

John ADAMS





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Cover photo: Deborah O'Grady



The Music of John Adams

The strains of his grandfather's lakeside New England dance hall were among the earliest layers of John Adams's aural memory. So too were the marching bands in which he played clarinet as a young student. Learning the basic European canon in front of the family Magnavox, Adams readily assimilated it alongside the crazy quilt of American vernacular music he encountered in the early postwar decades. Duke Ellington is a recurrent inspiration, and Adams's love of jazz—which returns in unexpected forms, such as the improvisatory “hypermelody” of the Violin Concerto (1993) or the electric violin's raga-like musings in *The Dharma at Big Sur* (2003)—was early nurtured by his parents' activities in jazz groups. As a student at Harvard during the cataclysmic upheavals of the late Sixties, Adams experienced the cognitive dissonance of the arid pronouncements of contemporary serialists when confronted with the fresh, Dionysian inventiveness of this golden age of rock.

Adams eventually found his voice in the loosely experimental atmosphere of the California Bay Area where he relocated in his twenties. The Minimalist aesthetic lighted the way for Adams to reactivate the energetic pulsation and tonal basis of the jazz and rock idioms which seemed to legitimize the “pleasure principle” of listening. Yet early on Adams saw beyond the inherent limitations of Minimalism to a larger musical vision, as the seminal string septet *Shaker Loops* made clear. Already in his breakthrough orchestral works written for the San Francisco Symphony—culminating in *Harmonielehre*—Adams was displaying a genius for revitalizing the lofty rhetoric of romanticism and large forms with a contemporary sensibility. At the same time his early fascination with electronic music grew into a technologically enhanced palette that marries acoustic and synthesized sounds. Among Adams's most experimental soundscapes are the Pulitzer Prize-winning *On the Transmigration of Souls* and the music to depict the desert test site for the bomb in *Doctor*



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Atomic. From this array of influences, Adams continually generates new, unexpected compounds. His career can be viewed, as the composer puts it, as a quest “to forge a language, Whitman-like, out of the compost of American life.”

This grounding in the vernacular can lead to surprisingly witty collisions, such as the Chamber Symphony’s mash-up of early Schoenberg with cartoon soundtracks. Alongside the rascally, Mark Twain-like “trickster” humor is a vein of deeply felt nostalgia and rueful intimacy that can evoke the elegiac, unsentimental tenderness of Copland. Adams is among the most frequently choreographed of contemporary composers in part because of the fascinating contexts in which he situates his dramatically propulsive rhythmic sensibility. He also refracts the pioneering perspective of Charles Ives, who remains a role model for keeping “the vernacular roots of the art alive” while experimenting without inhibition.

Adams’s uniquely American perspective comes into intense focus in his operatic work, beginning with 1987’s *Nixon in China*, whose theatrical depiction of the cultural clash between Communism and Capitalism revitalized the genre for an entire generation. Adams’s works for the stage have profoundly shaped not just the evolution of his own musical language but contemporary perceptions of opera and its possibilities. His choice of subject matter in collaboration with long-term artistic partner Peter Sellars, while sometimes controversial, is rooted in the mythic potential of contemporary icons and events. Adams strives to create an American opera with larger cultural implications, a work of art that addresses the defining conflicts of our time without pap solutions, whether terrorism (in *The Death of Klinghoffer*), the experience of urban immigrants (in the millennial oratorio/ opera *El Niño*), or the beginning of the atomic age (*Doctor Atomic*). Yet Adams continues to draw on the inspiration of old masters, as in the Mozart-tinged *A Flowering Tree*, in which an ancient South Indian folk tale proves a fertile

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source for yet another act of cultural cross-pollination. Adams has become a representative 21st-century composer who continues to find ideal subjects for his own art of musical metamorphosis.

Thomas May, 2008

Thomas May is the editor of *The John Adams Reader* and author of *Decoding Wagner*, both from Amadeus Press. He writes frequently about music and theater.



Fearful Symmetries, London
Ashley Page, choreographer
Photo: Catherine Ashmorev





Die Musik von John Adams

Die Melodien, die John Adams in dem am Seeufer gelegenen Tanzlokal seines Großvaters in Neu-England vernahm, gehören zu den frühesten Schichten in seinem musikalischen Gedächtnis. Ähnliches gilt für die Marschkapellen, in denen er als Schüler Klarinette spielte. Den Kanon der europäischen Musikgeschichte, den er vor dem häuslichen Fernseher erlernte, nahm Adams ebenso begierig auf wie das bunte, schillernde Musikleben Amerikas, das ihm in den ersten Jahrzehnten der Nachkriegszeit begegnete. Immer wieder lässt er sich von Duke Ellington inspirieren; seine früh durch die Mitwirkung der Eltern in Jazzbands gewachsene Liebe zum Jazz kehrt zuweilen in unerwarteter Form wieder, etwa der improvisatorischen „Hypermelodie“ in seinem Violinkonzert (1993) oder dem Raga-ähnlichen Nachsinnen der elektrischen Violine in *The Dharma at Big Sur* (2003). Es war inmitten der folgenschweren Umwälzungen der sechziger Jahre, als Adams sich angesichts der frischen, dionysischen Erfindungskraft des goldenen Rock-Zeitalters der Zwänge und Widersprüche des zeitgenössischen Serialismus und seiner ermüdenden Forderungen bewusst wurde.

Seine eigene Stimme fand Adams schließlich in der locker-experimentellen Atmosphäre der kalifornischen Bay Area, wohin er nach seinem Studium zog. Die minimalistische Ästhetik wies ihm den Weg, wie er das energetische Pulsieren und die tonalen Grundlagen des Jazz und Rock wiederbeleben konnte – eben jene Elemente, die das „Lustprinzip“ beim Hören zu legitimieren schienen. Dabei blickte Adams von Anfang an über die Beschränkungen hinaus, die dem Minimalismus anhafteten, hin zu einer größeren musikalischen Vision, die in dem wegweisenden Streichseptett *Shaker Loops* offenbar wurde. In den Orchesterwerken für das San Francisco Symphony Orchestra, die ihm den Durchbruch verschafften und in *Harmonielehre* einen Höhepunkt erreichten, bewies Adams



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seine außerordentliche Fähigkeit, die erhabenen Stilmittel der Romantik und der großen musikalischen Formen zu neuem Leben zu erwecken. Gleichzeitig entwickelte sich seine frühe Faszination für elektronische Musik weiter, hinein in eine technologisch bereicherte Klangpalette, in der sich Akustisches mit Synthetisiertem verband. Werke wie *On the Transmigration of Souls*, das ihm den Pulitzerpreis einbrachte, oder die Wüstenmusik, die in seiner Oper *Doctor Atomic* den Handlungsort im Atombombentestgebiet von New Mexico beschreibt, zeigen am deutlichsten die experimentelle Seite von Adams' Klangwelt. Aus all den verschiedenen Einflüssen lässt Adams stetig neue, unerwartete Zusammenfügungen entstehen. Seine Laufbahn kann man, mit seinen eigenen Worten, als das Streben betrachten, „aus dem Kompost des amerikanischen Lebens eine neue Sprache zu formen, so wie Walt Whitman“.

Diese Verwurzelung in der Alltagskultur führt zuweilen dazu, dass unterschiedlichste Elemente auf überraschend geistreiche Weise aufeinanderprallen, etwa wenn in der Kammersymphonie der frühe Schönberg mit Zeichentrick-Soundtracks vermergt wird. Hinter dem spitzbübischen Mark-Twain-Humor findet sich hier ein Hang zu tief empfundener Nostalgie und reumütiger Intimität, aus der manchmal die elegische, unsentimentale Zartheit Coplands hervorklingt. Adams gehört zu den am meisten choreographierten zeitgenössischen Komponisten, zum Teil infolge der faszinierenden Kontexte, in die er seine dramatisch treibende, feinnervige Rhythmik stellt. In seinem Werk bricht sich der Pioniergeist von Charles Ives, dessen Bestreben, „die volkstümlichen Wurzeln der Kunst am Leben zu erhalten“ und dabei unbefangen zu experimentieren, Adams als Vorbild diente.

In seinen Arbeiten für die Opernbühne rückt Adams' ganz eigene, amerikanische Perspektive ins Zentrum des Geschehens. Die dramatische Darstellung des kulturellen





Zusammenpralls von Kommunismus und Kapitalismus in *Nixon in China* gab 1987 dem Genre neue Lebenskraft für eine ganze Generation. Adams' Bühnenwerke haben nicht nur die Evolution seines eigenen Stils, sondern die Wahrnehmung von Oper und ihren Möglichkeiten in unserer Zeit nachhaltig geprägt. Die Wahl seiner Themen in Zusammenarbeit mit seinem langjährigen künstlerischen Partner Peter Sellars ist, obgleich zuweilen umstritten, in dem mythischen Potenzial zeitgenössischer Ikonen und Ereignisse verwurzelt. Adams verfolgt das Ziel einer amerikanischen Oper mit größeren kulturellen Zusammenhängen, eines Kunstwerks, das die bestimmenden Konflikte unserer Zeit thematisiert, ohne billige Lösungen anzubieten – ob Terrorismus (in *The Death of Klinghoffer*), die Erfahrungen städtischer Immigranten (im Opern-Oratorium *El Niño*, das zur Jahrtausendwende entstand) oder der Beginn des Atomzeitalters (*Doctor Atomic*). Gleichwohl lässt sich Adams immer von alten Meistern inspirieren. In dem von Mozart angehauchten *A Flowering Tree* etwa bildet ein altes Märchen aus Südindien die schöpferische Quelle für ein weiteres Beispiel wechselseitiger Befruchtung. Adams ist zu einem Komponisten geworden, der das 21. Jahrhundert repräsentiert und immer wieder ideale Gegenstände für seine eigene Kunst der musikalischen Metamorphose findet.

Thomas May, 2008

Thomas May ist Herausgeber von *The John Adams Reader* und Autor von *Decoding Wagner*, die beide bei Amadeus Press erschienen sind. Er ist Verfasser zahlreicher Beiträge zu Musik und Theater.

Übersetzung: Andreas Goebel





La musique de John Adams

Les échos de la salle de bal en bord de lac de son grand-père, en Nouvelle-Angleterre, résonnent parmi les strates les plus anciennes de la mémoire auditive de John Adams, ainsi que les fanfares dans lesquelles il jouait de la clarinette alors qu'il était jeune étudiant. Face au Magnavox familial, Adams s'initia sans mal aux rudiments des normes musicales européennes en même temps qu'à l'extravagant assemblage de la musique américaine des premières décennies d'après-guerre. Duke Ellington représente pour lui une inspiration récurrente et sa prédilection pour le jazz – qui affleure sous des formes inattendues telles que « l'hypermélodie » de style improvisé du Concerto pour violon (1993) ou les diversions en style raga du violon électrifié de *The Dharma at Big Sur* (2003) – fut très tôt alimentée par les activités de ses parents dans divers ensembles de jazz. Etudiant à Harvard durant les soulèvements cataclysmiques de la fin des années soixante, Adams pratiqua la dissonance cognitive des prescriptions arides des sérialistes contemporains tout en croisant l'inventivité fraîche et dionysiaque de cet âge d'or du rock.

Adams finit par trouver son expression dans l'atmosphère librement expérimentale de la California Bay Area où il s'installa avant l'âge de trente ans. L'esthétique minimaliste lui éclaira le chemin vers la réactivation de la pulsation énergétique et du principe tonal des langages musicaux du jazz et du rock pour lesquels la notion d'écoute « pour le plaisir » apparaissait comme légitime. Toutefois et très vite, Adams envisagea, au-delà des limites inhérentes au minimalisme, une vision musicale plus large dont témoigne le septuor à cordes *Shaker Loops*. Dès la parution des œuvres orchestrales écrites pour l'orchestre San Francisco Symphony qui le firent remarquer – et dont *Harmonielehre* représente le sommet – Adams manifesta un génie de revitalisation de l'altière théorie du romantisme et des grandes formes imprégné de sensibilité contemporaine. Dans le même temps,





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sa fascination initiale pour la musique électronique lui fit développer une palette auditive rehaussée par la technologie associant sons acoustiques et synthétisés. Parmi les paysages sonores les plus expérimentaux créés par Adams, *On the Transmigration of Souls* remporta le Prix Pulitzer et *Doctor Atomic* décrit un site désert d'expérimentation nucléaire. De cette opulence d'influences, Adams tire sans cesse des éléments nouveaux et inédits. Ainsi qu'il l'exprime lui-même, sa carrière peut se définir comme tendue vers le but de « forger un langage à la Whitmann, émergeant du terreau de la vie américaine. »

Cet enracinement dans les particularismes peut mener à des collisions étonnamment piquantes, telles que le mélange du premier Schoenberg et de bandes sonores de dessins animés de la Chamber Symphony. Parallèlement à un humour canaille et « vaurien » à la Mark Twain, Adams déploie une veine de nostalgie profonde et de tristesse intime qui évoque la tendresse élégiaque et détachée de toute sentimentalité de Copland. Adams compte parmi les compositeurs contemporains les plus fréquemment chorégraphiés, en partie du fait des contextes envoûtants auxquels il ajuste son sens rythmique dramatique et propulsif. Il reflète également le point de vue de Charles Ives qui demeure pour lui un modèle sachant garder « vivantes les racines vernaculaires de l'art » tout en expérimentant sans aucune inhibition.

La perspective exclusivement américaine d'Adams s'exprime avec intensité dans ses opéras, à commencer par *Nixon in China* de 1987 dont la description théâtrale du choc culturel entre communisme et capitalisme a revigoré le genre pour toute une génération. Les œuvres pour la scène d'Adams ont foncièrement modelé à la fois l'évolution de son propre langage musical et la perception contemporaine de l'opéra et de ses possibilités. Son choix de sujets, en collaboration avec son partenaire artistique de longue date Peter Sellars, quoique nourrissant parfois la controverse, est enraciné





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dans le potentiel mythique des icônes et des événements contemporains. Adams s'efforce de créer un opéra américain aux implications culturelles élargies, une œuvre d'art qui se confronte aux conflits réels de notre temps en évitant les solutions faciles, qu'il s'agisse du terrorisme (dans *The Death of Klinghoffer*), du vécu des immigrants urbains (dans l'opéra/oratorio du millénaire *El Niño*) ou des débuts de l'ère atomique (dans *Doctor Atomic*). Cependant, il continue à tirer son inspiration des maîtres anciens comme dans *A Flowering Tree*, tout en nuances mozartiennes, dans lequel un vieux conte du sud de l'Inde se révèle la source fertile d'une nouvelle inter-pollinisation culturelle. Adams est devenu une figure représentative du compositeur du XXI^{ème} siècle qui poursuit sa quête de sujets idéalement adaptés à son art personnel de métamorphose musicale.)

Thomas May, 2008

Thomas May est l'éditeur de *The John Adams Reader* et l'auteur de *Decoding Wagner* (tous deux parus chez Amadeus Press). Il écrit régulièrement sur la musique et le théâtre.

Traduction: Agnès Ausseur





English	Deutsch	Français	Italiano
Woodwind			
picc piccolo	<i>Piccoloflöte</i>	petite flûte	<i>ottavino</i>
fl flute	<i>Flöte</i>	grande flûte	<i>flauto</i>
afl alto flute	<i>Altflöte</i>	flûte alto	<i>flauto contralto</i>
bfl bass flute	<i>Baßflöte</i>	flûte basse	<i>flauto basso</i>
rec recorder	<i>Blockflöte</i>	flûte à bec	<i>flauto dolce</i>
ob oboe	<i>Oboe</i>	hautbois	<i>oboe</i>
corA cor Anglais (English horn)	<i>Englischhorn</i>	cor anglais	<i>corno inglese</i>
cl clarinet	<i>Klarinette</i>	clarinette	<i>clarinetto</i>
(in A or B \flat)	<i>(in A oder B\flat)</i>	(en la ou en si bémol)	<i>(in la o in si bemolle)</i>
bcl bass clarinet	<i>Baßklarinette</i>	clarinette basse	<i>clarinetto basso</i>
Ejcl clarinet in E \flat	<i>Es-Klarinette</i>	petite clarinette	<i>clarinetto in mi bemolle</i>
dbcl double bass clarinet	<i>Kontrabaßklarinetten</i>	clarinette contrebasse	<i>clarinetto contrabbasso</i>
sax saxophone	<i>Saxophon</i>	saxophone	<i>sassofono</i>
bn bassoon	<i>Fagott</i>	basson	<i>fagotto</i>
dbn double bassoon/ contrabassoon	<i>Kontrafagott</i>	contrebasson	<i>controfagotto</i>
Brass			
hn horn	<i>Horn</i>	cor	<i>corno</i>
crt cornet	<i>Kornett</i>	cornet	<i>cornetta</i>
flgn flugelhorn	<i>Flügelhorn</i>	bugle	<i>ficorno</i>
tpt trumpet	<i>Trompete</i>	trompette	<i>tromba</i>
trbn trombone	<i>Posaune</i>	trombone	<i>trombone</i>
trbrn bass trombone	<i>Baßposaune</i>	trombone basse	<i>trombone basso</i>
Percussion			
BD bass drum	<i>große Trommel</i>	grosse caisse	<i>grancassa</i>
bl block	<i>Block</i>	block	<i>block</i>
cast castanets	<i>Kastagnetten</i>	castagnettes	<i>castagnette</i>
chin.cym Chinese cymbal	<i>chinesisches Becken</i>	cymbales chinoises	<i>piatto cinese</i>
crot crotales	<i>Crotales</i>	crotales	<i>crotales</i>
cym cymbal(s)	<i>Becken</i>	cymbale(s)	<i>piatto/i</i>
dr drum	<i>Trommel/Drum</i>	tambour/drum	<i>tamburo/drum</i>
glsp glockenspiel	<i>Glockenspiel</i>	glockenspiel	<i>glockenspiel</i>
perc percussion	<i>Schlagzeug/Percussion</i>	percussion	<i>percussione</i>
SD snare drum	<i>kleine Trommel</i>	caisse claire	<i>tamburo militare</i>
susp.cym suspended cymbal (single)	<i>hängendes Becken (einzel)</i>	cymbale suspendue (seule)	<i>piatto sospeso (singolo)</i>
t.bells tubular bells	<i>Röhrglocken</i>	cloches tubulaires	<i>campane tubolari</i>
tamb tambourine	<i>Tamburin</i>	tambour de basque	<i>tamburello basco</i>
tam-t tam-tam	<i>Tam-Tam</i>	Tam-Tam	<i>tam-tam</i>
TD tenor drum	<i>Wirbeltrommel</i>	caisse roulante	<i>tamburo rullante</i>
tgl triangle	<i>Triangel</i>	triangle	<i>triangolo</i>
timp timpani	<i>Pauken</i>	timbales	<i>timpani</i>
tom-t tom-toms	<i>Tom-Toms</i>	Tom-Toms	<i>tom-tom</i>
tpl.bl temple block(s)	<i>Tempelblock(s)</i>	temple block(s)	<i>block cinese/i</i>
vib vibraphone	<i>Vibraphon</i>	vibraphone	<i>vibrafono</i>
wdbl woodblock(s)	<i>Woodblock(s)</i>	woodblock(s)	<i>woodblock</i>
xyl xylophone	<i>Xylophon</i>	xylophone	<i>xilofono</i>
Keyboards			
pft piano	<i>Klavier</i>	piano	<i>pianoforte</i>
cel celesta	<i>Celesta</i>	célesta	<i>celesta</i>
hpd harpsichord	<i>Cembalo</i>	clavecín	<i>clavicembalo</i>
org organ	<i>Orgel</i>	orgue	<i>organo</i>
kbd keyboard	<i>Keyboard</i>	keyboard	<i>keyboard</i>
synth synthesizer	<i>Synthesizer</i>	synthesizer	<i>sintetizzatore</i>
Blechbläser			
Holzbläser			
Claviers			
Ottoni			
Strumenti a percussione			
Tasteninstrumente			



	Strings	Streicher	Cordes	archi
vl	violin	<i>Violine</i>	violon	<i>violino</i>
via	viola	<i>Viola</i>	alto	<i>viola</i>
vlc	cello	<i>Violoncello</i>	violoncelle	<i>violoncello</i>
db	double bass/contrabass	<i>Kontrabaß</i>	contrebasse	<i>contrabbasso</i>
	Voices	Stimmen	Voix	Voci
colS	coloratura soprano	<i>Koloratursopran</i>	soprano léger	<i>soprano leggero</i>
S	soprano	<i>Sopran</i>	soprano	<i>soprano</i>
lyrS	lyric soprano	<i>lyrischer Sopran</i>	soprano lyrique	<i>soprano lirico</i>
M	mezzo-soprano	<i>Mezzosopran</i>	mezzo-soprano	<i>mezzosoprano</i>
A	alto	<i>Alt</i>	alto	<i>contralto</i>
CT	countertenor	<i>Countertenor</i>	contraténor	<i>contratenore</i>
T	tenor	<i>Tenor</i>	ténor	<i>tenore</i>
highT	high tenor	<i>hoher Tenor</i>	ténor aigu	<i>tenore alto</i>
dramBar	dramatic baritone	<i>dramatischer Bariton</i>	bariton dramatique	<i>baritono drammatico</i>
highBar	high baritone	<i>hoher Bariton</i>	bariton aigu	<i>baritono alto</i>
lyrBar	lyric baritone	<i>lyrischer Bariton</i>	bariton lyrique	<i>baritono lirico</i>
Bar	baritone	<i>Bariton</i>	bariton	<i>baritono</i>
BBar	bass baritone	<i>Baßbariton</i>	bariton-basse	<i>basso-baritono</i>
B	bass	<i>Baß</i>	basse	<i>basso</i>
	Languages	Sprachen	Langues	Lingue
E	English	<i>englisch</i>	anglais	<i>inglese</i>
F	French	<i>französisch</i>	français	<i>francese</i>
G	German	<i>deutsch</i>	allemand	<i>tedesco</i>
I	Italian	<i>italienisch</i>	italien	<i>italiano</i>
	Others	Sonstiges	Divers	Diversi
ampl	amplified	<i>verstärkt</i>	amplifié	<i>amplificato</i>
ca	circa	<i>circa</i>	circa	<i>circa</i>
elec.	electric/electronic	<i>elektrisch/elektronisch</i>	électrique/électronique	<i>elettrico/elettronico</i>
gtr	guitar	<i>Gitarre</i>	guitare	<i>chitarra</i>
hi	high	<i>hoch</i>	aigu	<i>alto</i>
lg	large	<i>groß</i>	grand	<i>grande</i>
lo	low	<i>tief</i>	grave	<i>basso</i>
max.	maximum	<i>Maximum</i>	maximum	<i>massimo</i>
med	medium	<i>mittel</i>	moyen	<i>medio</i>
min	minutes	<i>Minuten</i>	minutes	<i>minuti</i>
min.	minimum	<i>Minimum</i>	minimum	<i>minimo</i>
sm	small	<i>klein</i>	petit	<i>piccolo</i>

All other scorings are listed in full, or are a combination of the above.

Standard order of instrumentation:

fl.ob.cl.bn—hn.tpt.trbn.tuba—perc—other—vln.vlnll.vla.vlc.db

Material on sale is indicated after each work entry. Where no parts are listed on sale, the work is available for rental.

Program notes for most works can be found at www.boosey.com/Adams

Alle übrigen Instrumentenangaben sind ausgeschrieben oder eine Kombination der obigen Kürzel. Standardreihenfolge der Instrumente:

fl.ob.cl.bn—hn.tpt.trbn.tuba—perc—sonstige—vln.vlnll.vla.vlc.db

Hinweise zu Kaufausgaben finden sich bei den einzelnen Werkeinträgen.

Wo nicht anders vermerkt, ist das Aufführungsmaterial leihweise erhältlich.

Werkkommentare zu den meisten Stücken finden sich unter www.boosey.com/Adams



The Death of Klinghoffer

1990

2 hr 20 min

an opera in two acts

Text: Libretto by Alice Goodman (E)

S,M,C,T,3Bar,B; chorus(min:24 singers); dancers

2(I,II=picc).2(II=corA).2(II=bcl).2(II=dbn)—2.2.2.0—

perc(1):KAT MIDI mallet controller/timp—3kbd samplers—
strings(8.8.6.6.4)

"A work that fires the heart... Adams creates a revolutionary, continually shifting tapestry." (Newsweek)

9790051968800 **Vocal Score**

9790051933648 "Mrs. Klinghoffer's Aria" **Piano/Vocal Score**

World Premiere: 19 Mar 1991

Théâtre de la Monnaie, Brussels, Belgium

Peter Sellars, director

Mark Morris, choreographer

Théâtre de la Monnaie

Conductor: Kent Nagano



The Death of Klinghoffer, Brussels (WP)

Peter Sellars, director

Photo: Clärchen Baus-Mattar

**Doctor Atomic****2004-05**

2 hr 53 min

an opera in 2 acts

Text: Libretto by Peter Sellars, drawn from original sources

M, A, 2T, 2Bar, BBar, B; chorus;

3(II,III=picc).3(III=corA).3(II=Ebcl, III=bcl,dbcl).3(III=dbn)—4.3(III=picc).
 tpt).3.1—harp-cel—timp.perc(4):I=thunder sheet/gfsp/tgl/tuned gong/
 crot/susp.cym/med tam-t/BD/2roto toms/chinese cym/SD/tuned
 gongs;II=chimes/lg.tam-t/susp.chinese cym/crot/BD/tgl;III=tuned
 gongs/low gong/susp.cym/thunder sheet/med tam-tlg tam-t/hi susp.
 cym/xyl/crot/chimes/low susp.cym/antique cym/hi tgl/med tam-t/sm
 tam-t/med gong/alarm bell/BD;IV=lg chinese cym/susp.cym/tam-t/
 tuned gongs/BD/2 hi tgls/bass chime—computer-controlled sound
 system—strings

"Doctor Atomic is a magnificent accomplishment that easily takes its place alongside the other Adams-Sellars triumphs — Nixon in China, The Death of Klinghoffer and El Niño — and in important respects goes beyond them. It contains music of unearthly splendour and gorgeous lushness, and its rich expressivity will take many hearings to absorb." (Los Angeles Times)

"Since Britten's death some 30 years ago, the American composer John Adams has emerged as the most powerful voice in the creation of opera... Doctor Atomic is a moving and compelling work of moral, as well as musical, grandeur... one is left with a sense of the terrible magnificence of atomic fission as well as its unimaginable destructiveness." (Daily Telegraph)

9790051933648 "Easter Eve" **Piano/Vocal Score****World Premiere: 01 Oct 2005**

San Francisco Opera House, San Francisco, CA, USA

Peter Sellars, director

San Francisco Opera

Conductor: Donald Runnicles

El Niño**1999-2000**

1 hr 45 min

a Nativity Oratorio

Text: Biblical texts, Gnostic Infancy Gospels, Sor Juana Inés de la Cruz, Rosario Castellanos (E-Sp)

S,M,Bar,3CT; chorus, optional children's chorus;

2(I,II=picc).2(I,II=corA).2(II=bcl).2(II=dbn)—3.0.3.0—perc(3):I=gfsp/
 low tgl/gong/almglocken/guio/maracas; II=crot/almglocken/gong/
 hi cowbell/3tgl/tpl.bl; III=gong/chimes/crot/claves/2tgl/2temple
 bowls—harp—pft(=cel)—2kbd (I=pft,cel;II=sampler,cel)—2steel string
 gtr—strings(minimum 14.0.6.6.4)

See also VOICE(S) AND ORCHESTRA



A Flowering Tree

2006

1 hr 55 min

an opera in 2 acts

Text: Libretto adapted by John Adams and Peter Sellars from a South Indian folktale and poems translated by A.K.Ramanujan (E/S)

lyrS,T,B soloists, SATB chorus (min.40);

2.picc.treble recorder(=perc,opt.picc).alto recorder(=soprano recorder, perc,opt.fl)*.2(II=corA).2.bcl.2(II=dbn)—4.2.3.0—timp.perc(2)—harp—cel—strings(min. 12.10.8.6.5) *OPTIONAL: recorder players play flute and piccolo and some very simple percussion (rain sticks, etc.) or they can play only recorder.

"The score is opulent, dreamlike, fiercely lyrical, at times shadowy and strange – unlike anything that the fifty-nine-year-old composer has written..." (The New Yorker)

"...some of the most ravishingly beautiful passages of music that Adams has yet composed... [He] continues to develop and surprise — something of a late-flowering tree himself." (Daily Telegraph)

World Premiere: 14 Nov 2006

Halle E im MuseumsQuartier, Vienna, Austria

Joven Camerata de Venezuela; Schola Cantorum de Venezuela

Conductor: John Adams



A Flowering Tree, Vienna (WP)
Peter Sellars, director

Photo: Ruth Walz



I was Looking at the Ceiling and then I Saw the Sky

1995

1 hr 50 min

a songplay in two acts

Text: Libretto and lyrics by June Jordan (E)

3M, highT, T, 2Bar

2reeds(I=cl, bcl, II=asax)—3kbd(I=pft/sampler, II=sampler, III=synth)—
gtr(=elec. gtr)—db(=elec. bass gtr)—drum kit(=MIDI drums)

9790051933662 "Dewain's Song of Liberation" **Piano/Vocal Score**

9790051933648 "Counsuelo's Dream" **Piano/Vocal Score**

9790051933648 "Leila's Song: Alone (Again or at Last)" **Piano/Vocal Score**

World Premiere: 03 May 1995

Zellerbach Playhouse, University of California, Berkeley, USA

Peter Sellars, director

Paul Drescher Ensemble

Conductor: Grant Gershon

Nixon in China

1987

2 hr 57 min

an opera in three acts

Text: Libretto by Alice Goodman (E, G)

colS, lyrS, 3M, T, lyrBar, Bar, BBar; chorus; dancers

2(I, II=picc).2(II=corA).3(I=Ebcl; II, III=bcl).4sax(S, 2A, Bar).0—

0.3.3.0—perc(1):BD/pedal BD/wdbl/susp.cym/SD/sandpaper blocks/

tamb/hi-hat/TD/sizzle cym/glsp/slapping sound/tgl/sleigh bells—

2elec.pft.synth or sampler (Kurzweil K2000)—

strings(minimum:6.6.4.4.2)

9790051968701 **Vocal Score**

9790054933631 "This is prophetic!" **Piano/Vocal Score**

9790051933662 "News Aria" **Piano/Vocal Score**

9790051933662 "Chou En-lai's Epilogue" **Piano/Vocal Score**

World Premiere: 22 Oct 1987

Wortham Theater Center, Houston, TX, USA

Peter Sellars, director

Mark Morris, choreographer

Houston Grand Opera

Conductor: John DeMain

**Doctor Atomic Symphony****2007**

25 min

for orchestra

2.picc.3(III=corA).3(II=E♭cl, III=bcl).3(III=dbn)—4.4(IV=picc.tpt).3.1—
 harp-cel—timp.perc(4):crotales/chimes/SD/thunder sheet/gisp/BD/2
 tam-t/2 susp.cym/tuned gongs—strings

World Premiere: 21 Aug 2007

Royal Albert Hall, London, UK
 BBC Symphony Orchestra
 Conductor: John Adams

Powell Hall, Saint Louis, MO, USA
 Saint Louis Symphony
 Conductor: David Robertson

El Dorado**1991**

for orchestra

31 min

Part I: The Machine in the Garden Part II: Soledades

3(II,III=picc).2.corA.3(II=E♭cl,III=bcl).2.dbn-4.3.(I,II=flgn).3.1—
 timp(=claves,sandpaper,tamb).perc(4):I=marimba/claves/cowbell/
 xyl/SD; II=cabasa/hi&low tom-t/pedal BD/xyl/claves/bongos/3tpl.bl/
 bowed vib; III=hi-hat cym/SD/pedal BD/4timbales/metal pipe(2 sm
 pieces)/TD/5tom-t;IV=claves/guiro/maracas/tamb/sandpaper/hi wdbl/
 BD—2kybd samplers—harp—strings

9790051096381 **Full score****World Premiere: 11 Nov 1991**

Davies Symphony Hall, San Francisco, CA, USA
 San Francisco Symphony
 Conductor: John Adams

**Guide to Strange Places****2001**

27 min

for orchestra

2(II=picc).picc.2.corA.2.bcl.dbcl.2.dbn—4.3.3.1— timp.
 perc(4):I=marimba/glsp/BD/SD/cowbell; II=marimba/chimes/
 almglocken/tgl/crot; III=glsp/BD/low roto-tom/hi tgl/crot/chimes/
 claves/almglocken; IV=chimes/BD/4 roto-toms/susp.cym/3 susp.tgl/
 wdbl/almglocken—harp—pft—cel—strings

World Premiere: 06 Oct 2001

Concertgebouw, Amsterdam, Netherlands
 Radio Filharmonisch Orkest
 Conductor: John Adams

Lollapalooza**1995**

6 min

for orchestra

picc.2(III=picc).2.corA.2.E**b**cl.bcl.3.dbn—4.3.2.btrbn.1— timp.
 perc(4):I=xyl/3lg roto-toms/susp.cym/sm tam-t;II=SD/pedal BD/
 maracas/tamb/claves;III=claves/wdbl/bongo/SD/
 low floor tom-t;IV=vibes, lg BD—pft—strings

9790051096367 **Full score****World Premiere: 10 Nov 1995**

Symphony Hall, Birmingham, UK
 City of Birmingham Symphony Orchestra
 Conductor: Simon Rattle

My Father Knew Charles Ives**2003**

25 min

for orchestra

picc.3(III=picc).2.corA.3(III=**E**bcl).bcl.2.dbn-4.4.3.1— timp(=2bowl
 gongs)—perc(4):I=crot/glsp/cowbell/xyl/2bowl gongs/mar;II=xyl/
 crot/SD/susp.cym/2tom-t/vib/almglocken/3high tgl/mar;III=chimes/
 crash cym/susp.cym/3high tgls;IV=3tgls/2BD/tuned gongs/tam-t/
 almglocken/low susp.cym/vib/crot—pft—cel—harp—strings

World Premiere: 30 Apr 2003

Davies Symphony Hall, San Francisco, CA, USA
 San Francisco Symphony
 Conductor: Michael Tilson Thomas

**Naïve and Sentimental Music**

1999

48 min

for orchestra

4(III,IV=picc).3(III=corA).3(II=bcl2).bcl.3(III=dbn)—4.4.3.2—timp.
 perc(5):I=vib/almglocken/xyl/2tgl/susp.cym/2sm chinese gongs/sm hi
 pitched bell/glsp; II=marimba/shaker/xyl/crot/almglocken/vib/susp.
 cym;III=xyl/glsp/lg BD/sm hi pitched bell/bowed vib/susp.cym;
 IV=chimes/hi anvil/tam-t/"ranch" tgl/5japanese temple bowls; V=5low
 gongs/chimes/lg sleighbells/3"ranch" tgl/hi tgl/tam-t/susp.cym/susp.
 sizzle cym—2harps—pft—cel—kbd sampler—steel string gtr—strings

9790051261680 **Full score****World Premiere: 19 Feb 1999**

Dorothy Chandler Pavilion, Los Angeles, CA, USA
 Los Angeles Philharmonic
 Conductor: Esa-Pekka Salonen

Short Ride in a Fast Machine

1986

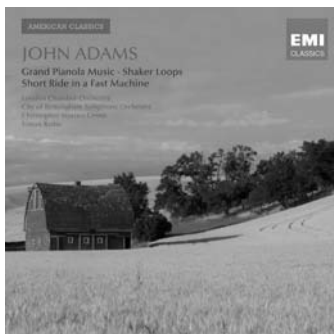
4 min

fanfare for orchestra

2.2picc.2.corA.4(III,IVadlib).3.dbn—4.4.3.1—timp.perc(3):2wdbl/tgl/
 xyl/crot/glsp/susp.cym/sizzle cym/SD/pedal BD/large BD/large tam-t/
 tamb—2synth (opt)—strings

9790051211500 **Study Score - Hawkes Pocket Score 1150****World Premiere: 13 Jun 1986**

Great Woods Festival, Mansfield, MA, USA
 Pittsburg Symphony Orchestra
 Conductor: Michael Tilson Thomas



City of Birmingham Symphony Orchestra
 Simon Rattle, conductor
 EMI 55051

**Slonimsky's Earbox****1996**

14 min

for orchestra

2.picc.2.corA.3(III=E♭cl).bcl.3—4.4.3.1—timp.perc(3)—crot/marimba/
 glsp/xyl/2susp.cym/wdbl/claves/SD/hi-hat/tpl.bl/cast/shaker/tamb/
 tam-t/tgl/vib—harp—pft—sampler—strings
 Kurzweil K2000 or Akai (alternative: cel or sm elec jazz organ)

9790051096497 **Full score****World Premiere: 12 Sep 1996**

Bridgewater Hall, Manchester, UK
 Hallé Orchestra
 Conductor: Kent Nagano

Tromba Lontana**1986**

4 min

fanfare for orchestra

2.2picc.2.2.0—4.2(solos).0.0—perc(3):glsp/crot/susp.cym/vib—pft—
 harp—strings

9790051211500 **Study Score - Hawkes Pocket Score 1150****World Premiere: 04 Apr 1986**

Jones Hall, Houston, TX, USA
 Houston Symphony
 Conductor: Sergiu Commissiona

CHAMBER ORCHESTRA**Chamber Symphony****1992**

for chamber orchestra

23 min

1(=picc).1.2(I=E♭cl, II=bcl).2(II=dbn)—1.1.1.0—perc:trap set(cowbell/
 hi-hat cym/SD/pedal BD/wdbl/2bongos/3tom-t/roto toms/tamb/
 timbale/claves/conga)—keyboard sampler—strings(1.0.1.1.1)

9790051212231 **Study Score - Hawkes Pocket Score 1223****World Premiere: 17 Jan 1993**

Dr Anton Philipszaal, The Hague, Netherlands
 Schoenberg Ensemble
 Conductor: John Adams

**Christian Zeal and Activity****1973**

10 min

for unspecified chamber ensemble

1.0.1.1—0.0.0.0—pre-recorded tape*—harp—strings

*tape may also be prepared by performing organization

World Premiere: 23 Mar 1973

San Francisco Conservatory, San Francisco, CA, USA

San Francisco Conservatory New Music Ensemble

Conductor: John Adams

SOLO INSTRUMENT(S) AND ORCHESTRA**Fearful Symmetries****1988**

27 min

for orchestra or chamber orchestra

2(I,II=picc).2(II=corA).2.bcl.1—4sax(S,2A,Bar)—2.3.3.0—timp—

2kybd samplers—pft—strings(minimum:6.6.4.4.2)

"John Adams's Fearful Symmetries is such a perfect score for dance that it virtually choreographs itself. With its pulsating rhythms and minimalist drive, it sounds like an orchestrated traffic jam..." (The Times, London)

9790051096350 **Full score****World Premiere: 29 Oct 1988**

Avery Fisher Hall, New York, NY, USA

Orchestra of St. Luke's

Conductor: John Adams

Century Rolls**1997**

31 min

for piano and orchestra

2.picc.2.corA.2.bcl.2—3.3.2.0—timp.perc(2):vib/xyl/wdbl/marimba/

hi bongo/glsp—harp—cel—strings

9790051096480 **Full score****World Premiere: 25 Sep 1997**

Severance Hall, Cleveland, OH, USA

Emanuel Ax, piano

The Cleveland Orchestra

Conductor: Christoph von Dohnányi

SOLO INSTRUMENT(S) AND ORCHESTRA 20



The Dharma at Big Sur

2003

27 min

for electric violin and orchestra

0.0.2bcl.0—4.3.2.btrbn.1—2harps—2kbd samplers—timp—
perc(4):I=vib/glsp/mar/chimes; II=almglocken/xyl; III=4bowl gongs/
glsp/chimes/almglocken/tgl; IV=tuned gongs/2pots/crotales—strings

World Premiere: 24 Oct 2003

Walt Disney Concert Hall, Los Angeles, CA, USA

Tracy Silverman, violin

Los Angeles Philharmonic

Conductor: Esa-Pekka Salonen

Eros Piano

1989

15 min

for piano and orchestra or chamber orchestra

2(I,II=picc).2.2(II=bcl).2—2.0.0.0—perc(1):vib/crot/maracas—
synth(opt)—strings(minimum:6.6.4.4.2)

World Premiere: 24 Nov 1989

Queen Elizabeth Hall, London, UK

Paul Crossley, piano

London Sinfonietta

Conductor: John Adams

Gnarly Buttons

1996

26 min

for clarinet and small orchestra

corA.bn—trbn—gtr(=banjo/mandolin)—2kbd(I=pft)-strings (min
1.1.1.1.1,
max 6.6.4.4.2)

9790051582211 **Clarinet, Piano**

9790051096404 **Full score**

World Premiere: 19 Oct 1996

Queen Elizabeth Hall, London, UK

Michael Collins, clarinet

London Sinfonietta

Conductor: John Adams

**Violin Concerto****1993**

33 min

for violin and orchestra or chamber orchestra

2(I,II=picc).2(II=corA).2(II=bcl).2—2.1.0.0—perc(2):

I=marimba/t.bell/2bongo/2conga/BD/susp.cym/tamb;

II=bongo/guero/timp/bowed vib/t.bells/clave/hi cowbell/BD—

2synth(Yamaha SY99 & Kurzweil K2000, or 2 Kurzweil K2000)—

strings(min:6.6.4.4.2) NB: min strength advised in 1st movement

9790051096398 **Full score**9790051351619 **Violin, Piano****World Premiere: 19 Jan 1994**

Ordway Music Theater, Saint Paul, MN, USA

Jorja Fleezanis, violin

Minnesota Orchestra

Conductor: Edo de Waart

VOICE(S) AND ORCHESTRA**El Niño****1999-2000**

1 hr 45 min

a Nativity Oratorio

Text: Biblical texts, Gnostic Infancy Gospels, Sor Juana Inés de la Cruz,
Rosario Castellanos (E-Sp)

S,M,Bar,3CT; chorus, optional children's chorus;

2(I,II=picc).2(I,II=corA).2(II=bcl).2(II=dbn)—3.0.3.0—perc(3):I=glsp/

low tgl/gong/almglocken/guero/maracas; II=crot/almglocken/gong/

hi cowbell/3tgl/tpl.bl; III=gong/chimes/crot/claves/2tgl/2temple

bowls—harp—pft(=cel)—2kbd (I=pft,cel;II=sampler,cel)—2steel string

gtr—strings(minimum 14.0.6.6.4)

9790051933631 "Magnificat" **Piano/Vocal Score**9790051933648 "La anunciación" **Piano/Vocal Score**9790051933662 "Shake the heavens" **Piano/Vocal Score**9790051933662 "Dawn Air" **Piano/Vocal Score****World Premiere: 15 Dec 2000**

Théâtre du Châtelet, Paris, France

Peter Sellars, director

Dawn Upshaw, soprano; Lorraine Hunt-Lieberson, mezzo-soprano;

Willard White, baritone

Deutsches Symphonie Orchester; London Voices

Conductor: Kent Nagano

VOICE(S) AND ORCHESTRA 22

**The Wound-Dresser****1988-89**

19 min

for baritone and chamber orchestra

Text: Walt Whitman (E)

2(I=picc).2.1.bcl.2—2.1(=picc tpt).0.0—timp—kbd sampler(Kurzweil K2000)—strings(minimum:6.6.4.4.2)

9790051211623 **Study Score - Hawkes Pocket Score 1162****World Premiere: 24 Feb 1989**

Saint Paul, MN, USA

Sanford Sylvan, baritone

Saint Paul Chamber Orchestra

Conductor: John Adams

On the Transmigration of Souls**2002**

27 min 30 sec

for orchestra, chorus, children's chorus and pre-recorded soundtrack

SATB Chorus; children's chorus; 3(III=picc).picc.3.2.bcl.dbcl.2.dbn—4.4.3.2—timp.perc(4):I=glsp; II=crot/hi tgl; III=chimes/2 hi tgl; IV=2 hi tgl/susp.cym/brake dr—2harp—pft—cel—kybd sampler(optional)*—strings—pre-recorded tape—computer-controlled sound system

*acoustic piano tuned 1/4 tone high or low. A sampler may be used as an alternative.

World Premiere: 19 Sep 2002

Avery Fisher Hall , New York, NY, USA

Brooklyn Youth Chorus and New York Choral Artists

New York Philharmonic

Conductor: Lorin Maazel

ENSEMBLE AND CHAMBER WITHOUT VOICE(S)**Fellow Traveler****2007**

5 min

for string quartet

Public Premiere: 22 Feb 2008

Zankel Hall, New York, NY, USA

Kronos Quartet

ENSEMBLE AND CHAMBER WITHOUT VOICE(S) 23

**John's Book of Alleged Dances****1994**

35 min

for string quartet and pre-recorded CD
 string quartet and pre-recorded performance CD

9790051106240 **String Quartet, CD**9790051212859 **Study Score - Hawkes Pocket Score 1285****World Premiere: 19 Nov 1994**

California Center for the Arts, Escondido, CA, USA
 Kronos Quartet

Lollapalooza

John Adams, arranged by James Spinazzola (2006)

1995

6 min

arrangement for wind ensemble

2(II=picc).picc.2.corA.3.E♭cl.bcl.cbcl.ssax.asax.tsax.bsax.3(III=cbn)—
 4.3.2.btrbn.euphonium.1—timp.perc(4):SD/BD/sus.cym/sm.tam-t/
 lg.tam-t/3 lg roto toms/pedal BD/maracas/tamb/claves/bongo/xyl/vib/
 mar—pft—db

9790051662104 **score/parts**9790051662098 **score****Scratchband****1996, rev. 1997**

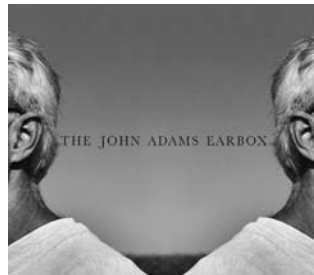
12 min

for amplified ensemble

1(=picc).1.2(II=bcl).0—1.1.1.0—pft.sampler-elec.gtr—5string bass
 gtr—perc(1):pedalBD/4tom-t/2bongos/SD/tamb/hi-hat/cym/ride cym/
 wdbl/cowbell/3tpl.bl/cast/claves/maracas/roto tom or timp(opt)
 (Kurzweil K2000 or AKAI sampler)

World Premiere: 13 Apr 1996

Penn State University, University Park, PA, USA
 Ensemble Modern
 Conductor: John Adams



The John Adams Earbox
 Nonesuch 79453-2



Short Ride in a Fast Machine

John Adams, arranged by Lawrence T. Odom

1986

4 min

arrangement for symphonic band

2fl.2picc.2.corA.E♭cl.2solo Acl/3B♭cl/bcl.alcl.3bsn.sax(SATB)—
4hn.4crts.2tpt.4tbn.baritones.4tubas—celli—basses—perc(3):wdbl/
SD/glsp/crot/susp.cyms/BD/pedal BD/timp/sizzle cym/tamb/tgl/xyl/
tam-t-2 optimal synth—cel

9790051656820 **Symphonic Band (full score)**

9790051656813 **Symphonic Band (score & parts)**

World premiere of version: 26 Jun 1991

Royal Northern College of Music, Manchester, UK

Royal Northern College of Music Wind Orchestra

Conductors: Clark Rundell; Timothy Reynish

Son of Chamber Symphony

2007

23 min

for chamber ensemble

1(=picc).1.1.bcl.1—1.1.1.0—perc(2):chimes/kybd sampler(or hi
thunder sheet)/3 bongos/conga dr/clave/susp.cym/cowbell;kybd
sampler/glsp/temple bl/cast/3bongos/conga dr/clave/wdbl/hi-hat cym/
susp.cym/cowbell/3 low tom-t/pedal BD—pft(=cel or kybd sampler)—
strings(1.1.1.1.1)

*"This 25-minute opus bursts with technical prowess and cogent wit."
(San Francisco Chronicle)*

*"Son is as difficult as his original chamber symphony, if not more so. The first
movement sets out the accompaniment of a rhythmic motif lifted from the Scherzo
of Beethoven's Ninth Symphony, then nervously yet confidently scurries all over the
place, changing meters all the time. Absorbing its interesting details will require many
listenings. The last movement is one of those Adams bucking-bronco blastoffs,
riveting and full of surprises." (Los Angeles Times)*

World Premiere: 30 Nov 2007

Dinkelspiel Auditorium, Stanford, CA, USA

Alarm Will Sound

Conductor: Alan Pierson



String Quartet

2007

5 min

for string quartet

World Premiere: 29 Jan 2009

The Juilliard School, New York, NY, USA
St Lawrence String Quartet

PIANO(S)

American Berserk

2001

6 min

for solo piano

9790051246267 Piano

World Premiere: 25 Feb 2002

Carnegie Hall, New York, NY, USA
Garrick Ohlsson, piano

Hallelujah Junction

1998

17 min

for two pianos or piano four hands

9790051277643 2 Pianos (two performing copies included in set)

World Premiere: 03 Apr 1998

Getty Center, Los Angeles, CA, USA
Gloria Cheng and Grant Gershon, pianos

INSTRUMENTAL

Road Movies

1995

16 min

for violin and piano

9790051351770 Violin, Piano

World Premiere: 23 Oct 1995

Kennedy Center, Washington, DC, USA
Robin Lorentz, violin; Vicky Ray, piano

**Hoodoo Zephyr****1993**

50 min

for tape

Light Over Water**1983**

44 min

for two channel tape

ARRANGEMENTS**Berceuse élégiaque**

Ferruccio Busoni, arranged by John Adams

1989

9 min

for small orchestra

2.1.1.bcl.2—2.0.0.0—timp(=gong)—pft(=cel)—harp—
strings(min:6.6.4.4.2)**World Premiere: 08 Jun 1989**

Ordway Music Theater, Saint Paul, MN, USA

Saint Paul Chamber Orchestra

Conductor: John Adams

Availability: Not available for performance in Germany, France and Colombia

The Black Gondola

Franz Liszt, arranged by John Adams

1989

9 min

for orchestra or chamber orchestra

2.2(II=corA).2(II=bcl).2—3.0.0.0—timp—harp—strings (min:6.6.4.4.2)

Le Livre de Baudelaire

Claude Debussy, arranged by John Adams

1994

22 min

for soprano and orchestra

Text: Charles Baudelaire (F)

3(III=picc).2.2.bcl.2—4.0.0.0—perc(1 or 2):timp/xyl/bell tree/
low susp.cym/tgl/tam-t—harp—cel—strings**World Premiere: 10 Mar 1994**

Concertgebouw, Amsterdam, Netherlands

Roberta Alexander, soprano

Royal Concertgebouw Orchestra

Conductor: John Adams



La Mufa

Tango

Astor Piazzolla, arranged by John Adams

1995

5 min

for violin and orchestra

2.1.1.bcl.2—2.0.0.0—pft—strings

World Premiere: 16 Jan 1997

Philharmonie, Cologne, Germany

Gidon Kremer, violin

Deutsche Kammerphilharmonie Bremen

Todo Buenos Aires

Astor Piazzolla, arranged by John Adams

1996

5 min

for violin and orchestra

1.1.1.bcl.2—2.0.0.0—timp—pft—strings

World Premiere: 19 Feb 1997

Heidelberg, Germany

Gidon Kremer, violin

Philharmonische Orchester Heidelberg

Conductor: Thomas Kalb

Wiegenlied

Franz Liszt, arranged by John Adams

1989

4 min

for orchestra or chamber orchestra

2.1.2.0—0.0.0.0—harp—strings



Above: Conducting Piazzolla arrangement
New York Philharmonic/Gidon Kremer, violin

Photo: Chris Lee

**American Berserk**

Ralph van Raat
Naxos 8.559285

Nicolas Hodges
Nonesuch 79699

Century Rolls

Emanuel Ax/Cleveland Orchestra/Christoph von Dohnányi
Nonesuch 7559; 79607-2

Chamber Symphony

London Sinfonietta/John Adams
Nonesuch 79453-2, John Adams Earbox, Vol. 8

Ensemble Moderne/Sian Edwards
BMG/RCA 09026-68674-2

Christian Zeal and Activity

San Francisco Symphony/Edo de Waart
Nonesuch 79453-2, John Adams Earbox, Vol. 4

The Death of Klinghoffer

Original Cast/L'Orchestre de l'Opéra de Lyon/Kent Nagano
Nonesuch 7928

L'Orchestre de l'Opéra de Lyon/Kent Nagano
Nonesuch 79453-2, John Adams Earbox, Vol. 5

(Film directed by Penny Woolcock)
London Symphony Orchestra/John Adams
Decca 074 189-9 DH

The Dharma at Big Sur

Tracy Silverman/BBC Symphony Orchestra/John Adams
Nonesuch 79857-2

El Dorado

The Hallé Orchestra/Kent Nagano
Nonesuch 79453-2, John Adams Earbox, Vol. 6

Eros Piano

Paul Crossley/Orchestra of St. Luke's/John Adams
Nonesuch 79453-2, John Adams Earbox, Vol. 4

Fearful Symmetries

Orchestra of St. Luke's/John Adams
Nonesuch 79453-2, John Adams Earbox, Vol. 2

Gnarly Buttons

Michael Collins/London Sinfonietta/John Adams
Nonesuch 79453-2, John Adams Earbox, Vol. 8

**Hallelujah Junction**

Ralph van Raat/Maarten van Veen
Naxos 8.559285

Nicolas Hodges/Rolf Hind
Nonesuch 79699-2

Hoodoo Zephyr

John Adams
Nonesuch 79453-2, John Adams Earbox, Vol. 8

I was Looking at the Ceiling and Then I Saw the Sky

Audra McDonald/Michael McElroy/Welly Yang/Angela Teek/Darius De Haas/
Marin Mazzie/Richard Muenz/Grant Gershon/John Adams
Nonesuch 79453-2, John Adams Earbox, Vol. 9

John's Book of Alleged Dances

Kronos Quartet
Nonesuch 79465-2

Lollapalooza

New World Symphony/Michael Tilson Thomas
BMG Classics 09026; 68798-2

Cleveland Orchestra/Christoph von Dohnányi
Nonesuch 7559; 79607-2

My Father Knew Charles Ives

BBC Symphony Orchestra/John Adams
Nonesuch 79857-2

Naive and Sentimental Music

Los Angeles Philharmonic/Esa-Pekka Salonen
Nonesuch 79636-2

El Niño

Lorraine Hunt Lieberson/Dawn Upshaw/Willard White/Theatre of Voices/Paul
Hillier/London Voices/Terry Edwards/
Deutsches Symphonie-Orchester Berlin/Kent Nagano
Nonesuch 79634-2

Nixon in China

Sanford Sylvan/James Maddalena/Thomas Hammons/Carolann Page/Mari
Opatz/Stephanie Friedman/Marion Dry/Trudy Ellen Craney/John Duykers/
Orchestra of St. Luke's/Edo de Waart
Nonesuch 79543-2

(excerpts)

Trudy Ellen Craney/Marion Dry/John Duykers/Stephanie Friedman/Thomas
Hampson/Los Angeles Philharmonic/Esa-Pekka Salonen
Nonesuch 79636-2

**On the Transmigration of Souls**

New York Philharmonic/Lorin Maazel
Nonesuch 79816-2

Road Movies

Leila Josefowicz/John Novacek
Nonesuch 79699-2

James Ehne/Andrew Russo
Black Box Music 1098

Robin Loventz/Vicky Ray
Echograph 0201-2

Jennifer Koh/Reiko Uchida
Cedille Records CDR 90000 103

Short Ride in a Fast Machine

San Francisco Symphony/Edo de Waart
Nonesuch 79144-2

City of Birmingham Symphony Orchestra/Simon Rattle
EMI 55051

Netherlands Wind Ensemble/Stephen Mosko
Chandos 9363

Slonimsky's Earbox

The Hallé Orchestra/Kent Nagano
Nonesuch 7559; 79607-2

Tromba lontana

City of Birmingham Symphony Orchestra/Simon Rattle
EMI 55051

San Francisco Symphony/Edo de Waart
Nonesuch 79144-2

Violin Concerto

Gidon Kremer/London Symphony Orchestra/Kent Nagano
Nonesuch 79453-2, John Adams Earbox, Vol. 7

Leila Josefowicz/BBC Symphony Orchestra/John Adams
BBC Late Junction BBCLJ30012

Robert McDuffie/Houston Symphony/Christoph Eschenbach
Telarc 80494

The Wound-Dresser

Sanford Sylvan/Orchestra of St. Luke's/John Adams
Nonesuch 79453-2, John Adams Earbox, Vol. 4

Christopher Maltman/BBC Symphony Orchestra/John Adams
BBC Late Junction BBCLJ30012



CHRONOLOGICAL LIST OF WORKS

AMP = Associated Music publishers (Music Sales Group)
BH = Boosey & Hawkes/Hendon Music
ms = manuscript
* = arrangement by John Adams

Year	Work	
1970	Heavy Metal for two channel tape	ms
1973	Christian Zeal and Activity for unspecified chamber ensemble	BH
1974	Ktaadn for mixed chorus, oscillators and filters	ms
1975	Grounding for six voices, three saxophones and live electronics	ms
1976	Onyx for four channel tape	ms
	Studebaker Love Music for two channel tape	ms
1977	China Gates for piano	AMP
	Phrygian Gates for piano	AMP
1978	Shaker Loops for string septet or string orchestra	AMP
1979	Common Tones in Simple Time for orchestra	AMP
1980-81	Harmonium for chorus and large orchestra	AMP
1981	Grand Pianola Music for 2 pianos, 3 female voices, winds, brass and percussion	AMP
1983	Light Over Water for two channel tape	BH
1984-85	Harmonielehre for orchestra	AMP
1985	The Chairman Dances for orchestra	AMP
1986	Short Ride in a Fast Machine fanfare for orchestra	BH
	Tromba Lontana fanfare for orchestra	BH
1987	Nixon in China an opera	BH
1988	Fearful Symmetries for orchestra	BH
1988-89	The Wound-Dresser for baritone and orchestra	BH
1989	Eros Piano for piano and orchestra	BH
	Berceuse élégiaque* for small orchestra	BH
	The Black Gondola* orchestra or chamber orchestra	BH
	Wiegenlied* for orchestra or chamber orchestra	BH
1990	The Death of Klinghoffer an opera	BH
1991	El Dorado for orchestra	BH
1992	Chamber Symphony for chamber orchestra	BH





CHRONOLOGICAL LIST OF WORKS

1993	Violin Concerto for violin and orchestra	BH
	Hoodoo Zephyr for tape	BH
1994	John's Book of Alleged Dances for string quartet and pre-recorded CD	BH
	Le Livre de Baudelaire* for soprano and orchestra	BH
1995	I was Looking at the Ceiling and then I Saw the Sky a songplay in two acts	BH
	Road Movies for violin and piano	BH
	Lollapalooza for orchestra	BH
	La Mufa* for violin and orchestra	BH
1996, rev. 1997	Scratchband for amplified ensemble	BH
1996	Slonimsky's Earbox for orchestra	BH
	Gnarly Buttons for clarinet and chamber ensemble	BH
	Todo Buenos Aires* for violin and orchestra	BH
1997	Century Rolls for orchestra	BH
1998	Hallelujah Junction for two pianos or piano four hands	BH
1999	Naive and Sentimental Music for orchestra	BH
1999-2000	El Niño a Nativity oratorio	BH
2001	Guide to Strange Places for orchestra	BH
	American Berserk for solo piano	BH
2002	On the Transmigration of Souls for orchestra, chorus, children's choir and pre-recorded soundtrack	BH
2003	My Father Knew Charles Ives for orchestra	BH
	The Dharma at Big Sur for orchestra	BH
2004-05	Doctor Atomic an opera in two acts	BH
2006	A Flowering Tree an opera in two acts	BH
2007	Doctor Atomic Symphony for orchestra	BH
	Fellow Traveler for string quartet	BH
	Son of Chamber Symphony for chamber orchestra	BH
2008	String Quartet	BH



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