaldo Golijov

La Pasión según San Marcos
for soloists, chorus, and orchestra
Duration: 87'
Text: Biblical texts, poetry by Rosalía de Castro
Scoring: jazz vocalist, solo soprano, male vocalist-dancer, capoeira dancer; SATB chorus; 0.0.0.0-0.2.2.0-perc(3)-pft-acc-gtr-strings

David T. Little

Am I Born
oratorio for soprano, chorus, and orchestra | Duration: 32'
Text: Royce Vavrek
Scoring: solo soprano; chorus; 2.2.2.2-2.2.2.0-perc(2)-piano-harp-strings

Steven Mackey

RIOT
for mezzo-soprano, electric guitar, chorus, and orchestra | Duration: 25'
Text: Tracy K. Smith
Scoring: solo mezzo-soprano; solo electric guitar; SATB chorus; 3.3.3.3-4.4.3.1-timp.perc-harp-strings

Meredith Monk

Astronaut Anthem
for chorus a cappella | Duration: 5'
Scoring: SATB chorus

Panda Chant II

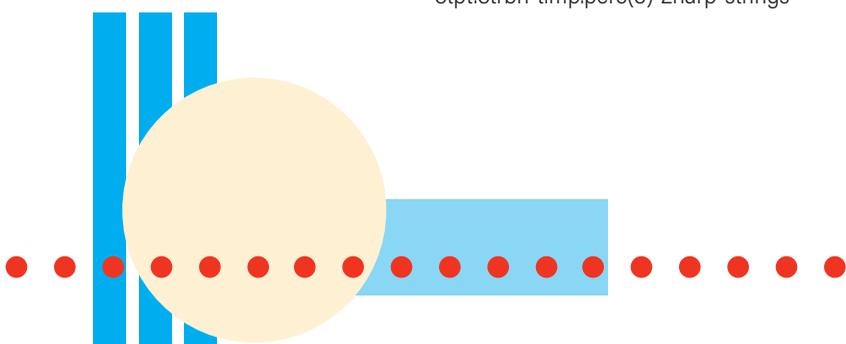
for chorus a cappella | Duration: 1'
Scoring: SATB chorus

Possible Sky

for chorus and orchestra | Duration: 20'
Scoring: choir (SAB); 2.3.3.3-4.3.3.1-harp-pft(=synth).perc(4)-strings

Weave

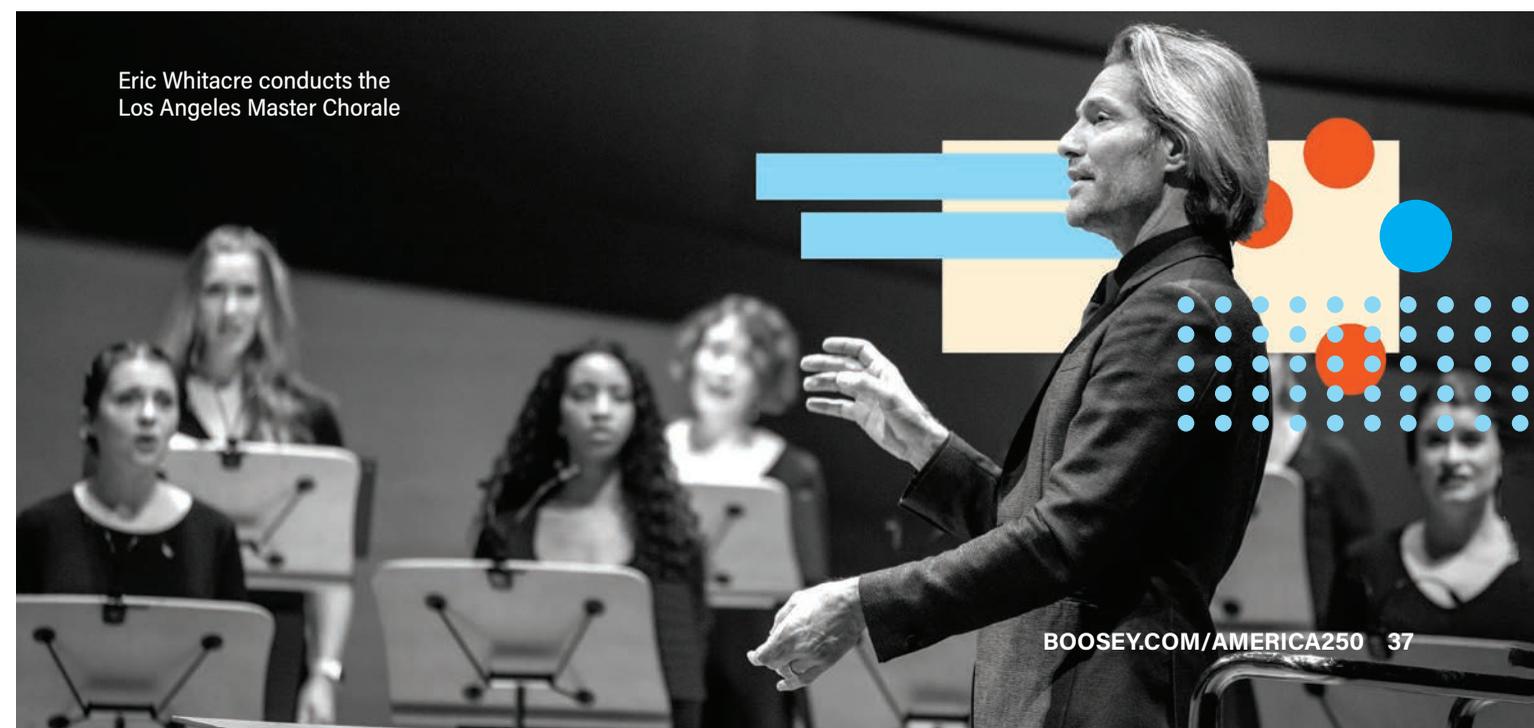
for vocal soloists, chamber orchestra, and chorus | Duration: 22'
Scoring: solo mezzo-soprano, solo baritone; SATB chorus; 2.2.2.2-2.1.1.0-harp-2pft-cel-perc(3)-strings ⚡



Ned Rorem

"I learned how different the American 'language' is from the French, which has no rhythm, no tonic accent, no syllabic stress. We are what we speak, like we are what we eat. And I feel deeply American."

PHOTO: ROREM BY MARY MARSHALL; WHITACRE BY JAMIE PHAM



Eric Whitacre conducts the Los Angeles Master Chorale

Steve Reich

The Desert Music

for amplified chorus and orchestra
Duration: 46'
Text: William Carlos Williams
Scoring: amplified SATB chorus; 4.4.4.4-4.4.3.1-timp(2),perc(7)-2pft(4players)-strings ⚡

You Are (Variations)

for amplified voices and large ensemble
Duration: 25'
Text: Rabbi Nachman of Breslov, Psalms, Ludwig Wittgenstein, and Pirke Avot
Scoring: S.S.A.T.T (6 or 18 singers); 2.1.corA.3.0-0.0.0.0-perc(4)-4pft-13 strings ⚡

Ned Rorem

An American Oratorio

for tenor, chorus, and orchestra
Duration: 44'
Text: Emma Lazarus, Edgar Allen Poe, Henry Wadsworth Longfellow, Mark Twain, Sidney Lanier, Stephen Crane, Walt Whitman, Herman Melville
Scoring: solo tenor; SATB chorus; 3.3.3.2-4.3.3.1-timp,perc-harp-pft(=cel)-strings

Goodbye My Fancy

oratorio for vocal soloists, chorus, and orchestra | Duration: 48'
Text: Walt Whitman
Scoring: solo alto, solo baritone; SATB chorus; 3.3.3.2-4.3.3.1-timp,perc(3)-harp-pft(=cel)-strings

Christopher Rouse

Requiem

for baritone, chorus and orchestra
Duration: 90'
Scoring: solo baritone; SATB chorus, children's chorus; 3.3.3.3-4.4.4.1-timp-perc(6)-strings

Virgil Thomson

Crossing Brooklyn Ferry

for chorus and orchestra | Duration: 8'
Text: Walt Whitman
Scoring: chorus; 2.2.2.2-4.3.3.0-timp,perc-harp-strings

Christopher Tin

Baba Yetu

for soloists, chorus, and chamber orchestra | Duration: 3'
Text: Biblical (Swahili)
Scoring: solo alto, solo tenor; chorus; 1.1.1.0-2.0.1.btrbn.0-timp,perc(3)-pft-harp-strings

To Shiver the Sky

for soloists, chorus, and orchestra
Duration: 53'
Text: various texts by astronomers, inventors, visionaries, pilots
Scoring: solo soprano, solo tenor, medieval trio; large chorus, chamber chorus, children's chorus (optional); 2.2.2.2-4.3.2.btrbn.1-timp,perc(5)-pft-cel-harp-org(optional)-strings

Eric Whitacre

Deep Field

for chorus and orchestra | Duration: 23'
Text: wordless
Scoring: SATB chorus; 3.picc.3.3.2.dbn-6.4.2.btrbn.1-timp,perc(3)-harp-pft-cel-org(optional)-strings-smartphone app ⚡

The Star-Spangled Banner

for soprano and chorus a cappella
Duration: 2'
Text: Francis Scott Key
Scoring: solo soprano; SATB chorus



Christopher Tin

“Being an American composer means being unafraid to speak with your own voice. We embrace all styles and all influences: from highbrow to lowbrow, fine art to pop, Western to non-Western. We can choose to carry the torch of tradition—or we can choose to burn it all down. We can be whoever we want to be, so long as we’re true to ourselves.”



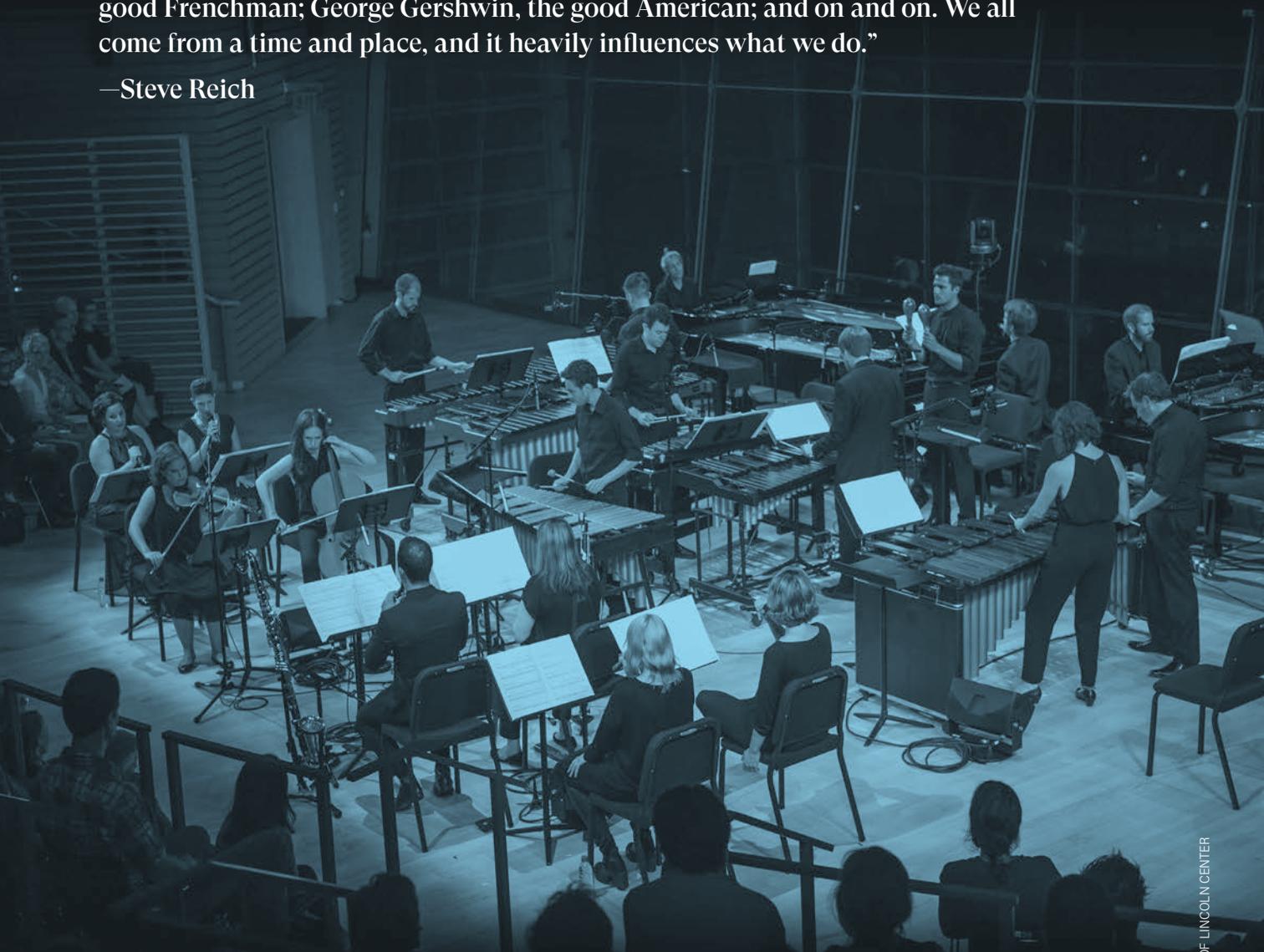
The Minnesota Chorale and Minnesota Orchestra premiere Sebastian Currier's *RE-FORMATION*

PHOTO: TIN BY ANDY WILKINSON; MINNESOTA CHORALE BY COURTNEY PERRY

Chamber Music

“All music comes from a time and place. I was born and raised in New York, and that will be inside of me until they put me in a box in the ground. That is the case with Bach or Kurt Weill, the good Germans; or Claude Debussy, the good Frenchman; George Gershwin, the good American; and on and on. We all come from a time and place, and it heavily influences what we do.”

—Steve Reich



Ensemble Signal performs Steve Reich's *Music for 18 Musicians* at Lincoln Center

PHOTO: STEPHANIE BERGER / COURTESY OF LINCOLN CENTER

John Adams

First Quartet

for string quartet | Duration: 28'

John's Book of Alleged Dances

for string quartet and backing track ⚡

Duration: 35'

Scratchband

for amplified ensemble | Duration: 12'

Scoring: 1.1.2.0-1.1.1.0-pft.sampler (Kurzweil K2000 or AKAI S1000)-elec.gtr-5string bass gtr-perc(1) ⚡

Oscar Bettison

all keens and slow airs

for string quartet | Duration: 15'

La Arqueología del Neón

for ensemble | Duration: 15'

Scoring: fl.cl-perc-pft-vln.vla.vlc

The Afflicted Girl

for chamber ensemble | Duration: 22'

Scoring: cl-elec.gtr-perc-pft-vlc.db

Courtney Bryan

Blooming

for wind quintet | Duration: 5'

Elliott Carter

String Quartet No. 4

for string quartet | Duration: 24'

String Quartet No. 5

for string quartet | Duration: 21'

The American Sublime

for baritone and ensemble | Duration: 14'

Text: Wallace Stevens

Scoring: 2.af1.bfl.1.corA.2.bcl.dbcl.1.dbn-1.1.0.0-perc(2)-pft

Triple Duo

for six players | Duration: 20'

Scoring: fl.cl-perc-pft-vln.vlc

Aaron Copland

Nonet

for string ensemble | Duration: 18'

Scoring: 3vln.3vla.3vlc

Quartet for Piano and Strings

for piano quartet | Duration: 23'

Two Pieces

for string quartet | Duration: 11'

Sebastian Currier

Flow

for chamber sextet | Duration: 15'

Scoring: fl.cl-hn-pft-vln.vlc

Etudes & Lullabies

String quartet cycle of short works

Next Atlantis

for string quartet and pre-recorded electronics ⚡

Duration: 19'

Paquito D'Rivera

Aires Tropicales

for wind quintet | Duration: 24'

Havana-New York

for jazz quintet | Duration: 8'

Scoring: tsax-tpt-drums-pft-db

New York Suite

for saxophone quartet | Duration: 19'

Village Street Quartet

for string quartet | Duration: 15'

David Del Tredici

String Quartet No. 1

for string quartet | Duration: 25'

String Quartet No. 2

for string quartet | Duration: 25'

The following pages feature selected works of the catalog. Visit boosey.com for more information on other works by these composers.



Scan to listen to a playlist of chamber works by American composers.

⚡ This work requires additional technological components and/or amplification.

🏆 Pulitzer Prize winner

🏆 GRAMMY Award winner for Best Composition

Jacob Druckman

Come Round
for mixed ensemble | Duration: 25'
Scoring: fl.cl-perc(1-2)-pft-vln.vlc

String Quartet No. 3
for string quartet | Duration: 25'

Béla Fleck

Night Flight Over Water
for banjo and string quartet
Duration: 26'

Oswaldo Golijov

Ayre
for soprano and chamber ensemble
Duration: 40'
Text: Traditional, also including text by
Francesco Ignazio Mannu, Mahmoud
Darwish, Gustavo Santaolalla, and
Yehudah Halevy
Scoring: 1.0.1.1-1.0.0.0-perc-harp-
gtr(=ronroco, acc)-strings-laptop ⚡

Tenebrae
for string quartet | Duration: 12'

Yiddishbbuk
for string quartet | Duration: 14'

Barbara Kolb

Chromatic Fantasy
for narrator and six instruments
Duration: 13'
Text: Howard Stern
Scoring: narrator; afl.ob.ssax-tpt-vib-
elec.guitar ⚡

Benjamin Lees

Fanfare for a Centennial
for brass ensemble | Duration: 3'
Scoring: 0.0.0.0-4.3.3.1-timp.perc

David T. Little

AGENCY
for string quartet and electronics ⚡
Duration: 31'

Haunt of Last Nightfall
for percussion quartet and electronics ⚡
Duration: 32'

sweet light crude
for soprano and amplified chamber
ensemble | Duration: 8'
Text: David T. Little
Scoring: solo soprano; cl-elec.gtr-synth.
vib.drums-vln.vlc ⚡

Steven Mackey

Blue Notes and Other Clashes
for saxophone quartet and percussion
quartet | Duration: 32'
Scoring: ssax.asax.tsax.barsax-perc(4)

One Red Rose
for string quartet | Duration: 25'

Prelude to the End
for mixed quartet | Duration: 15'
Scoring: cl-pft-vln.vlc

Meredith Monk

Ellis Island
for two pianos | Duration: 5'

Stringsongs
for string quartet | Duration: 18'

Backlight
for mixed ensemble | Duration: 17'
Scoring: fl.ob.cl.bn-pft-vla.vlc

Steve Reich

City Life
for ensemble | Duration: 24'
Scoring: 2.2.2.0-0.0.0.0-perc(3-4)-
2pft.2samplers-strings

Different Trains 🇺🇸
for string quartet and backing track ⚡
Duration: 27'

Double Sextet 🇵🇷
for ensemble | Duration: 22'
Scoring: 2fl.2cl-2vib-2pft-2vln.2vcl
Alternate scoring: fl-cl-vln-vcl-vib-pft-
backing track ⚡

Music for 18 Musicians
for voices and ensemble | Duration: 58'
Scoring: 2cl-4pft-perc(6)-vln.vlc-4 female
voices(SSSA)

WTC 9/11
for string quartet and backing track ⚡
Duration: 15'

Ned Rorem
Santa Fe Songs
for baritone, string trio, and piano
Duration: 25'
Text: Witter Bynner

United States
for string quartet | Duration: 20'

Sean Shepherd

Lumens
for mixed sextet | Duration: 14'
Scoring: fl.cl-perc-pft-vln.vlc

Octet
for octet | Duration: 16'
Scoring: cl.bn-hn-2vln.vla.vlc.db

Trio
for piano trio | Duration: 13'

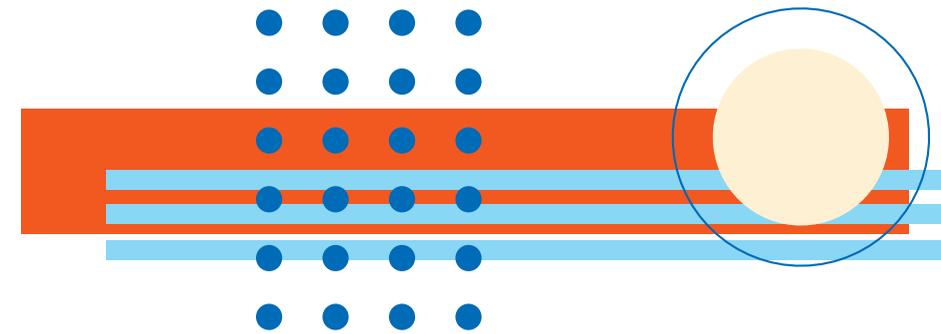
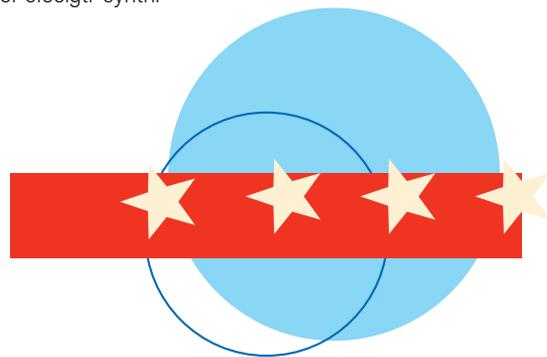


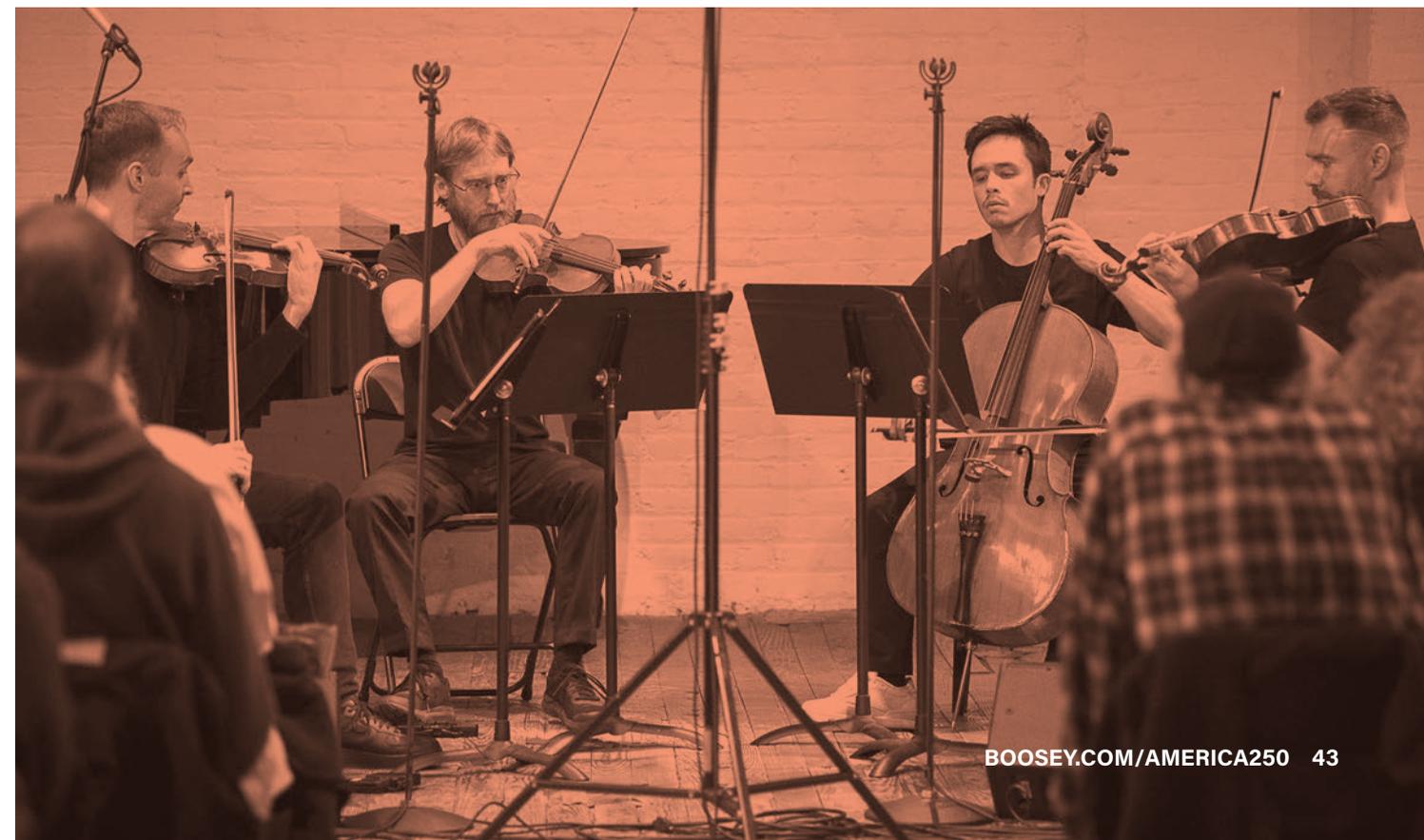
Photo (below):
The JACK Quartet performs
Elliott Carter's string
quartets at Look+Listen



Paquito D'Rivera

“The USA has always been a nation of immigrants, and that’s why the music of this magic land consistently reflects the multicultural eclecticism of its people. So for me, being a composer in America feels like writing music of the whole world, all at once!”

PHOTO: D'RIVERA BY R. MICKENS; JACK QUARTET BY CHERYLYNN TSUSHIMA



Abbreviations

Scorings in this brochure are listed in full or are a combination of the below abbreviations.

The standard order of scoring instrumentation is as follows:
fl.ob.cl.bn—hn.tpt.trbn.tuba—perc—other—vlnI.vlnII.vla.vlc.db

Voices

S	soprano
colS	coloratura soprano
dramS	dramatic soprano
lyrS	lyric soprano
M	mezzo-soprano
dramM	dramatic mezzo-soprano
A	alto
CA	contralto
T	tenor
hT	high tenor
lowT	low tenor
Bar	baritone
hBar	high baritone
lyrBar	lyric baritone
BBar	bass baritone
B	bass

Woodwinds

picc	piccolo
fl	flute
ob	oboe
corA	cor anglais (English horn)
cl	clarinet (in A or B-flat)
Ebcl	clarinet in E-flat
bcl	bass clarinet
bn	bassoon
dbn	double bassoon or contrabassoon
ssax	soprano saxophone
asax	alto saxophone
tsax	tenor saxophone
barsax	baritone saxophone

Brass

hn	horn
tpt	trumpet
trbn	trombone
ttrbn	tenor trombone
btrbn	bass trombone

Percussion

timp	timpani
perc	percussion

Other

cel	celesta
pft	piano
kbd	keyboard
org	organ
acc	accordion
gtr	guitar
elec.gtr	electric guitar
bass.gtr	bass guitar
synth	synthesizer

Strings

vln	violin
vla	viola
vlc	cello
db	double bass or contrabass

Looking to the Future

The years leading up to and around 2026 include several major anniversaries of American composers. Explore our timeline of upcoming anniversaries below.

As we celebrate 250 years of America and its artists, we invite you to join us in building the canon of the future and shaping America's musical legacy. Contact Boosey & Hawkes to commission new works from our acclaimed roster of composers.

Upcoming Composer Anniversaries

2024

Benjamin Lees at 100
Christopher Rouse at 75

2025

Aaron Copland at 125

2026

Carlisle Floyd at 100
Steven Mackey at 70
Steve Reich at 90

2027

John Adams at 80
Dominick Argento at 100
David Del Tredici at 90



Contact Us

Boosey & Hawkes
250 West 57th Street, 6th Floor
New York, NY, 10107
212-358-5300
America250@boosey.com
boosey.com

PHOTOS: ARGENTO BY TOM BERTHAUME; ROUSE BY JEFFREY HERMAN; COPLAND BY ERIKA STONE

Composers of America Map

Explore this map detailing our composers' home states—places where they were born, have lived, or are closely associated with.

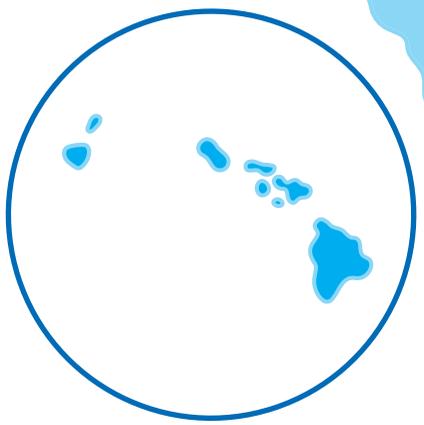
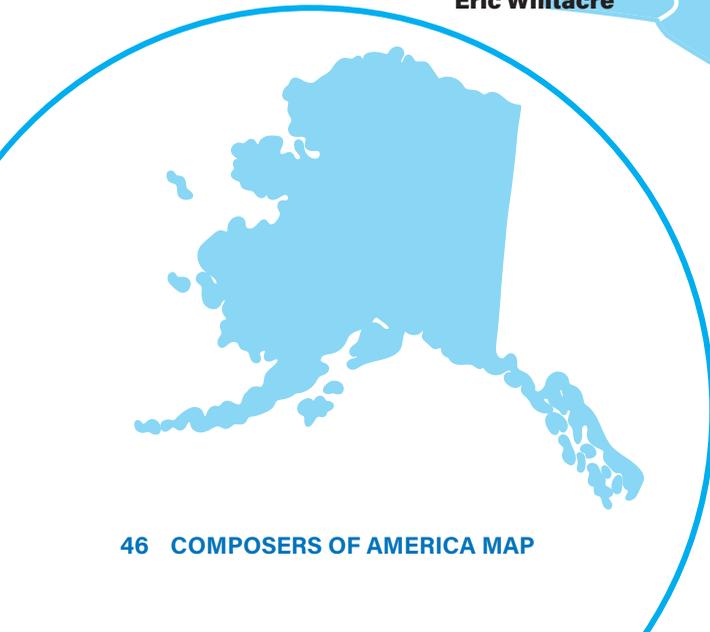
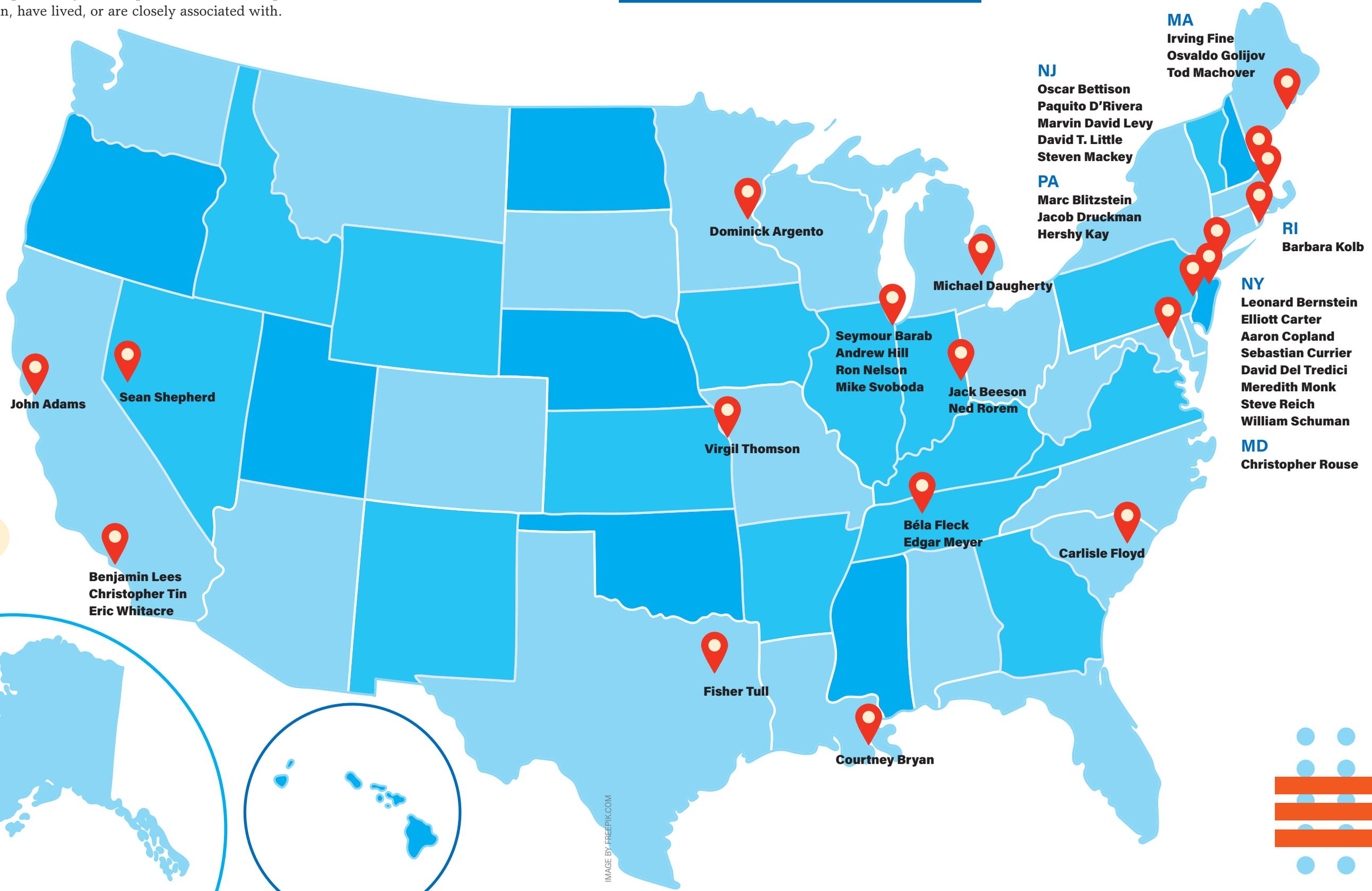
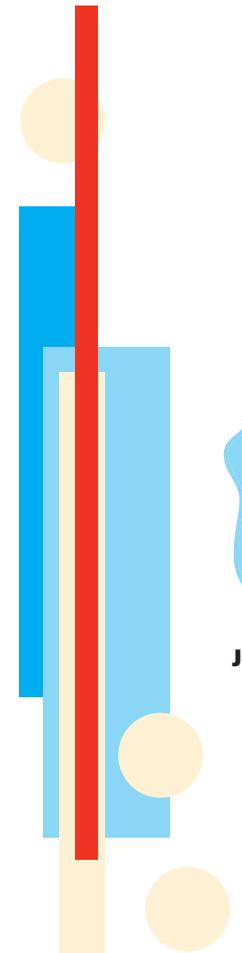
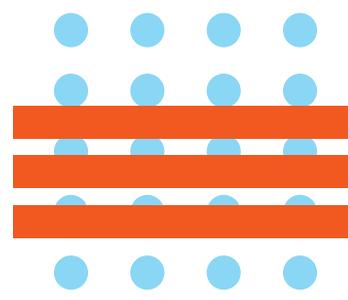
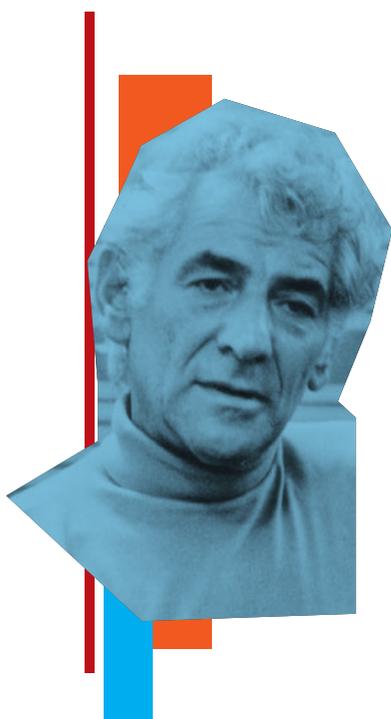
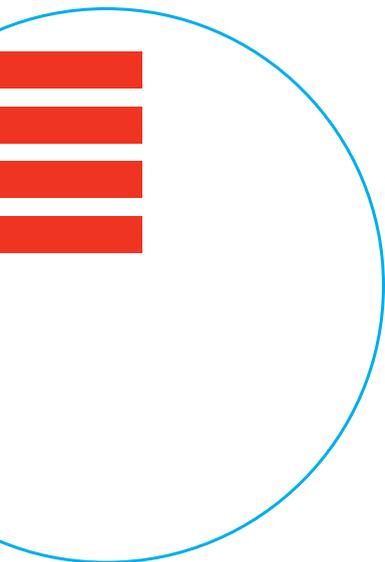


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Boosey & Hawkes
250 West 57th Street, 6th Floor
New York, NY, 10107



Leonard Bernstein

“Do not neglect American music; it is the
lifestream of your repertoire, the constant
refresher and rejuvenator of our musical life.”

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