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 With this anniversary, we look to music—whether written in the past or being composed today—as an important historical document of our times: a reflection of the cultural zeitgeist, our communities, and significant moments throughout history.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.
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 Dieterich 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 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.
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 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.

©2023 David Robertson

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.
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

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

Dominick Argento (1921–2010)
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 18 operas based on American stories
- Prix de Rome

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

Courtney Bryan (b. 1982)
Major Works: Syzygy, Yet Unheard, Requiem
Career Highlights:
- Composed a series of works based on Lewis Carroll’s “Alice” books

Courtney Bryan (b. 1982)
Major Works: The Tender Land, Appalachian Spring
Career Highlights:
- Presidential Medal of Freedom, Kennedy Center Award, Oscar Award
- Conducted the New York Philharmonic in World Premiere of his work

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

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

Aaron Copland (1900–1990)
Major Works: The Tender Land, Appalachian Spring, Symphony No. 3
Career Highlights:
- First composer to receive the US National Medal of Arts
- Inducted into the American Classical Music Hall of Fame

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

Leonard Bernstein

Paquito D’Rivera
Career Highlights:

Major Works:

Ainadamar, La Pasión según San Marcos, Azul

Osvaldo Golijov (b. 1960)

Career Highlights:

Susannah, Of Mice and Men, Willie Stark

Major Works:

The Impostor Concerto, Juno Concerto

Carlisle Floyd (1926–2021)

Career Highlights:

Created a distinctively American idiom for opera, drawing on folk and religious music traditions

Known as the “Father of American Opera”

Operas performed by Houston Grand Opera, Opéra de Montréal, and Argentine folk and dance music

St. Lawrence and Kronos string quartets

On folk and religious music traditions

Béla Fleck and the Flecktones

Benjamin Lees (1924–2010)

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

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

Mandolin virtuoso in bluegrass, jazz, classical, pop, and rock genres

Banjo virtuoso in bluegrass, jazz, classical, pop, and rock genres

Known for opera and theatre music, with significant works on Jewish themes

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

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

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

Mourning Becomes Electra

Premiered at the Metropolitan Opera

Meredith Monk (b. 1942)


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

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

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

Steve Reich (b. 1936)

Major Works: Symphony No. 3, Violin Concerto No. 2 for Double Bass & Orchestra

Career Highlights:

Championed by major US orchestras and conductors

Renowned virtuoso bass performer across classical to bluegrass genres

Composed works for Hilary Hahn, Emerson String Quartet, Minnesota Orchestra

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

Irving Fine (1914–1962)

Major Works: Blue Towers, Symphony (1962)

Career Highlights:

Acclaimed pianist, conductor, teacher at Harvard, Tanglewood, and Brandeis

Deeply influenced by Neo-Classicism, Romantic lyricism, and serialism

Teacher at Peabody Conservatory, The Juilliard School, Manhattan School of Music

Faculty of Columbia University for nearby 40 years

-American Academy of Arts and Letters Award

Fulbright Fellowship, Guggenheim Fellowship, National Institute of Arts and Letters Award

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

Tanglewood Fellowship, Guggenheim Fellowship

First American woman to receive the Rome Prize

American Academy of Arts and Letters, Guggenheim Fellowship, Kennedy Center Friedheim Award

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

Operas performed by Houston Grand Opera, Opéra de Montréal, and Argentine folk and dance music

On folk and religious music traditions

Béla Fleck and the Flecktones

Wood bass virtuoso in bluegrass, jazz, classical, pop, and rock genres

Known for opera and theatre music, with significant works on Jewish themes

Pioneered a genre of musical expression through the human voice

Comissioned by Carnegie Hall, LA Phil, San Francisco Symphony, St. Louis Symphony Orchestra, Kronos Quartet

National Medal of Arts, three Obie Awards, MacArthur Fellowship

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

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

Meredith Monk (b. 1942)


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

Irving Fine (1914–1962)

Major Works: Blue Towers, Symphony (1962)

Career Highlights:

Acclaimed pianist, conductor, teacher at Harvard, Tanglewood, and Brandeis

Deeply influenced by Neo-Classicism, Romantic lyricism, and serialism

Teacher at Peabody Conservatory, The Juilliard School, Manhattan School of Music

Faculty of Columbia University for nearby 40 years

-American Academy of Arts and Letters Award

Fulbright Fellowship, Guggenheim Fellowship, National Institute of Arts and Letters Award

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

Tanglewood Fellowship, Guggenheim Fellowship

First American woman to receive the Rome Prize

American Academy of Arts and Letters, Guggenheim Fellowship, Kennedy Center Friedheim Award

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

Operas performed by Houston Grand Opera, Opéra de Montréal, and Argentine folk and dance music

On folk and religious music traditions

Béla Fleck and the Flecktones

Wood bass virtuoso in bluegrass, jazz, classical, pop, and rock genres

Known for opera and theatre music, with significant works on Jewish themes

Pioneered a genre of musical expression through the human voice

Comissioned by Carnegie Hall, LA Phil, San Francisco Symphony, St. Louis Symphony Orchestra, Kronos Quartet

National Medal of Arts, three Obie Awards, MacArthur Fellowship

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

STEVE REICH

MEREDITH MONK
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

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”

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

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

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

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

Virgil Thomson
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 (2010), 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.
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.
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.

Suggested Listening

<table>
<thead>
<tr>
<th>LEONARD BERNSTEIN</th>
<th>PAQUITO D’RIVERA</th>
<th>BÉLA FLECK</th>
<th>EDGAR MEYER</th>
<th>NED ROREM</th>
<th>CHRISTOPHER ROUSE</th>
<th>DAVID T. LITTLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>On the Town</td>
<td>Aires Tropicales</td>
<td>The Impostor</td>
<td>Concerto No. 2 for Double Bass &amp; Orchestra in B</td>
<td>Lions (A Dream)</td>
<td>Bonham</td>
<td>Soldier Songs</td>
</tr>
<tr>
<td>MASS</td>
<td>La Jicotea</td>
<td>Juno Concerto</td>
<td>Violin Concerto</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Photos (left to right): Paquito D’Rivera; Béla Fleck; On the Town by Leonard Bernstein; Courtney Bryan

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 Aïnadam 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.

Suggested Listening

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benjamin Britten</td>
<td>Les Illuminations</td>
</tr>
<tr>
<td>Anna Clyne</td>
<td>Dance, Night Ferry</td>
</tr>
<tr>
<td>Paquito D’Rivera</td>
<td>Cape Cod Files, Gran Danzón</td>
</tr>
<tr>
<td>Alberto Ginastera</td>
<td>Variciones, Concertantas, Violin Concerto</td>
</tr>
<tr>
<td>Osvaldo Golijov</td>
<td>Aïnadam, La Pasión según San Marcos</td>
</tr>
<tr>
<td>Ursula Mamlok</td>
<td>Oboe Concerto</td>
</tr>
<tr>
<td>Bohuslav Martinů</td>
<td>Symphony No. 1, Symphony No. 2</td>
</tr>
<tr>
<td>Sergei Rachmaninoff</td>
<td>Symphonic Dances</td>
</tr>
<tr>
<td>Igor Stravinsky</td>
<td>The Rake’s Progress, Elegy for JFK</td>
</tr>
</tbody>
</table>

Photos (left to right): Statue of Liberty; Ursula Mamlok; Igor Stravinsky at the Seattle Airport, 1952; Alberto Ginastera
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 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 archetypical 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.
**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; 2.asax.2tsax.  
barsax.6pt.4drn-pft-perc(2)-solo db

**Symphonic Dances from West Side Story**  
for orchestra | Duration: 23'  
Scoring: 2.picc.2.corA.Ebcl.asax.2bcl.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-pianino-strings

**Courtney Bryan**  
*Gathering Song*  
for bass-baritone and orchestra  
Duration: 13'  
Scoring: solo bass-baritone; 2.picc.2.corA.2.bcl.2.dbn-4.3.3.2.btrbn.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-4.3.3.2.btrbn.1-timp.perc(2)-strings

**White Gleam of Our Bright Star**  
for orchestra | Duration: 6'  
Scoring: 3.2.2.2-4.3.3.1-timp.perc(2)-strings

---

“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

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

—Courtney Bryan

---

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

---

**HIGHLIGHTS OF THE CATALOG**

**Orchestra**

**Steven Mackey**

**Courtney Bryan**

**Symphonic Dances from West Side Story**

**Symphony No. 2: The Age of Anxiety**

**Prelude, Fugue, and Riffs**

**House of Pianos**

**White Gleam of Our Bright Star**

**Courtney Bryan**

**Grammy Award winner**

**Pulitzer Prize winner**

---

**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.**

---

**PHOTO: MACKEY BY ARAM BOGHOSIAN; BRYAN BY TAYLOR S. HUNTER**

---

**24 ORCHESTRA**

---

**BOOSEY.COM/AMERICA250 25**
**Orchestra**

- **Elliott Carter**
  - *A Sunbeam’s Architecture*
  - for tenor and chamber orchestra
  - Duration: 11’
  - Text: E.E. Cummings
  - Scoring: solo tenor; 11.2.1-0.0.1.0-perc(2)-pf-pft-strings

- **Violin Concerto**
  - for violin and orchestra | Duration: 26’
  - Scoring: solo violin; 2.picc.2.cor Quantity 2,2.bcl,dbn.4.3.3.1-perc(2)-strings

- **Sebastian Currier**
  - *Divisions*
  - for orchestra | Duration: 12’
  - Scoring: 3.3.3.3-4.3.3.1-harp-perc(5)-strings

- **FLEX**
  - for orchestra | Duration: 35’
  - Scoring: 3.3.3.3-4.3.3.1-timp(3)-pf-pft-strings

- **Paquito D’Rivera**
  - *Cape Cod Concerto*
  - for clarinet, piano, and orchestra
  - Duration: 20’
  - Scoring: solo clarinet; solo piano; 1.0.0.saxa.saxa.saxa.1-1.0.0.0.0-perc(5)-harp-strings

- **Lincoln Portrait**
  - for narrator and orchestra | Duration: 14’
  - Text: Abraham Lincoln
  - Scoring: solo narrator; 2.2.2.2-4.3.3.1-timp(5)-perc(4)-harp-cel-strings

- **Old American Songs**
  - for solo voice and orchestra
  - Duration: 25’
  - Text: Traditional
  - Scoring: solo medium voice; 1.1.2.1-2.10-harp-strings

- **Quiet City**
  - for chamber orchestra | Duration: 10’
  - Scoring: cora, lpt, strings

- **Rodeo**
  - for orchestra | Duration: 24’
  - Scoring: 3.2.2.2-4.3.3.1-timp(5)-perc(4)-harp-pft-strings

- **Symphony No. 3**
  - for orchestra | Duration: 38’
  - Scoring: 3.picc.2.cor Quantity 2,2.bcl,bcl.2.dbn.4.4.3.1-timp.perc(5)-2harps-cel-pft-strings

- **Route 66**
  - for orchestra | Duration: 7
  - Scoring: 2.picc.2.cor Quantity 1,1.2.bcl,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); 4.4.4.4-6.4.4.4-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; 3.3.3.3-4.3.4.3-perc(5)-cel-2harps-strings

- **Jacob Druckman**
  - *Windows*
  - for orchestra | Duration: 21
  - Scoring: 3.2.2.2-4.3.3.1-timp(3)-perc(3)-harp-pft-elec.org-strings

- **Irving Fine**
  - *Symphony*
  - for orchestra | Duration: 24’
  - Scoring: 2.picc.2.cor Quantity 1,2.2.2.2-timp(4)-perc(4)-harp-strings

- **Michael Daugherty**
  - *Deus Ex Machina*
  - for piano and orchestra | Duration: 25’
  - Scoring: solo piano; 2.picc.2.cor Quantity 2,2.bcl,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; 2.2.2.2-4.3.3.1-timp.perc(2)-pf-strings

- **Motor City Triptych**
  - for orchestra | Duration: 31’
  - Scoring: 2.picc.2.cor Quantity 1,1.2.bcl,bcl.2.dbn.4.4.3.1-timp.perc(4)-harp-strings

- **The Impostor**
  - for baritone and orchestra | Duration: 36’
  - Scoring: solo baritone; 2.picc.2.cor Quantity 2,2.2.2-4.3.2.2-btrbn.1-timp.perc(3)-strings

- **Barbara Kolb**
  - *All in Good Time*
  - for orchestra | Duration: 10’
  - Scoring: solo cello; 3.0.cor Quantity 1,1.1.ssbn.4.3.0.0-perc(3)-cel-harp-hyper.acc-strings

- **Béla Fleck**
  - *Juno Concerto*
  - for baritone and orchestra | Duration: 30’
  - Text: Abraham Lincoln
  - Scoring: solo baritone; 2.picc.2.cor Quantity 2,2.dbn.2.2.2.2-timp.perc(2)-pf-strings

- **Portals, Scenes and Celebrations**
  - for orchestra | Duration: 15’
  - Scoring: 3.3.3.3-4.3.1.1-timp.perc(3)-harp-pft-strings

- **Benjamin Lees**
  - *Passacaglia for Orchestra*
  - for orchestra | Duration: 13’
  - Scoring: 2.picc.2.2.3-4.3.3.1-timp.perc(3)-pf-pft-strings
  - Premiered in 1976, for the Bicentennial
Steve Reich
*Music for Ensemble and Orchestra*
Duration: 20’
Scoring: Ensemble (2.2.2.0-0.0.0.0-2pft-2vb-strings(2.2.2.2.2:elec.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-temp.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-temp.perc-strings

Christopher Rouse
*Rapture*
for orchestra | Duration: 13’
Scoring: 3.3.3.3-4.4.4.1-temp.perc(3).perc(3)-harp-strings

Symphony No. 5
for orchestra | Duration: 25’
Scoring: 3.3.3.3-4.3.3.1-temp.perc(3)-2harp-strings

Thunderstuck
for orchestra | Duration: 9’
Scoring: 3.2.bcl.2.dbn-4.3.3.1-temp.harp-temp.perc(3).perc(3)-strings

Trombone Concerto
for trombone and orchestra
Duration: 28’
Scoring: solo trombone; 0.0.0.2.dbn-4.3.3.1-temp.perc(4)-harp-strings

Sean Shepherd
*Express Abstractionism*
for orchestra | Duration: 15’
Scoring: 3.2.corA.2.bcl.2.4.3.3.1-temp.perc(4)-harp-pft(=cel)-strings

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

Tuolumne
for orchestra | Duration: 24’
Scoring: 4.corA.3.dbn-6.4.3.1-temp.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-temp.perc-pft-strings

“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

---

**HIGHLIGHTS OF THE CATALOG**

**Opera**

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

---

28 ORCHESTRA
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

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

John Adams
Doctor Atomic
opera in two acts | Duration: 173'  Text: Libretto by Peter Sellars drawn from original sources  Scoring: M, A, 2T, 2B, Bar, B; chorus; 3.3.3.3-4.3.3.3-harp-cel-timp.perc(4)-computer-controlled sound system

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; 3.3.3.3-4.3.3.3-perc(2)-pft-acc-gtr

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(2)-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 J. Chekhov and The Birds of America by J.J. Audubon  Scoring: Bar or 2T; 1.1.0.0-perc(2)-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, A, 2T, Bar, B; chorus; 2.2.2.2-2.2.2.2-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; 1.1.1.2-timp.perc(2)-harp

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).2.2.2-2.1.1.0-perc(2)-harp

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)-harp

Chamber version available:
Opera in seven scenes | Duration: 90'  Scoring: colS, lyrS, M, T, lyrBar, BBar; 1.1.1.1.1-perc(2)-harp-string

Practice in the Art of Elocution
opera 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
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.
**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.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

---

**HIGHLIGHTS OF THE CATALOG**

**Choral Music**

“Americans have an amazing tradition of discovering new worlds of sound and expanding the boundaries of musical composition. I’ve always felt closest to the ‘American maverick’ tradition of creating music that doesn’t necessarily relate to anything that came before.”

—Meredith Monk
This work requires additional technological components and/or amplification.
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.”
**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

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Title</th>
<th>Scoring</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Adams</td>
<td>First Quartet</td>
<td>for string quartet</td>
<td>28’</td>
</tr>
<tr>
<td>John Adams</td>
<td>John’s Book of Alleged Dances</td>
<td>for string quartet and backing track</td>
<td>36’</td>
</tr>
<tr>
<td>John Adams</td>
<td>Scratchband</td>
<td>for amplified ensemble</td>
<td>12’</td>
</tr>
<tr>
<td>John Adams</td>
<td>Oscar Bettison</td>
<td>all keens and slow airs</td>
<td>15’</td>
</tr>
<tr>
<td>John Adams</td>
<td>La Arqueología del Neón</td>
<td>for ensemble</td>
<td>15’</td>
</tr>
<tr>
<td>John Adams</td>
<td>The Afflicted Girl</td>
<td>for chamber ensemble</td>
<td>22’</td>
</tr>
<tr>
<td>Oscar Bettison</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oscar Bettison</td>
<td>Flow</td>
<td>for chamber sextet</td>
<td>15’</td>
</tr>
<tr>
<td>Oscar Bettison</td>
<td>Etudes &amp; Lullabies</td>
<td>String quartet cycle of short works</td>
<td></td>
</tr>
<tr>
<td>Oscar Bettison</td>
<td>Next Atlantis</td>
<td>for string quartet and pre-recorded electronics</td>
<td>19’</td>
</tr>
<tr>
<td>Courtney Bryan</td>
<td>Blooming</td>
<td>for wind quintet</td>
<td>5’</td>
</tr>
<tr>
<td>Elliott Carter</td>
<td>String Quartet No. 4</td>
<td>for string quartet</td>
<td>24’</td>
</tr>
<tr>
<td>Elliott Carter</td>
<td>String Quartet No. 5</td>
<td>for string quartet</td>
<td>21’</td>
</tr>
<tr>
<td>Elliott Carter</td>
<td>The American Sublime</td>
<td>for baritone and ensemble</td>
<td>14’</td>
</tr>
<tr>
<td>Elliott Carter</td>
<td>Triplet Duo</td>
<td>for six players</td>
<td>20’</td>
</tr>
<tr>
<td>Aaron Copland</td>
<td>Nonet</td>
<td>for string ensemble</td>
<td>18’</td>
</tr>
<tr>
<td>Aaron Copland</td>
<td>Quartet for Piano and Strings</td>
<td>for piano quartet</td>
<td>23’</td>
</tr>
<tr>
<td>Aaron Copland</td>
<td>Two Pieces</td>
<td>for string quartet</td>
<td>17’</td>
</tr>
<tr>
<td>Sebastian Currier</td>
<td>Flow</td>
<td>for chamber sextet</td>
<td>15’</td>
</tr>
<tr>
<td>Sebastian Currier</td>
<td>Etudes &amp; Lullabies</td>
<td>String quartet cycle of short works</td>
<td></td>
</tr>
<tr>
<td>Sebastian Currier</td>
<td>Next Atlantis</td>
<td>for string quartet and pre-recorded electronics</td>
<td>19’</td>
</tr>
<tr>
<td>Paquito D’Rivera</td>
<td>Aires Tropicales</td>
<td>for wind quintet</td>
<td>24’</td>
</tr>
<tr>
<td>Paquito D’Rivera</td>
<td>Havana-New York</td>
<td>for jazz quintet</td>
<td>8’</td>
</tr>
<tr>
<td>Paquito D’Rivera</td>
<td>New York Suite</td>
<td>for saxophone quartet</td>
<td>19’</td>
</tr>
<tr>
<td>Paquito D’Rivera</td>
<td>Village Street Quartet</td>
<td>for string quartet</td>
<td>15’</td>
</tr>
<tr>
<td>David Del Tredici</td>
<td>String Quartet No. 1</td>
<td>for string quartet</td>
<td>25’</td>
</tr>
<tr>
<td>David Del Tredici</td>
<td>String Quartet No. 2</td>
<td>for string quartet</td>
<td>25’</td>
</tr>
</tbody>
</table>

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

---

**PHOTO:** STEPHANIE BERGER / COURTESY OF LINCOLN CENTER

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

**HIGHLIGHTS OF THE CATALOG**
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: 26’

Béla Fleck
Night Flight Over Water
for banjo and string quartet
Duration: 26’

Osvaldo Golijov
Ayre
for soprano and chamber ensemble
Duration: 40’
Text: Traditional, also including text by Francesco Ignazio Mannu, Mahmoud Darwish, Gustavo Santaolalla, and Yehuda 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: narr; ab.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
Ellis Island
for two pianos | Duration: 5’
Stringsongs
for string quartet | Duration: 18’

Meredith Monk
sweet light crude
for soprano and amplified chamber ensemble | Duration: 17’
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’
Premiere to the End
for mixed quartet | Duration: 18’
Scoring: cl-pft-vln.vlc

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

Steve Reich
City Life
for ensemble | Duration: 24’
Scoring: 2.2.2.0-0.0.0.0-perc(3-4)-2pf.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

sweet light crude
for soprano and amplified chamber ensemble | Duration: 17’
Scoring: solo soprano; cl-elec.-gtr-synth.vib.drums-vln.vlc

Trio
for piano trio | Duration: 13’

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!”

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

United States
for string quartet | Duration: 20’
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

---

**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
Composers of America Map

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

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