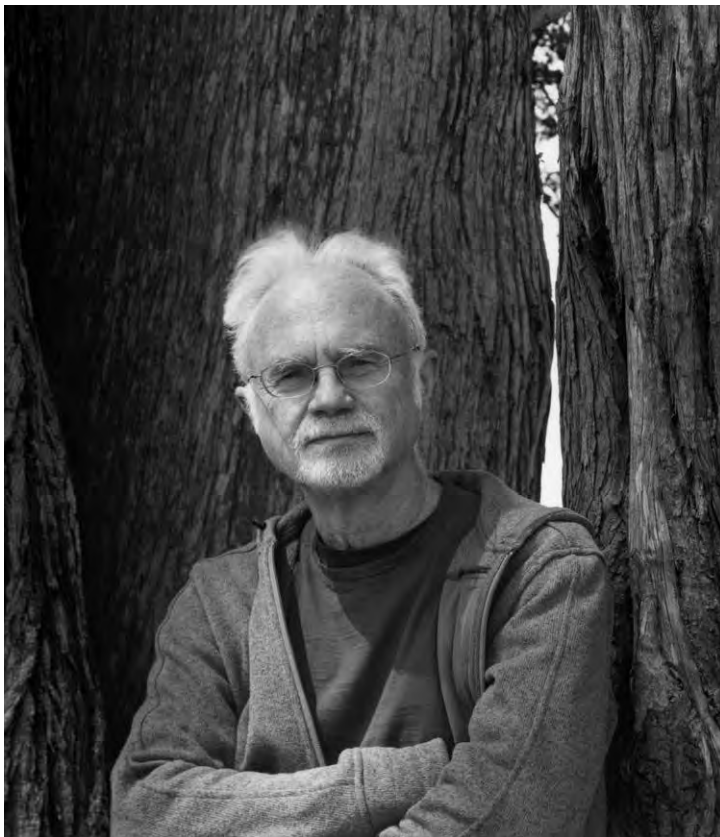


JOHN ADAMS COLLECTED WORKS



John Adams (b. 1947)

Photograph by William Clift (Point Reyes, CA, 2019)

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I know John Adams!

Robert Hurwitz

Peter Pastreich, the president of the San Francisco Symphony, comes to the ECM worldwide headquarters (staff: five people), in back of an electronics store in suburban Munich, to “negotiate” the deal for the recording of *Harmonium*, the first John Adams album that I have ever been involved with. It’s the winter of 1981, Peter has other business in Europe, he’s on a tight schedule, we have 20 minutes of his time. We tell him how much ECM can contribute to the recording and he is dumbfounded; he barks, “That’s the worst deal I have ever heard,” and without skipping a beat, says, “But of course, we want to do this.”

I fly to San Francisco, hear the piece for the first time live (I had previously only heard a tape), and as good as I think it is, *I had no idea*. The session is remarkable: Edo de Waart, who is the music director of the San Francisco Symphony and who brought John in as its composer-in-residence, has a great feeling for the piece. Wilhelm Hellweg, who records all of Edo’s albums for Philips, produces it. And I get to sit next to John Adams, and watch him in action; his intensity during the session seems no different than if he were conducting. *Harmonium* is a miracle and I am aware of how extraordinary this moment is.

We finish it in four hours. It comes out on ECM.

A year or so later, I leave ECM. I’ve been hired to run Nonesuch Records, where I have inherited the recordings of a series funded by Meet the Composer, which has provided financing for a dozen American orchestras to hire a composer-in-residence. As part of the agreement, each composer is to write one 20-minute composition, which Meet the Composer will finance and Nonesuch will release. It will take up one side of an LP, coupled with another composer’s new composition. John Adams is part of the program. He jokes that he wrote the second and third movements of his piece, *Harmonielehre*, so he won’t have to share the record with anyone else. I believe it. (I only find out 30 years later that he actually *was* joking; he always planned for *Harmonielehre* to be the 40-minute, three-movement masterpiece we know today.)

The world premiere is on a Thursday afternoon at Davies Hall in San Francisco. A few days later we record it, with Edo and Wilhelm, conductor and producer, once again.

We finish it in four hours. It’s John’s first album on Nonesuch. It’s an amazing piece and an amazing album.

The next morning I have breakfast with John, his wife Debbie O’Grady, and their one-year-old daughter Emily. I tell him that I want to record every piece of music he writes from this point forward. He quickly agrees. I can’t believe it—it’s that easy! It’s the first genuinely happy moment I have had in my first nine months at the company, a period when I have been constantly wracked with anxiety—questions of who I should record, whose contracts from the previous regime I will end, the specter of failure awaiting me at 3 A.M. every morning.

I call the great American photographer William Clift, whom I had met in Santa Fe a few years earlier. “Would you take a portrait of John for the cover?” He agrees. I call the wonderful writer Jonathan Cott, “Would you do an interview with John for the liner notes?” He also agrees. We are off to a perfect start.

About a year later, I’m back in San Francisco. I now see Peter Pastreich as a heroic figure. This is the third John Adams record with the San Francisco Symphony I have been involved with and it is only possible because of Peter’s fundraising efforts. Nonesuch, at this early moment in my time there, could never have possibly afforded a symphony recording like the one we are making. Peter makes it possible.

John has four new compositions: *The Chairman Dances*, *Tromba Lontana*, *Short Ride in a Fast Machine*, and *Common Tones in Simple Time*, each one a jewel. We finish the recording of these four pieces in one four-hour session.

Like *Harmonielehre*, the *Chairman Dances* album is a joy. We’re on our way.

There are so many points of entry in talking about the enormous accomplishments of John Adams and his Nonesuch recordings. The operas. The music for symphony orchestra, for soloists, for chamber ensembles, for solo piano. The amazing community of conductors, pianists, singers, violinists, clarinetists, chamber ensembles who have lovingly performed his music. The special relationships with the San Francisco Symphony and the LA Philharmonic. The album producers, the photographers, the liner note writers, the designers, the music publishers, managers,

agents, the personnel at artistic institutions, the foundations, the donors. The Nonesuch staff. Could you eliminate even one of these and have the same result?

The record producers, for instance. Most artists find a producer they are comfortable with and stick with them for decades, sometimes for their entire career. John has worked with eight different producers—beginning with Wilhelm Hellweg—and they all have been important relationships. Hellweg produced the first group of records, as well as *El Niño*. John McClure produced albums in the early ’90s, including *The Death of Klinghoffer*. McClure worked for years at Columbia and was the primary producer for a number of their most extraordinary composers and performers. When he produced *Klinghoffer* in Lyon in 1982, he said to John one night, “You know, I got to work with Stravinsky, Lenny, Copland. They are all gone. But now I get to work with John Adams!”

Judy Sherman produced three important chamber music albums: *Road Movies*, *Son of Chamber Symphony*, *John’s Alleged Dances*. Tommy Krasker brought his music theater expertise to *I Was Looking at the Ceiling and Then I Saw the Sky*; Martin Sauer made the stupendous recording of *Naïve and Sentimental Music* and many others; Martin’s colleague Friedemann Engelbrecht produced *Doctor Atomic* and several St. Louis Symphony albums. Other albums were produced by Larry Rock and Steve Epstein. At least a dozen first-rate engineers worked on these recordings, and in a category by himself, Mark Grey has spent decades doing sound for John’s recordings and, even more notably, his concerts and operas. I wonder how many people who listen closely could tell the difference from record to record; they are all well-recorded. The one thing that connects them is that they are filled with the power and energy of John’s music.

The area of production is not only about sound but about art, graphics, notes, and the huge amount of work it takes just to get an album into the marketplace. There have been three terrific photographers whose work has been used multiple times: Clift (*Harmonielehre*, *Harmonium*, *Earbox*, and the cover of this box); Joel Meyerowitz (*Klinghoffer*, *Chairman Dances*, *Transmigration*), and Deborah O’Grady (*Road Movies*, *Son of Chamber Symphony*, *Doctor Atomic Symphony*, *Hoodoo Zephyr*). Among the other covers are two Weegees, as well as photographs by Edward Weston, Mathew Brady, and William Eggleston. There’s also a cow and an atomic bomb; and even one by me, unattributed.

Inside the packages has been a series of quite extraordinary essays, a number by John as well as by Ingram Marshall, Mark Swed, and, most significantly, Michael Steinberg, who wrote brilliantly about John’s first three operas, *Nixon in China*, *The Death of Klinghoffer*, and *El Niño*.

The covers and packages have been treated with care. A number of designers worked on covers during the first few years, but John ultimately settled on working with John Heiden, who designed this package, of course. There has been a high level of consistency from the Nonesuch production department, where two people, Albert Lee and Karina Beznicki, have been closely associated with John’s recordings. Early on, Albert set a high level of expertise through John’s first nine recordings; Karina took over in 1996 and has overseen the packages and most of the recordings since then with an attention to detail that is simply beyond any possible expectation. Karina’s contributions have been especially significant—in her 29 years at Nonesuch she has labored over tens of thousands of details that have made these albums as special as they are.

Then there were the donors and foundations. The degree of importance of individuals and institutions who helped make these recordings possible cannot be overstated, especially regarding the large-scale works like the operas. Help came in a number of ways: when *Nixon in China* was recorded, it received the largest NEA grant towards a recording in history—\$57,000 in 1987 dollars, which translates to \$134,000 in 2021. The two major operas that Kent Nagano conducted were partially funded by the Lyon Opera (*The Death of Klinghoffer*) and the Théâtre du Châtelet in Paris (*El Niño*), which was able to negotiate a deal with the Deutsches Symphonie-Orchester Berlin that provided the orchestra at no cost for 12 sessions during the run of the opera. *Flowering Tree* was made possible by a unique approach that the London Symphony offered to us; aware that it was harder for companies to pay for recordings, they created a new model to make albums like this possible. And *Doctor Atomic* was recorded with the help of Gordon Getty, without whose massive contribution it might not be available.

There have been many others who have followed Peter Pastreich’s great example. When Michael Bronson was at the St. Louis Symphony, he and its music director David Robertson came to Nonesuch with a very favorable arrangement, which has resulted in four new albums, including the Grammy-winning *City Noir*. A similar approach, spearheaded by Barbara Haws at the New York Philharmonic, helped make the release of the Pulitzer Prize (and thrice Grammy) winner *Transmigration of Souls* possible. And in London, Paul Hughes of the BBC Orchestra created conditions that eased the financial pressure of the recordings of *Dharma at Big Sur* and *Doctor Atomic*.

In recent years, as the classical record business has slowed terribly because of streaming, orchestras are taking a more proactive role in recording, creating new agreements with their players that will allow for more recordings that are affordable to make. The LA Philharmonic, led by the visionary Chad Smith, who began his recording program long before he became the head of the orchestra, has already put into place a plan for a concert performance and ultimate recording of John's opera *The Girls of the Golden West*.

Another major contributor, in a backward way, was Warners—whether Elektra or Warner Bros., the two principal umbrella companies that Nonesuch has been under. In the early days, the support came primarily from Bob Krasnow, the Chairman of Elektra, whose credentials in music included Captain Beefheart, James Brown, Metallica, and Anita Baker—as unlikely a quartet as one would ever find in the music business. You could throw John Adams into the mix as well. During my first ten years, Krasnow fully supported my work with John; he actually flew to Houston for the world premiere of *Nixon in China* and went to Brussels for the premiere of *The Death of Klinghoffer*, even though the piece, at its first exposure, deeply troubled him. I remember flying out to San Francisco for the *Chairman Dances* record and not telling anyone at the company, nor seeking permission—enabled by the remarkable environment Krasnow created that made things like this possible.

We also benefited from the moment in time when we started making Adams recordings. *Harmonielehre* was recorded in 1985 and released in 1986, at a moment when CDs were exploding and record stores like Tower were changing the landscape of the American business. On the pop side, few records ever sold more than two million copies in the early '60s; by the early '80s, some of the most successful

albums were selling 10, 20, 30 million copies—*Thriller* by Michael Jackson sold more than 75 million copies. This meant profits for the big companies reached levels never seen before, and it meant that there was less pressure for us in terms of making albums that may have lost a little, or broken even, or made just a bit. In a way, with John's recordings, the booming business provided a cover that allowed us to get going in the first 15 years, until Napster, when the album business began fading away. But by that time, Nonesuch was on its feet: we could protect John, and he had reached a point in his career at which it became imperative to make every new record, no matter what the financial obligation.

And this was all supported by a wonderful community of people at Nonesuch—our marketing head Peter Clancy, other production people like Sidney Chen and Artie Moorhead, the publicists Carol Yapple, Debbie Ferraro, and Melissa Cusick, our international staff including Melanie Zessos, Matthew Rankin, and Katie Havelock; and then Senior VP (and now President of Nonesuch) David Bither who continues to be enthusiastic about all activities relating to John.

Others contributed to John's career and indirectly impacted the recordings, most especially his publishers—starting with Susan Feder, who first signed him to G. Schirmer, and his long-term colleagues at Boosey & Hawkes, which has represented him for the last 35 years. Tony Fell, David Huntley, Zizi Mueller, and above all, Janis Susskind have brought the same intensity and passion to his work as all of those already discussed. Boosey supported the recording process by creating partnerships for operas like *El Niño*, *Klinghoffer*, and *Doctor Atomic* that helped get these recordings made.

And the community around John: Peter Sellars's seven operatic collaborations have had an inestimable impact on John's career and our appreciation of his achievements. And lifelong friends and supporters: Ara Guzelimian (curator), Betty Freeman (patron), the composer Ingram Marshall (dearest friend), Deborah Borda (who has supported him at the four orchestras she has worked at or run). And: his children Emily and Sam Adams and, above all, his wonderful wife Debbie.

Finally, an amazing group of remarkable musicians who perform on all of these records: the conductors Edo de Waart, Kent Nagano, Esa-Pekka Salonen, Grant Gershon, Christoph von Dohnányi, Lorin Maazel, Gustavo Dudamel, Michael Tilson Thomas (and of course John); the singers (among many others) Dawn Upshaw, Lorraine Hunt Lieberson, Sandy Sylvan, James Maddalena, Eric Owens, Julia Bullock, Gerald Finley, Audra McDonald; the pianists Emanuel Ax, Jeremy Denk, Paul Crossley, Nicolas Hodges, and Rolf Hind; the violinists Leila Josefowicz, Gidon Kremer, and Tracy Silverman; the clarinetist Michael Collins; the alto saxophonist Timothy McAllister; the Kronos and St. Lawrence Quartets; Orchestra of St. Luke's, the London Sinfonietta, Ensemble Modern, and the International Contemporary Ensemble. The American symphony orchestras of San Francisco, Los Angeles, New York, St. Louis, Cleveland; three in Great Britain (the London Symphony, the BBC, and Hallé); the opera productions with the LSO, DSO, BBC, Lyon. Astonishing.

On one hand, as one can see, there is no real "magic" about these recordings, as they represent the work and dedication of a large community of like-minded people who all have the same kind of belief I had in John, everyone making the kind of contributions necessary to make the recordings happen at an extraordinary level.



The magic, if you want to call it that—that’s the music that John has written over these years.

There are 40 discs in this set. Three were recorded by the LA Philharmonic and graciously licensed to us, as was a fourth from the San Francisco Symphony and a fifth from the Berlin Philharmonic. The remaining 35 discs came out of Nonesuch recording sessions, each made with military precision to ensure we were able to get what we needed and stay within budget. I can’t remember more than one or two sessions going into overtime.

The sessions themselves have always presented challenges. In some of the operas, we have had to overdub singers because of illness (Carolann Page in *Nixon in China*) or because the recordings took place around the time of performances and it was too much of a burden on the singers (*El Niño*). John asked for a second recording of his Violin Concerto (even though the first, by Gidon Kremer, was thrilling) because he felt Leila Josefowicz had found a different way into the piece that he could not have initially imagined. A few times he was frustrated by a studio (*Son of Chamber Symphony*), though Judy Sherman ingeniously solved the problems in the mixing and editing. A few times we were on pins and needles as to whether we would finish before the clock ran out. It was slow going in Cleveland at the *Century Rolls* sessions (it was not the orchestra as much as the production), but Manny Ax charged ahead, lassoed the troops, and brought it from a disaster to something genuinely brilliant.

Twice John found recordings of pieces not up to his standards or expectations, and asked if we could not release those albums, but try a different approach. He was right; the subsequent versions were simply better, closer to his intentions.

We also recorded and released a second version of *Harmonium*, once again by the San Francisco Symphony, this time with John conducting. The piece is so important in John’s life, it was not in our catalogue, and once again, Peter Pastreich found a way to supplement our endeavor. There was one thing we knew we needed to get better—the chorus was too soft on the ECM album; easily corrected. I have always loved John’s conducting of his pieces practically above all others, and this was beyond any expectation. I think we finished with five minutes to spare, another four-hour session, and I remember saying to John, “You must have been unconscious when you wrote this piece.” He responded, “I think I was.”

John and I have wandered together in Moab, Utah, and Wengen in the Swiss Alps; in the Valley of the Gods and Jackson Heights; in Hampstead Heath and Brushy Ridge; Yankee Stadium and the Oakland Coliseum, where his beloved A’s play. We took our daughters to Monument Valley and Arches one summer; they became roommates when they were out of college, living in Brooklyn (of course). I was with him on his 50th birthday in Amsterdam, when he conducted the Gil Evans *Miles Ahead* scores; it happened to be the first jazz record I ever owned. He and I had a *Wild Strawberries* tour of Woodstock, Marlboro, and the Hancock Shaker Village around the time of my 60th.

We have exchanged letters for much of the last 30 years. The letters frequently come in four or five mini-chapters; the first might be about planning a new record, or my expressing frustration about the business, or his frustration about a premiere or a collaboration. Another section will be devoted to politics: it started in Clinton's administration and became more heated in the years 2000–08 and 2016–20. A third part will be the culture section: what movies, long-form TV shows, and, most especially, books we are reading. Four is about our wives, sons, and daughters. And the last is about baseball—the Oakland A's are mentioned in at least half the letters he sends to me.

Through John's work, I became aware of a number of artists who ultimately recorded separately for Nonesuch—Jeremy Denk, Sandy Sylvan, Julia Bullock. He has written three pieces dedicated to me: *Doctor Atomic*, *Hoodoo Zephyr* (it reads, "This one for Maximum Bob, canyonman"), and *I Still Play*, a piano piece composed for me to play—though when I tried to play it for John, I completely froze; I can still play it all except for the eight measures I have to take at quarter speed. There is little I could ever offer John that would be as meaningful to him as what these three astonishing compositions have meant in my life.

Like any couple in a long-term relationship, it has not been without conflict. I have had my own frustrations, and I am sure he has as well. He once blew up at me, showed real anger—it had to do with an ongoing conversation about his frustrations over record sales and my pushing back, where I perhaps crossed a line. He was just doing what a recording artist is supposed to do, I was doing what a record company executive was supposed to do. Once in 38 years: not bad. Yes, I would say, he is one of my dearest friends, but unlike most of my other

close friends, there are two aspects to our friendship. My friendship is with the private John, but it is never far from my mind that I am with the man who wrote *Doctor Atomic* and *Nixon in China*, *Harmonielehre* and *Naïve and Sentimental Music*, *Scheherazade.2* and *Shaker Loops*. Sometimes I can't help myself, I forget I am with John, my dear friend, and I actually think, "I know this amazing composer." It would be like knowing—and being close friends with—Stravinsky or Miles Davis, Beethoven or Bob Dylan. That's how important his music has been in my life. *I know John Adams!*

New York, 2020



John Adams and Robert Hurwitz (Utah, 1999), photo by Phillip Bimstein



DISC 1
HARMONIELEHRE

Harmonielehre (1985)

- 1 Part I 17:03
- 2 Part II: The Anfortas Wound 12:16
- 3 Part III: Meister Eckhardt and Quackie 10:31

San Francisco Symphony
Edo de Waart, conductor



DISC 2
THE CHAIRMAN DANCES

- 1 **The Chairman Dances (Foxtrot for Orchestra)** (1986) 12:27
- 2 **Christian Zeal and Activity** (1973) 10:00
- 3 **Tromba Lontana** (1985) 4:11
- 4 **Short Ride in a Fast Machine** (1986) 4:13
- 5 **Common Tones in Simple Time** (1980) 20:37

San Francisco Symphony
Edo de Waart, conductor

Glenn Fischthal and Laurie McGaw, trumpets (3)



Nixon in China (1987)
An Opera in Three Parts

Music by John Adams
Libretto by Alice Goodman

Original production directed by Peter Sellars

Cast

Chou En-lai Sanford Sylvan
Richard Nixon James Maddalena
Henry Kissinger Thomas Hammons
Nancy T'ang (First Secretary to Mao) Mari Opatz
Second Secretary to Mao Stephanie Friedman
Third Secretary to Mao Marion Dry
Mao Tse-tung John Duykers
Pat Nixon Carolann Page
Chiang Ch'ing (Madame Mao Tse-tung) Trudy Ellen Crancy

Orchestra of St. Luke's
Conoley E. Ballard, Jr., chorus master

Conducted by Edo de Waart



DISC 3
NIXON IN CHINA

ACT I

Scene 1

- 1 [Beginning] 2:53
- 2 "Soldiers of heaven hold the sky" (*Chorus*) 2:48
- 3 "The people are the heroes now" (*Chorus*) 2:49
- 4 Landing of *The Spirit of '76* 2:23
- 5 "Your flight was smooth, I hope?" (*Chou En-lai, Richard Nixon*) 1:19
- 6 "News has a kind of mystery" (*Nixon, Chou, Henry Kissinger*) 7:03

Scene 2

- 7 [Beginning] (*Mao Tse-tung, Nixon, Kissinger, Chou*) 4:05
- 8 "You know we'll meet with your confrere /
The Democratic candidate / If he should win." 2:23
(*Mao, Nixon, Kissinger*)
- 9 "You've said / That there's a certain well-known tree" 2:44
(*Chou, Nixon, Mao, Kissinger*)
- 10 "Founders come first, then profiteers." (*Mao, Nixon, Chou, Kissinger*) 6:53
- 11 "We no longer need / Confucius." (*Mao*) 3:03
- 12 "Like the Ming Tombs." (*Nixon, Mao, Chou, Three Secretaries*) 5:18

Scene 3

- 13 [Beginning] (*Nixon, Pat Nixon, Chou, Kissinger*) 6:14
- 14 "Ladies and gentlemen, Comrades and friends" (*Chou, Chorus*) 6:37
- 15 "Mr. Premier, distinguished guests" (*Nixon, Chorus*) 2:37
- 16 Cheers (*Nixon, Kissinger, Chou, Pat Nixon, Chorus*) 3:45



DISC 4
NIXON IN CHINA

ACT II

Scene I

- 1 [Beginning] (*Pat Nixon, Chorus*) 3:34
- 2 "Look down at the earth" (*Chorus, Pat Nixon*) 5:26
- 3 "This is prophetic!" (*Pat Nixon*) 8:32
- 4 "At last the weather's warming up." (*Pat Nixon, Chorus*) 3:03

Scene 2

- 5 [Beginning] (*Chorus*) 2:54
- 6 "Oh what a day I thought I'd die!" 4:48
(*Kissinger as Lao Szu, Chorus as Ching-bua*)
- 7 "Whip her to death!" (*Kissinger as Lao Szu, Pat Nixon, Nixon*) 2:29
- 8 Tropical storm 4:45
- 9 "Flesh rebels" (*Chorus as Militia*) 3:08
- 10 "I have my brief" (*Kissinger as Lao Szu, Nixon*) 1:05
- 11 "It seems so strange" 2:52
(*Chorus as Ching-bua, Chiang Ch'ing, Pat Nixon, Nixon*)
- 12 "I am the wife of Mao Tse-tung" (*Chiang*) 6:30



DISC 5
NIXON IN CHINA

ACT III

- 1 [Beginning] 1:10
- 2 "Some men you cannot satisfy." 3:17
(*Kissinger, Nixon, Pat Nixon, Chou, Chiang*)
- 3 "I am no one." (*Mao, Chiang, Kissinger, Chou, Pat Nixon, Nixon*) 4:02
- 4 The Maos dance (*Mao, Chiang, Pat Nixon, Nixon, Chou*) 2:00
- 5 "Sitting around the radio" (*Nixon, Pat Nixon*) 1:17
- 6 "Let us examine what you did." (*Mao, Chiang, Chou*) 2:43
- 7 "When I woke up" (*Nixon, Pat Nixon*) 1:21
- 8 "I have no offspring." (*Chou, Mao, Chiang*) 1:54
- 9 "I can keep still" (*Chiang*) 2:12
- 10 "After that the sweat had soaked my uniform" (*Nixon, Pat Nixon*) 2:28
- 11 "Peking watches the stars" (*Chiang, Mao*) 2:43
- 12 "You won at poker." (*Pat Nixon, Nixon*) 3:14
- 13 "I am old and I cannot sleep" (*Chou*) 4:24



Nixon in China (1987)
A Metropolitan Opera
High-Definition Production

Music by John Adams
Libretto by Alice Goodman
Directed by Peter Sellars

Cast

Chou En-lai Russell Braun
Nancy T'ang (First Secretary to Mao) Ginger Costa-Jackson
Second Secretary to Mao Teresa S. Herold
Third Secretary to Mao Tamara Mumford
Richard Nixon James Maddalena
Pat Nixon Janis Kelly
Henry Kissinger Richard Paul Fink
Mao Tse-tung Robert Brubaker
Chiang Ch'ing (Madame Mao Tse-tung) Kathleen Kim
Solo Dancers Haruno Yamazaki, Kanji Segawa

The Metropolitan Opera Orchestra, Chorus and Ballet
Donald Palumbo, chorus master

Conducted by John Adams

Production: Peter Sellars
Set Designer: Adrienne Lobel
Costume Designer: Dunya Ramicova
Lighting Designer: James F. Ingalls
Choreographer: Mark Morris
Sound Designer: Mark Grey

Performance Date: February 12, 2011
Run Time: 2:56



DISC 6
NIXON IN CHINA (Blu-ray)

1 Opening Credits and Introduction by Thomas Hampson

ACT I

Scene 1

- 2 Introduction
- 3 "Soldiers of heaven hold the sky"
- 4 "The people are the heroes now"
- 5 "Your flight was smooth, I hope?"
- 6 "News has a kind of mystery"
- 7 "The rats begin to chew / The sheets"

Scene 2

- 8 "I can't talk very well. My throat—"
- 9 "You've said / That there's a certain well-known tree"
- 10 "Founders come first, then profiteers."
- 11 "The world to come has come"
- 12 "We no longer need / Confucius."
- 13 "Like the Ming Tombs."

Scene 3

- 14 "The night is young."
- 15 "*Gam bei! Gam bei!*"
- 16 "Ladies and gentlemen, Comrades and friends"
- 17 "Mr. Premier, distinguished guests"

INTERVIEWS

- 18 Interview with James Maddalena and Janis Kelly
- 19 Interview with Peter Sellars
- 20 Interview with Winston Lord and Adrienne Lobel
- 21 Interview with John Adams



DISC 6
NIXON IN CHINA (Blu-ray)

ACT II

Scene 1

- 22 "I don't daydream and don't look back"
- 23 "Look down, look down"
- 24 "This little elephant in glass"
- 25 "Look down, look down"
- 26 "Come, come see the pigs"
- 27 "This is prophetic!"
- 28 "At last the weather's warming up."

Scene 2

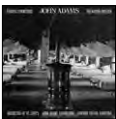
- 29 "Young as we are"
- 30 "Oh what a day I thought I'd die!"
- 31 "Whip her to death!"
- 32 "Thank God you came"
- 33 Ballet pas de deux
- 34 "Flesh rebels"
- 35 "I have my brief"
- 36 "I am the wife of Mao Tse-tung"

INTERVIEWS

- 37 Interview with Russell Braun and Richard Paul Fink

ACT III

- 38 "Some men you cannot satisfy."
- 39 "Hit it, boys"
- 40 "And to what end?"
- 41 "Sitting around the radio"
- 42 "When I woke up"
- 43 "I can keep still"
- 44 "Peking watches the stars"
- 45 "You won at poker."
- 46 "I am old and I cannot sleep"
- 47 Bows and Closing Credits



DISC 7
THE WOUND-DRESSER / FEARFUL SYMMETRIES

1 **The Wound-Dresser** (1988–89) 19:06

Sanford Sylvan, baritone

Orchestra of St. Luke's
John Adams, conductor

Naoko Tanaka, violin
Chris Gekker, trumpet

2 **Fearful Symmetries** (1988) 28:03

Orchestra of St. Luke's
John Adams, conductor



DISC 8
AMERICAN ELEGIES

Charles Ives (1874–1954)

1 **The Unanswered Question** (1908) 4:49

Orchestra of St. Luke's
John Adams, conductor

Charles Ives

Five Songs

(orchestrations by John Adams, 1989)

2 Thoreau 1:49

3 Down East 2:23

4 Cradle Song 1:21

5 At the River 1:14

6 Serenity 1:52

Dawn Upshaw, soprano

Orchestra of St. Luke's
John Adams, conductor

Ingram Marshall (b. 1942)

7 **Fog Tropes** (1981) 9:59

Orchestra of St. Luke's
John Adams, conductor



**DISC 8
AMERICAN ELEGIES**

Morton Feldman (1926–1987)

- 8 **Madame Press Died Last Week at Ninety** (1970) 4:10

Orchestra of St. Luke's
John Adams, conductor

John Adams

- 9 **Eros Piano** (1989) 14:50

Paul Crossley, piano

David Diamond (b. 1915)

- 10 **Elegy in Memory of Maurice Ravel** (1938) 6:19

Orchestra of St. Luke's
John Adams, conductor



The Death of Klinghoffer (1991)

An Opera in Two Acts

Music by John Adams

Libretto by Alice Goodman

Original production directed by Peter Sellars

Cast

The Captain James Maddalena
The First Officer / "Rambo" Thomas Hammons
Swiss Grandmother / Austrian Woman /
British Dancing Girl Janice Felty
Molqi Thomas Young
Mamoud Eugene Perry
Leon Klinghoffer Sanford Sylvan
Omar Stephanie Friedman
Marilyn Klinghoffer Sheila Nadler

The Orchestra of the Opéra de Lyon

The London Opera Chorus

Richard Cooke, director

Conducted by Kent Nagano



DISC 9
THE DEATH OF KLINGHOFFER

Prologue

- 1 Chorus of Exiled Palestinians 8:33
- 2 Chorus of Exiled Jews 8:33

ACT I

Scene 1

- 3 “It was just after 1:15” (*The Captain*) 8:09
- 4 “My Grandson Didi, who was two” 5:10
(*Swiss Grandmother, The Captain, First Officer*)
- 5 “Give these orders.” (*Molqi, Swiss Grandmother*) 2:01
- 6 “So I said to my grandson” (*Swiss Grandmother, Molqi*) 1:19
- 7 “We are sorry / For you.” (*Mamoud, The Captain*) 1:17
- 8 Ocean Chorus 5:43

Scene 2

- 9 “Now it is night” (*Mamoud*) 6:58
- 10 “I think if you could talk like this” (*The Captain, Mamoud*) 1:12
- 11 “I have often reflected that / This is no ship” (*The Captain*) 2:29
- 12 “I kept my distance.” (*Austrian Woman*) 3:09
- 13 “Those birds flying / Above us” (*Mamoud*) 4:21
- 14 Night Chorus 3:33



DISC 10
THE DEATH OF KLINGHOFFER

ACT II

- 1 Chorus: Hagar and the Angel 5:24

Scene 1

- 2 “Come here. Look.” (*Molqi, The Captain*) 3:57
- 3 “I’ve never been / A violent man” (*Leon Klinghoffer*) 3:28
- 4 “You are always complaining / Of your suffering” (“*Rambo*”) 5:12
- 5 “I must have been hysterical” (*British Dancing Girl*) 4:43
- 6 “It is as if / Our earthly life / Were spent miserably” (*Omar*) 6:45
- 7 Desert Chorus 5:01

Scene 2

- 8 “My one consolation” (*Marilyn Klinghoffer, Molqi*) 5:24
- 9 Klinghoffer’s Death 3:23
- 10 “Every fifteen / Minutes, one / More will be shot.” 5:10
(*Mamoud, “Rambo,” The Captain, Molqi*)
- 11 Aria of the Falling Body (*Gymnopédie*) (*Leon Klinghoffer, Mamoud*) 7:21
- 12 Day Chorus 4:30

Scene 3

- 13 “Mrs. Klinghoffer, please sit down.” (*The Captain*) 3:53
- 14 “You embraced them!” (*Marilyn Klinghoffer*) 7:46



DISC II
HOODOO ZEPHYR

Hoodoo Zephyr (1991–92)

- 1 Coast 9:06
- 2 Disappointment Lake 8:10
- 3 Tourist Song 4:28
- 4 Tundra 10:29
- 5 Bump 5:07
- 6 Cerulean 5:21
- 7 Hoodoo Zephyr 10:18

Performed by John Adams



DISC I2
CHAMBER SYMPHONY / GRAND PIANOLA MUSIC

Chamber Symphony (1992)

- 1 Mongrel Airs 7:46
- 2 Aria with Walking Bass 8:08
- 3 Roadrunner 5:43

London Sinfonietta
John Adams, conductor

Grand Pianola Music (1982)

- 4 Part IA 15:12
- 5 Part IB 7:51
- 6 On the Dominant Divide 7:55

John Alley, piano
Shelagh Sutherland, piano

Nicole Tibbels, soprano
Judith Rees, soprano
Teresa Shaw, mezzo-soprano

London Sinfonietta
John Adams, conductor



DISC 13
VIOLIN CONCERTO

Violin Concerto (1993)

- 1 I. Quarter note = 78 14:56
- 2 II. Chaconne: Body through which the dream flows 11:31
- 3 III. Toccata 7:36

Gidon Kremer, violin

London Symphony Orchestra
Kent Nagano, conductor

Shaker Loops (1977/1983)

- 4 I. Shaking and Trembling 8:25
- 5 II. Hymning Slews 5:08
- 6 III. Loops and Verses 6:55
- 7 IV. A Final Shaking 3:56

Orchestra of St. Luke's
John Adams, conductor



DISC 14
EL DORADO

El Dorado (1991)

- 1 Part I. A Dream of Gold 12:23
- 2 Part II. Soledades 16:10

The Hallé Orchestra
Kent Nagano, conductor

Ferruccio Busoni (1866–1924)

- 3 **Berceuse élégiaque** (1909) 8:09
(des Mannes *Wiegenlied am Sarge seiner Mutter*)
(orchestration by John Adams, 1989)

London Sinfonietta
John Adams, conductor

Franz Liszt (1811–1886)

- 4 **The Black Gondola** (1882) 9:48
(orchestration of Liszt's *La lugubre gondola II* by John Adams, 1989)

London Sinfonietta
John Adams, conductor



**DISC 15
GNARLY BUTTONS / JOHN'S BOOK OF ALLEGED DANCES**

John's Book of Alleged Dances (1994)

- 1 Judah to Ocean 2:32
- 2 Toot Nipple 1:15
- 3 Dogjam 2:31
- 4 Pavane: She's So Fine 6:32
- 5 Rag the Bone 3:00
- 6 Habanera 4:46
- 7 Stubble Crochet 2:39
- 8 Hammer & Chisel 1:11
- 9 Alligator Escalator 3:50
- 10 Ständchen: The Little Serenade 4:53
- 11 Judah to Ocean (reprise) 2:31

Kronos Quartet
David Harrington, violin
John Sherba, violin
Hank Dutt, viola
Joan Jeanrenaud, cello

Gnarly Buttons (1996)

- 12 The Perilous Shore 9:55
- 13 Hoe-down (Mad Cow) 5:45
- 14 Put Your Loving Arms Around Me 8:32

Michael Collins, clarinet

London Sinfonietta
John Adams, conductor



I Was Looking at the Ceiling and Then I Saw the Sky (1995)

A Songplay in Two Acts

Music by John Adams

Libretto by June Jordan

Original production directed by Peter Sellars

Cast

Consuelo Audra McDonald
Dewain Michael McElroy
Rick Welly Yang
Leila Angela Teek
David Darius de Haas
Tiffany Marin Mazzie
Mike Richard Muenz

Seppo Kantonen, keyboard I (piano)

Marja Mutru, keyboard II

Markku Tabell, keyboard III

Janne Murto, saxophone

Kari Tenkanen, clarinet, bass clarinet

Hannu Rantanen, electric bass, contrabass

Jari Nieminen, guitar

Jari-Pekka Karvonen, percussion

Grant Gershon, vocal direction

Conducted by John Adams



DISC 16
I WAS LOOKING AT THE CEILING AND THEN I SAW THE SKY

- 1 Ensemble: I Was Looking at the Ceiling and Then I Saw the Sky (*Company*) 8:00
- 2 A Sermon on Romance (*David, Leila*) 3:07
- 3 Consuelo's Dream (*Consuelo*) 4:51
- 4 Mike's Song about Arresting a Particular Individual (*Mike*) 3:18
- 5 Tiffany's Solo (*Tiffany*) 4:49
- 6 Song about the On-Site Altercation (*Dewain, Tiffany, Leila, Mike*) 2:45
- 7 Song about the Bad Boys and the News (*Tiffany, Consuelo, Leila*) 6:14
- 8 Your Honor My Client He's a Young Black Man (*Rick, Dewain*) 5:38
- 9 Leila's Song, Alone (Again or At Last) (*Leila*) 4:14
- 10 Three Weeks and Still I'm Outta My Mind (*David, Leila*) 5:08
- 11 Crushed by the Rock I Been Standing On 4:34
(*David, Consuelo, Tiffany, Rick*)
- 12 Dewain's Song of Liberation and Surprise (*Dewain*) 5:28
- 13 ¡Este País! / This Country (*Consuelo, Dewain*) 4:24
- 14 One Last Look at the Angel in Your Eyes (*Consuelo, Dewain*) 1:57
- 15 Finale (*Company*) 4:36



DISC 17
HARMONIUM / THE KLINGHOFFER CHORUSES

Harmonium (1980–81)

- 1 I. Negative Love 10:32
- 2 II. Because I Could Not Stop for Death 9:41
- 3 III. Wild Nights 11:33

San Francisco Symphony
John Adams, conductor

San Francisco Symphony Chorus
Vance George, director

Choruses from
The Death of Klinghoffer (1991)

- 4 Chorus of Exiled Palestinians 8:41
- 5 Chorus of Exiled Jews 8:37
- 6 Ocean Chorus 5:49
- 7 Night Chorus 3:36
- 8 Chorus: Hagar and the Angel 5:28
- 9 Desert Chorus 5:05
- 10 Day Chorus 4:30

The Orchestra of the Opéra de Lyon
Kent Nagano, conductor

The London Opera Chorus
Richard Cooke, director



DISC 18
CENTURY ROLLS

Century Rolls (1997)

- 1 I. First Movement 14:55
- 2 II. Manny's Gym 6:23
- 3 III. Hail Bop 7:54

Emanuel Ax, piano

The Cleveland Orchestra
Christoph von Dohnányi, conductor

- 4 **Lollapalooza** (1995) 6:50

The Hallé Orchestra
Kent Nagano, conductor

- 5 **Slonimsky's Earbox** (1996) 13:27

The Hallé Orchestra
Kent Nagano, conductor



El Niño (1999–2000)

A Nativity Oratorio for Chorus and Orchestra

Music by John Adams

Libretto adapted from poems by Rosario Castellanos,
Gabriela Mistral, Hildegard von Bingen, Sor Juana Inés de la Cruz,
Rubén Darío, Vicente Huidobro, and Early English anonymous,
and from texts from The Wakefield Mystery Plays, Martin Luther,
The King James Bible, and The New Testament Apocrypha
Original production directed by Peter Sellars

Lorraine Hunt Lieberson, mezzo-soprano

Dawn Upshaw, soprano
Willard White, baritone

Theatre of Voices

Paul Hillier, artistic director
Daniel Bubeck, countertenor
Brian Cummings, countertenor
Steven Rickards, countertenor

Deutsches Symphonie-Orchester Berlin

London Voices
Terry Edwards, choir director

Maîtrise de Paris
Patrick Marco, director

Conducted by Kent Nagano



DISC 19
EL NIÑO

PART ONE

- 1 I Sing of a Maiden (*Countertenors, Chorus*) 6:20
- 2 Hail, Mary, Gracious! (*Soprano, Countertenors*) 4:48
- 3 La Anunciación (*Mezzo-soprano*) 9:34
- 4 For with God No Thing Shall Be Impossible (*Chorus*) 1:15
- 5 The Babe Leaped in Her Womb (*Countertenors, Chorus*) 3:30
- 6 Magnificat (*Soprano, Countertenors, Chorus*) 3:23
- 7 Now She Was Sixteen Years Old (*Soprano, Baritone, Countertenors*) 3:20
- 8 Joseph's Dream (*Baritone, Countertenors*) 4:32
- 9 Shake the Heavens 5:53
(*Soprano, Mezzo-soprano, Baritone, Countertenors, Chorus*)
- 10 Se Habla de Gabriel (*Soprano, Mezzo-soprano, Baritone*) 8:26
- 11 The Christmas Star 6:45
(*Soprano, Mezzo-soprano, Baritone, Countertenors, Chorus*)



DISC 20
EL NIÑO

PART TWO

- 1 Pues mi Dios ha nacido a penar (*Mezzo-soprano, Chorus*) 4:36
- 2 When Herod Heard (*Baritone, Countertenors*) 2:28
- 3 Woe unto Them That Call Evil Good (*Baritone, Chorus*) 4:22
- 4 And the Star Went before Them (*Soprano, Mezzo-soprano, Baritone*) 2:25
- 5 The Three Kings (*Soprano, Countertenors*) 5:26
- 6 And When They Were Departed (*Chorus*) 1:11
- 7 Dawn Air (*Baritone*) 4:22
- 8 And He Slew All the Children (*Chorus*) 1:43
- 9 Memorial de Tlatelolco (*Soprano, Chorus*) 9:12
- 10 In the Day of the Great Slaughter (*Chorus*) 3:21
- 11 Pues está tiritando (*Mezzo-soprano, Baritone, Chorus*) 3:35
- 12 Jesus and the Dragons (*Soprano, Countertenors*) 2:49
- 13 A Palm Tree (*Mezzo-soprano, Baritone, Countertenors, Children's Chorus*) 7:57



DISC 21
NAIVE AND SENTIMENTAL MUSIC

Naive and Sentimental Music (1999)

- 1 Naive and Sentimental Music 18:10
- 2 Mother of the Man 15:09
- 3 Chain to the Rhythm 11:00

Los Angeles Philharmonic
Esa-Pekka Salonen, conductor

David Tanenbaum, guitar (2)



DISC 22
ROAD MOVIES

Road Movies (1995)

- 1 I. Relaxed Groove 4:47
- 2 II. Meditative 5:34
- 3 III. 40% Swing 4:53

Leila Josefowicz, violin
John Novacek, piano

Hallelujah Junction (1998)

- 4 Movement I 7:12
- 5 Movement II 2:38
- 6 Movement III 6:35

Nicolas Hodges, piano
Rolf Hind, piano

- 7 **China Gates** (1977) 4:28

Nicolas Hodges, piano

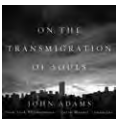
- 8 **American Berserk** (2001) 6:00

Nicolas Hodges, piano

Phrygian Gates (1977)

- 9 Part 1 14:23
- 10 Part 2 (A System of Weights and Measures) 3:25
- 11 Part 3 7:31

Rolf Hind, piano



DISC 23
ON THE TRANSMIGRATION OF SOULS

1 On the Transmigration of Souls (2002) 25:04

New York Philharmonic
Lorin Maazel, conductor

New York Choral Artists
Joseph Flummerfelt, director

Brooklyn Youth Chorus
Dianne Berkun, director

Philip Smith, solo trumpet
Preben Antonsen, boy's voice
Other voices: Sam Adams, Emily Adams, Ditsa Pines,
Deborah O'Grady, Morgan Staples



DISC 24
THE DHARMA AT BIG SUR

The Dharma at Big Sur (2003)

- 1 I. A New Day 14:24**
- 2 II. Sri Moonshine 12:31**

Tracy Silverman, electric violin

BBC Symphony Orchestra
John Adams, conductor



DISC 25
MY FATHER KNEW CHARLES IVES

My Father Knew Charles Ives (2003)

- 1 I. Concord 9:39
- 2 II. The Lake 6:47
- 3 III. The Mountain 10:11

BBC Symphony Orchestra
John Adams, conductor

Bill Houghton, trumpet



A Flowering Tree (2006)

An Opera in Two Acts

Music by John Adams

Libretto by John Adams and Peter Sellars,
adapted from the Indian folktale and poetry,
in translations by A.K. Ramanujan

Original production directed by Peter Sellars

Cast

Storyteller Eric Owens
 Kumudha Jessica Rivera
 The Prince Russell Thomas

London Symphony Orchestra

Schola Cantorum de Venezuela
Maria Guinand, director

Conducted by John Adams



DISC 26
A FLOWERING TREE

ACT I

Scene I

- 1 “Children, / I want to tell you a story” (*Storyteller*) 3:52
- 2 “One morning, / working in the heat and glare of the summer sun” 8:41
(*Storyteller, Kumudha*)
- 3 Kumudha’s Prayer: “You are the forest” (*Kumudha, Storyteller*) 6:40

Scene 2

- 4 “¡Lindas flores!” (*Chorus*) 2:44
- 5 “Kumudha and her sister” (*Storyteller, The Prince, Chorus*) 8:53

Scene 3

- 6 Audience with the King (*Storyteller, Chorus*) 2:25
- 7 “Mamá Mamá, ¿Por qué nos pegas?” (*Chorus, Storyteller*) 4:43

Scene 4: The Wedding

- 8 “Serving in endless bounty” (*The Prince*) 3:50
- 9 “They brought her to me” (*The Prince, Kumudha*) 5:38
- 10 “Bride and groom” (*Storyteller, Kumudha, The Prince*) 6:24
- 11 “The bride sunk her face” (*Storyteller*) 5:45



DISC 27
A FLOWERING TREE

ACT II

Scene I

- 1 Orchestral Prelude—“The King’s elder daughter” (*Storyteller, Chorus*) 6:59

Scene 2

- 2 “You are cruel.”—Kumudha’s Prayer (*Kumudha*) 3:50
- 3 “Kumudha once more” (*Storyteller, Chorus, Kumudha*) 5:45
- 4 “Days passed, and then months passed” (*Storyteller, Chorus*) 5:12

Scene 3

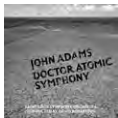
- 5 “Before I laughed with him / nightly” (*Kumudha*) 6:31

Scene 4

- 6 Kumudha and the Beggar Minstrels (*Chorus, Kumudha*) 10:03

Scene 5

- 7 “We had all but forgotten you, Prince.” (*Storyteller*) 5:43
- 8 The Prince recognizes Kumudha 5:41
(*The Prince, Chorus, Kumudha, Storyteller*)
- 9 Kumudha’s Final Transformation (*Chorus*) 3:15



DISC 28
DOCTOR ATOMIC SYMPHONY

Doctor Atomic Symphony (2007)

- 1 I. The Laboratory 2:32
- 2 II. Panic 14:31
- 3 III. Trinity 7:11
- 4 **Guide to Strange Places** (2001) 22:40

Saint Louis Symphony Orchestra
David Robertson, conductor



DISC 29
SON OF CHAMBER SYMPHONY / FIRST QUARTET

Son of Chamber Symphony (2007)

- 1 I 8:45
- 2 II 7:45
- 3 III 7:20

International Contemporary Ensemble
John Adams, conductor

First Quartet (2008)

- 4 I 21:21
- 5 II 8:49

St. Lawrence String Quartet
Geoff Nuttall, violin
Scott St. John, violin
Lesley Robertson, viola
Christopher Costanza, cello



The Gospel According to the Other Mary (2012)

A Passion Oratorio in Two Acts

Music by John Adams

Libretto by Peter Sellars, based on Old and New Testament sources,
and with texts by Dorothy Day, Louise Erdrich, Primo Levi,
Rosario Castellanos, June Jordan, Hildegard von Bingen, and Rubén Darío
Original production directed by Peter Sellars

Cast

Mary Magdalene Kelley O'Connor
Martha Tamara Mumford
Lazarus Russell Thomas
Countertenors Daniel Bubeck
 Brian Cummings
 Nathan Medley

Los Angeles Philharmonic

Los Angeles Master Chorale
Grant Gershon, music director

Conducted by Gustavo Dudamel



DISC 30 THE GOSPEL ACCORDING TO THE OTHER MARY

ACT I

Scene 1: Jail/House of Hospitality

- 1 “The next day in the city jail” (*Mary, Chorus*) 4:09
- 2 “Now a certain woman named Martha” (*Countertenors, Martha*) 2:44

Scene 2: Mary

- 3 “And she had a sister named Mary” (*Countertenors, Martha*) 1:41
- 4 “I am surprised that I am beginning to pray daily.” (*Mary*) 3:26
- 5 “En un día de amor yo bajé hasta la tierra” (*Women’s Chorus*) 4:16

Scene 3: Lazarus

- 6 “Now a certain man was sick” (*Countertenors*) 4:01
- 7 Lazarus dies while the sisters await Jesus 2:04
- 8 “Why standest thou afar off, O Lord?” (*Martha, Countertenors*) 2:27
- 9 “In my own quietly explosive here” (*Mary, Martha, Countertenors*) 2:49
- 10 “Don’t touch my left arm. It hurts” (*Mary*) 1:53
- 11 “When Mary was come where Jesus was” (*Countertenors, Mary*) 3:42
- 12 “Jesus said, Take ye away the stone.” (*Countertenors, Chorus*) 1:52
- 13 “And when he thus had spoken” (*Countertenors*) 4:19
- 14 “Drop down, ye heavens, from above” (*Chorus*) 3:08

Scene 4: Supper at Bethany

- 15 “Then Jesus six days before the Passover” (*Countertenors*) 0:43
- 16 “For the grave cannot praise thee” (*Lazarus*) 6:39
- 17 “Then took Mary a pound of ointment” (*Countertenors, Mary, Chorus*) 4:46

Scene 5: Passover

- 18 “And there were some that had indignation” (*Lazarus, Countertenors*) 1:40
- 19 “We know there will be no utopias” (*Martha, Countertenors*) 5:20
- 20 “Tell me: how is this night different” (*Lazarus*) 9:29



DISC 31
THE GOSPEL ACCORDING TO THE OTHER MARY

ACT II

- 1 "Who rips his own flesh down the seams" (*Chorus*) 3:49
Scene 1: Police Raid
- 2 "Martha and Mary, not knowing" (*Countertenors, Chorus, Lazarus*) 5:40
Scene 2: Arrest of the Women
- 3 [Instrumental introduction] 2:26
- 4 "Up at two A.M., picketed all day" (*Martha*) 1:29
- 5 "The said defendants" (*Men's Chorus, Martha*) 2:54
- 6 "Jesús, incomparable perdonador de injurias" (*Women's Chorus*) 3:02
Scene 3: Golgotha
- 7 "And they were come unto a place called Golgotha" 6:14
(*Countertenors, Mary*)
- 8 "Daughters of Jerusalem, weep not for me" (*Chorus*) 3:03
- 9 "Now there stood by the cross of Jesus" (*Martha, Countertenors*) 1:27
- 10 "When Jesus saw his mother" (*Countertenors*) 2:13
Scene 4: Night
- 11 "When the rain began to fall" (*Mary*) 7:35
- 12 "His son cried out to him" (*Lazarus*) 1:32
Scene 5: Burial/Spring
- 13 "Now in the place where he was crucified" (*Countertenors*) 4:35
- 14 Mary awakens on the third morning 2:08
- 15 "It is spring." (*Chorus, Mary*) 4:02
Scene 6: Earthquake and Recognition
- 16 "And, behold, there was a great earthquake" (*Soloists, Chorus*) 3:18
- 17 "Why seek ye the living among the dead?" 6:25
(*Chorus, Martha, Countertenors, Mary, Lazarus*)



DISC 32
CITY NOIR / SAXOPHONE CONCERTO

City Noir (2009)

- 1 I. The City and Its Double 13:47
- 2 II. The Song Is for You 9:22
- 3 III. Boulevard Night 12:14

St. Louis Symphony
David Robertson, conductor

Saxophone Concerto (2013)

- 4 I. Animato— 12:28
- 5 Moderato 9:20
- 6 II. Molto vivo 5:53

Timothy McAllister, alto saxophone

St. Louis Symphony
David Robertson, conductor



DISC 33
SCHEHERAZADE.2

Scheherazade.2 (2014–15)

Dramatic Symphony for Violin and Orchestra

- 1 I. Tale of the Wise Young Woman—Pursuit by the True Believers 15:01
- 2 II. A Long Desire (love scene) 14:24
- 3 III. Scheherazade and the Men with Beards 9:47
- 4 IV. Escape, Flight, Sanctuary 8:25

Leila Josefowicz, violin

St. Louis Symphony
David Robertson, conductor

Chester Englander, cimbalom



DISC 34
VIOLIN CONCERTO

Violin Concerto (1993)

- 1 I. Quarter note = 78 14:45
- 2 II. Chaconne: Body through which the dream flows 10:58
- 3 III. Toccata 7:24

Leila Josefowicz, violin

St. Louis Symphony
David Robertson, conductor



Doctor Atomic (2004–05)

An Opera in Two Acts

Music by John Adams

Libretto by Peter Sellars, drawn from original sources

Original production directed by Peter Sellars

Cast

Dr. J. Robert Oppenheimer (Oppie)	Gerald Finley
Edward Teller	Brindley Sherratt
Robert Wilson	Andrew Staples
Kitty Oppenheimer	Julia Bullock
Pasqualita	Jennifer Johnston
General Leslie Groves	Aubrey Allicock
Frank Hubbard	Marcus Farnsworth
Captain James Nolan	Samuel Sakker

BBC Symphony Orchestra

BBC Singers

Matthew Morley, chorus master

Conducted by John Adams



DISC 35
DOCTOR ATOMIC

1 Overture (*Chorus*) 5:10

ACT I

Scene 1: The Laboratory at Los Alamos, New Mexico. June 1945

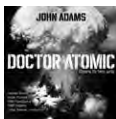
- 2 “The end of June 1945” (*Chorus*) 4:18
- 3 “First of all, let me say” (*Teller, Oppie*) 2:15
- 4 “We surround the plutonium core” (*Chorus*) 1:42
- 5 “We are bedeviled by faulty detonators” (*Oppie, Teller*) 1:31
- 6 “Many of us are inclined to say” (*Teller, Men’s Chorus, Oppie*) 2:26
- 7 “The nation’s fate” (*Oppie, Wilson*) 2:16
- 8 “This is a petition.” (*Wilson, Teller, Oppie*) 2:42
- 9 “What if it’s a dud?” (*Oppie, Teller, Wilson*) 2:02
- 10 “The test must go on as scheduled.” (*Oppie, Chorus, Teller*) 3:20
- 11 “No, before the bomb is used” (*Wilson, Chorus, Oppie, Teller*) 4:07

Scene 2: The Oppenheimer residence

- 12 “Am I in your light?” (*Kitty*) 4:31
- 13 “Long let me inhale, deeply” (*Oppie*) 6:27
- 14 “The motive of it all was loneliness” (*Kitty, Oppie*) 4:24

Scene 3: The Alamogordo test site. July 15, 1945

- 15 Electrical storm 2:17
- 16 “What the hell is wrong with the weather?” (*Groves, Oppie, Hubbard*) 2:34
- 17 “Five hundred U.S. Superfortresses are raining bombs” 4:06
(*Groves, Hubbard, Oppie*)
- 18 “I’ll sign the report, sir.” (*Hubbard, Oppie, Groves*) 1:18
- 19 “With respect, sir, anyone with two good eyes” (*Nolan, Oppie, Groves*) 3:00
- 20 “I have been preoccupied with many matters” (*Groves, Nolan, Oppie*) 2:32
- 21 “Get them out of here. From now on, I’m making my own
weather predictions.” (*Groves*) 4:05
- 22 “General, you are bearing up with remarkable fortitude” (*Oppie, Groves*) 3:18
- 23 “Batter my heart” (*Oppie*) 7:34



DISC 36
DOCTOR ATOMIC

ACT II

Scene I

- 1 Easter Eve, 1945 (*Kitty*) 11:59
- 2 Interlude: Rain over the Sangre de Cristo 2:57
- 3 “In the north the cloud-flower blossoms” (*Pasqualita*) 1:54
- Scene 2: The Trinity test site at Alamogordo
- 4 “It’s midnight, Jack.” (*Wilson, Hubbard*) 5:11
- 5 “I’ve dreamed the same dream several nights running” 0:48
(*Wilson, Pasqualita*)
- 6 “To the farthest west, the sea and the striped country” 3:35
(*Kitty, Pasqualita*)
- 7 “A delay in the Potsdam Ultimatum” (*Groves*) 1:00
- 8 “Fermi is taking wagers” (*Teller, Groves, Oppie*) 2:16
- 9 “I’ve spent a great deal of time indulging in controlled fantasies” 3:36
(*Teller, Oppie*)
- 10 “Edward, the test will be delayed an hour” 3:01
(*Oppie, Teller, Hubbard, Pasqualita, Groves*)

ACT II (Continued)

Scene 3: Countdown, Part I

- 11 Panic 2:52
- 12 “This program has been plagued from the start” (*Groves, Oppie*) 1:30
- 13 “To keep the weakness secret” (*Kitty, Pasqualita*) 2:11
- 14 “I just finished reading *The Magic Mountain*” (*Wilson, Oppie*) 2:15
- 15 “The winter dawned, but the dead did not come back” (*Pasqualita*) 1:53
- 16 “And love, which contains all human spirit” (*Kitty, Oppie*) 3:00
- 17 “The only saviors are the ham sandwiches” (*Teller, Oppie, Groves*) 2:27
- 18 “At the sight of this” (*Chorus*) 4:41

Scene 4: Countdown, Part II

- 19 “Lieutenant Bush, keep a weather eye on Oppenheimer” 1:32
(*Groves, Teller*)
- 20 “To what benevolent demon do I owe the joy of being
thus surrounded” (*Oppie*) 2:42
- 21 “That’s their signal!” (*Oppie*) 2:17
- 22 “The sky is clear to the east” (*Hubbard, Pasqualita*) 2:59
- 23 “In the midnight, in the flame-brilliant midnight” (*Kitty*) 3:06
- 24 “Zero minus two minutes.” (*Oppie, Teller*) 1:03
- 25 Countdown (*Voice of a Japanese Woman*) 6:05



DISC 37
ROLL OVER BEETHOVEN / I STILL PLAY / SCRATCHBAND

Roll Over Beethoven (2014)
(transcription for two pianos by Preben Antonsen)

- 1 I. Allegro molto 7:45
- 2 II. Andantino 11:35

Christina & Michelle Naughton, pianos

- 3 **I Still Play** (2017) 5:23

Jeremy Denk, piano

- 4 **Scratchband** (1996, rev. 1997) 14:58

Ensemble Modern
John Adams, conductor



DISC 38
MUST THE DEVIL HAVE ALL THE GOOD TUNES?

Must the Devil Have All the Good Tunes? (2018)

- 1 I. Gritty, funky, but in strict tempo — Twitchy, bot-like 11:32
- 2 II. Much slower, gently, relaxed 7:08
- 3 III. L'istesso tempo. Obsession / Swing 7:41

Yuja Wang, piano

Los Angeles Philharmonic
Gustavo Dudamel, conductor



DISC 39
ABSOLUTE JEST / GRAND PIANOLA MUSIC

Absolute Jest (2013)

- 1 Beginning 10:35
- 2 Presto 3:30
- 3 Lo stesso tempo 1:07
- 4 Meno mosso 3:18
- 5 Vivacissimo 1:49
- 6 Prestissimo 5:21

St. Lawrence String Quartet
Geoff Nuttall, violin
Scott St. John, violin
Lesley Robertson, viola
Christopher Costanza, cello

San Francisco Symphony
Michael Tilson Thomas, conductor

Grand Pianola Music (1982)

- 7 Part IA 15:23
- 8 Part IB 7:46
- 9 On the Dominant Divide 8:45

Orli Shoham, piano
Marc-André Hamelin, piano

Synergy Vocals
Micaela Haslam, soprano
Joanna Forbes L'Estrange, soprano
Heather Cairncross, alto

San Francisco Symphony
John Adams, conductor



DISC 40
HARMONIELEHRE

Harmonielehre (1985)

- 1 Part I 18:50
- 2 Part II: The Anfortas Wound 12:07
- 3 Part III: Meister Eckhardt and Quackie 11:18

Berliner Philharmoniker
John Adams, conductor

LIST OF WORKS, IN ALPHABETICAL ORDER

Absolute Jest	39
American Berserk	22
Berceuse élégiaque (Busoni, orch. Adams)	14
The Black Gondola (Liszt, orch. Adams)	14
Century Rolls	18
The Chairman Dances (Foxtrot for Orchestra)	2
Chamber Symphony	12
China Gates	22
Christian Zeal and Activity	2
City Noir	32
Common Tones in Simple Time	2
The Death of Klinghoffer	9–10, 17
The Dharma at Big Sur	24
Doctor Atomic	35–36
Doctor Atomic Symphony	28
El Dorado	14
El Niño	19–20
Eros Piano	8
Fearful Symmetries	7
First Quartet	29
Five Songs (Ives, orch. Adams)	8
A Flowering Tree	26–27
Gnarly Buttons	15
The Gospel According to the Other Mary	30–31
Grand Pianola Music	12, 39
Guide to Strange Places	28
Hallelujah Junction	22
Harmonielehre	1, 40
Harmonium	17

Hoodoo Zephyr	11
John's Book of Alleged Dances	15
I Still Play	37
I Was Looking at the Ceiling and Then I Saw the Sky	16
Lollapalooza	18
Must the Devil Have All the Good Tunes?	38
My Father Knew Charles Ives	25
Naive and Sentimental Music	21
Nixon in China	3–5, 6
On the Transmigration of Souls	23
Phrygian Gates	22
Road Movies	22
Roll Over Beethoven	37
Saxophone Concerto	32
Scheherazade.2	33
Scratchband	37
Shaker Loops	13
Short Ride in a Fast Machine	2
Slonimsky's Earbox	18
Son of Chamber Symphony	29
Tromba Lontana	2
Violin Concerto	13, 34
The Wound-Dresser	7

Additional Works

Elegy in Memory of Maurice Ravel (Diamond)	8
Fog Tropes (Marshall)	8
Madame Press Died Last Week at Ninety (Feldman)	8
The Unanswered Question (Ives)	8

LIST OF WORKS, IN CHRONOLOGICAL ORDER

Christian Zeal and Activity (1973)	2	Scratchband (1996, rev. 1997)	37
China Gates (1977)	22	Century Rolls (1997)	18
Phrygian Gates (1977)	22	Hallelujah Junction (1998)	22
Shaker Loops (1977/1983)	13	Naive and Sentimental Music (1999)	21
Common Tones in Simple Time (1980)	2	El Niño (1999–2000)	19–20
Harmonium (1980–81)	17	American Berserk (2001)	22
Grand Pianola Music (1982)	12, 39	Guide to Strange Places (2001)	28
Harmonielehre (1985)	1, 40	On the Transmigration of Souls (2002)	23
Tromba Lontana (1985)	2	The Dharma at Big Sur (2003)	24
Short Ride in a Fast Machine (1986)	2	My Father Knew Charles Ives (2003)	25
The Chairman Dances (Foxtrot for Orchestra) (1986)	2	Doctor Atomic (2004–05)	35–36
Nixon in China (1987)	3–5, 6	A Flowering Tree (2006)	26–27
Fearful Symmetries (1988)	7	Doctor Atomic Symphony (2007)	28
The Wound-Dresser (1988–89)	7	Son of Chamber Symphony (2007)	29
Eros Piano (1989)	8	First Quartet (2008)	29
Five Songs (Ives, orch. Adams 1989)	8	City Noir (2009)	32
Berceuse élégiaque (Busoni, orch. Adams 1989)	14	The Gospel According to the Other Mary (2012)	30–31
The Black Gondola (Liszt, orch. Adams 1989)	14	Saxophone Concerto (2013)	32
The Death of Klinghoffer (1991)	9–10, 17	Absolute Jest (2013)	39
El Dorado (1991)	14	Roll Over Beethoven (2014)	37
Chamber Symphony (1992)	12	Scheherazade.2 (2014–15)	33
Hoodoo Zephyr (1991–92)	11	I Still Play (2017)	37
Violin Concerto (1993)	13, 34	Must the Devil Have All the Good Tunes? (2018)	38
John's Book of Alleged Dances (1994)	15		
I Was Looking at the Ceiling and Then I Saw the Sky (1995)	16		
Lollapalooza (1995)	18		
Road Movies (1995)	22		
Gnarly Buttons (1996)	15		
Slonimsky's Earbox (1996)	18		

PRODUCTION CREDITS

- Disc 1 **HARMONIELEHRE**
Produced by Wilhelm Hellweg
Recorded March 23, 1985, at Davies Symphony Hall, San Francisco, CA
Recording Engineer: John Newton
- 2 **THE CHAIRMAN DANCES**
Produced by Wilhelm Hellweg
Recorded November 1986 at Davies Symphony Hall, San Francisco, CA
Recording Engineer: John Newton
Assistant Engineer: Lolly Lewis
Digital editing: E. Amelia Rogers
Mastered by Robert C. Ludwig
- 3–5 **NIXON IN CHINA**
Produced by Wilhelm Hellweg
Recorded December 1987 at RCA Studio A, New York, NY
Balance Engineer: John Newton
Assistant Recording Engineer/Tape Editor: Henk Kooistra
Mixed January 1988 at Soundmirror, Jamaica Plain, MA
Production Assistant: Jennifer Keats
- For the original stage production:
Directed by Peter Sellars
Choreography: Mark Morris
Set Design: Adrienne Lobel
Costume Design: Dunya Ramicova
Lighting Design: James F. Ingalls
- Generous support for this recording from the National Endowment for the Arts and Gordon Getty is gratefully acknowledged.*

- 6 **NIXON IN CHINA (Blu-ray)**
A Metropolitan Opera
High-Definition Production
- Director: Peter Sellars
Music Producer: Jay David Saks
Supervising Producers: Mia Bongiovanni, Elena Park
Producers: Louisa Briccetti, Victoria Warivonchik
Executive Producer: Peter Gelb
Host: Thomas Hampson
- Live in HD* transmission on February 12, 2011
- Musical Preparation: Gregory Buchalter, John Churchwell, Howard Watkins,
Caren Levine, Steven Osgood
Assistant Stage Directors: Eric Einhorn, Fred Frumberg, Kathleen Smith Belcher
English Coach: Erie Mills
Prompter: Gregory Buchalter
Assistant to Mark Morris: Peter Wing Healey
Dramaturg: Paul Cremo
- Blu-ray menu design by Craig Anderson
Blu-ray authoring by Craig Anderson
Designed and authored at Craigman Digital
- Program editing funded by Lloyd E. Rigler–Lawrence E. Deutsch Foundation and Dunard Fund USA.
- English Subtitles: Met Titles adapted by David Rebhun © Metropolitan Opera 2011
French, German, and Spanish Subtitles: © Metropolitan Opera 2010
- This stage production of *Nixon in China* was made possible by a generous gift from the Gramma Fisher Foundation, Marshalltown, Iowa. Major funding was also received from Edgar Foster Daniels Foundation and Roberta and David Elliot.
Additional funding was received from American Express and the National Endowment for the Arts.
- The Met: Live in HD* series is made possible by a generous grant from its founding sponsor, the Neubauer Family Foundation.

Global corporate sponsorship of *The Met: Live in HD* is provided by Bloomberg.

Major funding for *Great Performances at the Met* provided by Toll Brothers, America's luxury home builder*. Additional funding provided by M. Beverly and Robert G. Bartner, the National Endowment for the Arts, The Irene Diamond Fund, Vivian Milstein, The Starr Foundation, Philip and Janice Levin Foundation, and Joseph A. Wilson.

Menus: English

Picture Format: 1080i 29.97 HD 16:9

Color Mode: Color

Region Code: All Region

Disc Format: BD25

Duration: 177 mins

Sound: (1) Dolby TrueHD 24-bit Surround, (2) Dolby TrueHD 24-bit Stereo

Subtitles: English, French, German, Spanish, Portuguese

Production originally created by English National Opera.

Production photography © 2011 Ken Howard/Metropolitan Opera

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7 THE WOUND-DRESSER / FEARFUL SYMMETRIES

Produced by Wilhelm Hellweg

Fearful Symmetries: Recorded November 1988 at Manhattan Center Studios, New York, NY

The Wound-Dresser: Recorded August 1989 at Manhattan Center Studios, New York, NY

Engineer: Paul Zinman

Assistant Engineer: Nelson Wong

Mixing Engineer: Everett Porter

8 AMERICAN ELEGIES

Produced by Wilhelm Hellweg

Recorded August 1989 at Manhattan Center Studios, New York, NY

Engineer: Paul Zinman

Mixed at DJCS, Oakland, CA, and Soundmirror, Jamaica Plain, MA

9-10 THE DEATH OF KLINGHOFFER

Produced by John McClure

Recorded April and July 1991 at Auditorium Maurice Ravel, Lyon, France

Balance Engineer: John Newton

Recording Engineer: Henk Jansen

Recording and Editing Engineer: Everett Porter

Audio Assistant: Susan Presson

Production Coordinator: Kathryn King

Kent Nagano appears courtesy of Virgin Records.

For the original stage production:

Directed by Peter Sellars

Musical Director: Kent Nagano

Choreography: Mark Morris

Set Design: George Tsypin

Costume Design: Dunya Ramicova

Lighting Design: James F. Ingalls

Sound Design: Jonathan Deans

Sound Engineer: Graham Carmichael

Projection Design: John Boesche

Generous support for this recording from Meet the Composer is gratefully acknowledged.



11 HOODOO ZEPHYR

Produced by John Adams

Engineer: Mark Grey

Consultant for mixing and production: Paul Dresher

Mastered by Robert C. Ludwig

Composed and produced January 1992 to May 1993 in Berkeley, CA, utilizing the Korg Wavestation, Yamaha Electone, Yamaha SY77 and SY99, E Mu Systems Proteus I and E-Max II, Kurzweil K-2000, and Lexicon LXP-15.

12 CHAMBER SYMPHONY / GRAND PIANOLA MUSIC

Produced by John McClure

Recorded February 1993 at CTS Studios, London, England

Engineer: Dick Lewzey

Mixed at Skywalker Sound, a Lucasfilm, Ltd. company, Marin County, CA

13 VIOLIN CONCERTO

Violin Concerto

Produced by Martin Sauer

Recorded June 1994 at Abbey Road Studios, London, England

Engineer: Ulrich Ruscher

Mixed by Martin Sauer and John Adams at Radio France, Paris, France

Shaker Loops

Produced by Wilhelm Hellweg

Recorded November 1988 at Manhattan Center Studios, New York, NY

Engineer: Paul Zinman

Assistant Engineer: Nelson Wong

Mastered by Paul Zinman at SoundByte Productions Inc., New York, NY

14 EL DORADO

El Dorado

Produced by Martin Sauer

Recorded July 1993 at BBC Studios, Manchester, England

Engineer: Don Hartridge

Berceuse élégiaque, The Black Gondola

Produced by Tommy Krasker

Recorded December 1995 at Abbey Road Studios, London, England

Engineer: John McClure

Assistant Engineer: David Flower

Edited by Ric Wilson at Digisonics, Northridge, CA

Mastered by Paul Zinman at SoundByte Productions Inc., New York, NY

15 GNARLY BUTTONS / JOHN'S BOOK OF ALLEGED DANCES

Gnarly Buttons

Produced by Wilhelm Hellweg

Recorded July 1997 at Air Studios (Lyndhurst), London, England

Engineer: Geoff Foster

Edited and mixed at Galaxy Classics, Mol, Belgium

Engineer: Kees de Visser

John's Book of Alleged Dances

Produced by Judith Sherman

Recorded August 1995 ("Toot Nipple") and August 1996 at Skywalker Sound, a Lucasfilm, Ltd. company, Marin County, CA

Recording Engineer: Craig Silvey

Assistant Engineer: John Klepko, Chris Haynes ("Toot Nipple")

Editing Assistant: Jeanne Velonis

Electronic tapes prepared by Mark Grey

Mastered by Paul Zinman at SoundByte Productions Inc., New York, NY

16 I WAS LOOKING AT THE CEILING AND THEN I SAW THE SKY

Produced by Tommy Krasker
Recorded December 1996 at Arabian Studiot, Helsinki, Finland
Engineer: Antti Murto
Additional recording May 1997 at Avatar Studio, New York, NY
Engineered and mixed by Tom Lazarus
Assistant Engineer: Rory Romano
Edited by Paul Zinman, SoundByte Productions Inc., New York, NY
Mixed at Skywalker Sound, a Lucasfilm, Ltd. company, Marin County, CA, and
Sound on Sound Recording, New York, NY
Mastered by Ric Wilson, Digisonics, Northridge, CA
Casting Consultants: Julie Hughes and Barry Moss

For the original stage production:
Directed by Peter Sellars
Engineered by Mark Grey

This recording was made possible in part by a generous gift from Gordon Getty.

17 HARMONIUM / THE KLINGHOFFER CHORUSES

Harmonium
Produced by Wilhelm Hellweg
Recorded March 1997 at Davies Symphony Hall, San Francisco, CA
Engineer: John Newton
Assistant Engineer: David Bowles
Mixed and edited at Soundmirror, Jamaica Plain, MA
Production Coordinators: Karina Beznicki, Sidney Chen

Choruses from *The Death of Klinghoffer*
See Discs 9–10

Mastered by Robert C. Ludwig at Gateway Mastering Studios, Portland, ME

18 CENTURY ROLLS

Produced by Wilhelm Hellweg

Century Rolls

Recorded October 4, 1999, at the Masonic Auditorium, Cleveland, OH
Balance Engineer: Everett Porter
Recording Engineer: Tom Knab
Edited by Thijs Hoekstra, Polyhymnia International, Baarn, Netherlands
Mixed by Everett Porter, Polyhymnia International
Emanuel Ax appears courtesy of Sony Classics.

Lollapalooza, Slonimsky's Earbox

Recorded July 1997 at Royal Centre, Nottingham, England
Engineer: Kees de Visser

Edited and mixed by Kees de Visser, Galaxy Studios, Mol, Belgium
Production Coordinator: Sidney Chen
Kent Nagano appears courtesy of Erato Records.

Mastered by Robert C. Ludwig at Gateway Mastering Studios, Portland, ME

19–20 **EL NIÑO**

Produced by Wilhelm Hellweg

Recorded December 2000 after the world premiere performance at Le Théâtre du Châtelet, Paris, France; Jean-Pierre Brossman, general manager

Engineer: Gilles Pezerat, Radio France

Assistant Engineers: Alain Joubert, Gérard Cognet, Pierre Bouillin

Additional recording January 2001 at The Plant Recording Studios, Sausalito, CA

Engineer: Mark Grey

Assistant Engineer: Billy Konkel

Edited by Pierre Bouillin at Radio France

Mixed by Gilles Pezerat at Radio France

Assistant Engineer: Pierre Bouillin

Technical Director for Radio France: Francis Robert

Assembled by Jean Marie Gijssen, Polyhymnia International, Baarn, Netherlands

Mastered by Robert C. Ludwig at Gateway Mastering Studios, Portland, ME

Kent Nagano appears courtesy of Teldec Classics International.

Original production directed by Peter Sellars

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21 **NAIVE AND SENTIMENTAL MUSIC**

Produced by Martin Sauer

Recorded October 25–26, 1999, at the Dorothy Chandler Pavilion, Los Angeles, CA

Engineer: Richard King

Assistant Engineers: Mark Betts and Todd Whitelock

Edited, mixed, and mastered at Sony Music Studios, New York, NY

Edited by Todd Whitelock

Mixed by Martin Sauer and Richard King

Esa-Pekka Salonen and the Los Angeles Philharmonic appear courtesy of Sony Classical.

22 **ROAD MOVIES**

Produced by Judith Sherman

Road Movies

Recorded September 2, 2002, at the American Academy of Arts and Letters, New York, NY

Engineer: Judith Sherman

Assistant Engineer: Hsi-Ling Chang

Editing Assistant: Jeanne Velonis

Piano Rental: Mary Schwendeman

Leila Josefowicz appears courtesy of Philips Classics.

Hallelujah Junction, China Gates, American Berserk, Phrygian Gates

Recorded July 28–29, 2003, at Lyndhurst Hall, Air Studios, London, England

Engineer: Geoff Foster

Assistant Engineers: Chris Barrett

Piano Rental: Steinway & Sons

Mastered by Judith Sherman

23 **ON THE TRANSMIGRATION OF SOULS**

Produced by John Adams and Lawrence Rock

Recorded in concert September 19–24, 2002, at Avery Fisher Hall, Lincoln Center, New York, NY

Engineer: Lawrence Rock

Soundscape engineering by Mark Grey

Mixed by John Kilgore at Masque Sound, New York, NY

Mastered by Robert C. Ludwig at Gateway Mastering Studios, Portland, ME

This recording is made possible by Barbara Haws and William Josephson, by the Rita E. and Gustave M. Hauser Recording Fund, and by the family that funded the original commission.

24 **THE DHARMA AT BIG SUR**

Produced by Martin Sauer
Recorded August 23, 2004, at Abbey Road Studios, London, England, and April 8, 2006, at Skywalker Sound, a Lucasfilm, Ltd. company, Marin County, CA
Engineers: Tobias Lehmann (London) and Mark Willsler (CA)
Edited and mixed by René Möller at Teldex Studio Berlin, Germany, and by Marie Ebbing and Mark Willsler at Skywalker Sound
Mastered by Robert C. Ludwig at Gateway Mastering Studios, Portland, ME

25 **MY FATHER KNEW CHARLES IVES**

Produced by Martin Sauer
Recorded January 27, 2005, at Walthamstow Town Hall, London, England
Engineer: René Möller
Edited and mixed by René Möller at Teldex Studio Berlin, Germany
Engineer: Tobias Lehmann
Mastered by Robert C. Ludwig at Gateway Mastering Studios, Portland, ME

26–27 **A FLOWERING TREE**

Produced and edited by Martin Sauer
Recorded August 7–12, 2007, at the Barbican Centre, London, England
Sound Engineer and Mixing: Tobias Lehmann
Assistant Engineer, Recording: Ansgar Wempe
Assistant Engineer, Editing and Mixing: René Möller
Mastering Engineer: René Möller
Recording facilities: Teldex Studio Berlin, Germany

For the original stage production:
Directed by Peter Sellars
Sound design by Mark Grey
Javanese dance by Eko Supriyanto, Astri Kusama, and Rusini Sidi

This recording was made possible by support from The Aaron Copland Fund for Music Recording Program.

28 **DOCTOR ATOMIC SYMPHONY**

Produced by Steven Epstein
Doctor Atomic Symphony: Recorded February 2008 at Powell Hall, St. Louis, MO
Guide to Strange Places: Recorded September 2008 at Powell Hall, St. Louis, MO
Engineer: Richard King
Assistant Engineers: Paul Hennerich and Lee Buckalew
Mixed at SevenSeas Studios, New York, NY
Assistant Engineer: Drea Young

This recording was made possible by a generous gift from the Centene Charitable Foundation, St. Louis, MO.

29 **SON OF CHAMBER SYMPHONY / FIRST QUARTET**

Produced by Judith Sherman
Son of Chamber Symphony
Recorded September 14–15, 2010, at Sear Sound, New York, NY
Engineer: John Kilgore
Assistant Engineers: Chris Allen, Ted Tuthill, Tom Gloady
Production and Editing Assistant: Jeanne Velonis
Keyboard Technician: Brian Mohr
Mixed at John Kilgore Sound by John Kilgore, Judith Sherman, and John Adams

First Quartet
Recorded October 4–6, 2009, at Rolston Recital Hall, The Banff Centre, Alberta, Canada
Engineer: John D. S. Adams
Assistant Engineer: Shelley Uprichard
Editing Assistant: Jeanne Velonis
Produced and recorded using the facilities of the Music & Sound Program
Mastered by Robert C. Ludwig at Gateway Mastering Studio, Portland, ME

30–31 **THE GOSPEL ACCORDING TO THE OTHER MARY**

Produced by Friedemann Engelbrecht (Teldex Studio Berlin)

Recorded March 2013 at Walt Disney Concert Hall, Los Angeles, CA

Sound Design: Mark Grey

Recording Engineer (Tonmeister): Enno Mäemets

Assistant Engineer: Mike Golubitsky

Postproduction facilities: Teldex Studio Berlin, Germany

Editing: Alexander Feucht, Friedemann Engelbrecht

Mix and mastering: Wolfgang Schiefermair

Audio Crew at Walt Disney Concert Hall: Kevin F. Wapner, Randy Piotroski,

Robert Schraut, Leland Alexander, David Crawford

LA Phil Project Manager: Chris Ayzoukian

Executive Producer: Ute Fesquet

Associate Producer: Misha Aster

Gustavo Dudamel is represented by Fidelio Arts Ltd., London.

Original production directed by Peter Sellars

This recording was made possible by a grant from the Lenore S. and Bernard A. Greenberg Fund.

Additional support was provided by Gordon P. and Ann G. Getty and the Aaron Copland Fund for Music, Inc.

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32 **CITY NOIR / SAXOPHONE CONCERTO**

Produced by Friedemann Engelbrecht

City Noir: Recorded February 15–16, 2013, at Powell Hall, St. Louis, MO

Saxophone Concerto: Recorded October 5–6, 2013, at Powell Hall, St. Louis, MO

Recording Engineer: Richard King

Assistant Engineers: Paul Hennerich, Boris Golynskiy

Postproduction Facilities: Teldex Studio Berlin, Germany

Editing: Alexander Feucht

Mixed and mastered by Wolfgang Schiefermair

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33 **SCHEHERAZADE.2**

Produced by Friedemann Engelbrecht

Recorded February 19–20, 2016, at Powell Hall, St. Louis, MO

Recording Engineer: Richard King

Assistant Engineers: Paul Hennerich, Boris Golynskiy

Postproduction Facilities: Teldex Studio Berlin, Germany

Edited, mixed, and mastered by Wolfgang Schiefermair and Julian Schwenkner

This recording was underwritten in part by New Music USA.

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34 **VIOLIN CONCERTO**

Produced by Friedemann Engelbrecht

Recorded September 30 and October 1, 2016, at Powell Hall, St. Louis, MO

Recording Engineer: Richard King

Assistant Engineers: Paul Hennerich, Boris Golynskiy

Postproduction Facilities: Teldex Studio Berlin, Germany

Edited, mixed, and mastered by Wolfgang Schiefermair

This recording was underwritten in part by New Music USA.

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35–36 **DOCTOR ATOMIC**

Produced by Friedemann Engelbrecht

Recorded April 18–23, 2017, at BBC Maida Vale Studios, London, England, and by the BBC April 24–25, 2017, at the Barbican Centre, London

Engineer: René Möller

BBC Producer: Ann McKay

BBC Recording Engineer: Neil Pemberton

BBC Assistant Engineers: Adele Conlin, Joe Yon, Drew Leckie

BBC Radio Outside Broadcasts Engineers: Stephen Bridges, Chris Banner

Edited by Wolfgang Schiefermair and René Möller at Teldex Studio Berlin, Germany

Mixed and mastered by René Möller at Teldex Studio Berlin

Sound Design: Mark Grey

For the Barbican performances:

Répétiteur: Nicholas Ansdell-Evans

Director: Kenneth Richardson

Original stage production directed by Peter Sellars

This recording was made possible in part through generous support from Ann and Gordon Getty, New Music USA, and was funded in part through a grant from the Aaron Copland Fund for Music, Inc.



37 **ROLL OVER BEETHOVEN / I STILL PLAY / SCRATCHBAND**

Roll Over Beethoven

Produced and edited by Antonio Oliart

Recorded June 18–21, 2018, at WGBH Fraser Performance Studio, Boston, MA

Mixed and mastered by Antonio Oliart

Executive Producer: Alain Lanceron

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I Still Play

Produced and engineered by Adam Abeshouse

Recorded March 23, 2017, at Westchester Studios, Westchester, NY

Scratchband

Produced by Wilhelm Hellweg

Recorded July 21, 1997, at Air Studios, London, England

Engineer: Geoff Foster

Assistant: Jon Balley

Edited and mixed by Kees de Visser

Mastered by Robert C. Ludwig, Gateway Mastering Studios, Portland, ME

38 **MUST THE DEVIL HAVE ALL THE GOOD TUNES?**

Produced by Dmitriy Lipay

Recorded November 2019 at Walt Disney Concert Hall, Los Angeles, CA

Recorded and mastered by Dmitriy Lipay and Alexander Lipay

Chief Piano Technician: Moritaka Kina

Audio Crew at Walt Disney Concert Hall: Randy Piotroski, Leland Alexander,

Gregory Schraut, Nick Grable

Executive Producer: Angelika Meissner

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39 ABSOLUTE JEST / GRAND PIANOLA MUSIC

Produced by Jack Vad

Absolute Jest: Recorded live May 4, 5, & 9, 2013, at Davies Symphony Hall, a venue of the San Francisco War Memorial and Performing Arts Center, City and County of San Francisco, CA

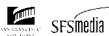
Grand Pianola Music: Recorded live January 16–18, 2015, at Davies Symphony Hall

Engineering Support: Roni Jules, Gus Pollek, Jonathon Stevens, Dann Thompson

Postproduction: Jonathon Stevens

Mastering: Gus Skinas

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40 HARMONIELEHRE

Produced by Christoph Franke

Recorded September 15–17, 2016, at the Philharmonie Berlin, Berlin, Germany

Sound Engineer: René Möller

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Special thanks to the Berliner Philharmoniker.

Executive Producer: Robert Hurwitz

Except where noted

ART AND DESIGN CREDITS

- Disc I **HARMONIELEHRE**
Photograph by William Clift (Santa Fe, NM, 1985)
Art direction and design by Carin Goldberg
- 2 **THE CHAIRMAN DANCES**
Photograph by Joel Meyerowitz
Art direction and design by Carin Goldberg
- 3–6 **NIXON IN CHINA**
Photograph courtesy of Leslie Gill Collection
Art direction and design by Drenttel Doyle Partners
- 7 **THE WOUND-DRESSER / FEARFUL SYMMETRIES**
Photograph: "Interior of ward at Harewood General Hospital" (Washington, DC, 1864). Library of Congress, Prints & Photographs Division, Civil War Photographs, LC-B815-1040, Lot 4180
Art direction and design by Frank Olinsky | Manhattan Design
- 8 **AMERICAN ELEGIES**
Photograph: "Tallahatchie County, Mississippi" by William Eggleston, from *William Eggleston's Guide* (The Museum of Modern Art, 1976)
Design by John Heiden at SMOG Design, Inc.
- 9–10 **THE DEATH OF KLINGHOFFER**
Photograph by Joel Meyerowitz
Design by John Heiden at SMOG Design, Inc.
- 11 **HOODOO ZEPHYR**
Photograph: "Hoodoo Zephyr" (Silver City, NV, 1994) by Deborah O'Grady
Design by John Heiden at SMOG Design, Inc.
- 12 **CHAMBER SYMPHONY / GRAND PIANOLA MUSIC**
Photograph: Moab, Valley of the Gods, UT, June 24, 1993
Design by John Heiden at SMOG Design, Inc.
- 13 **VIOLIN CONCERTO**
Photograph: "Barberinischer Faun" (Glyptothek, Munich, Germany, 1993) by Tiziana De Silvestro
Design by Barbara de Wilde
- 14 **EL DORADO**
Photograph: "Virgil on the Greased Pole" (Nochistlan, Oaxaca, Mexico, 1991/92) by Pedro Meyer, from *Truths & Fictions* (Aperture, New York, 1995)
Design by John Heiden at SMOG Design, Inc.
- 15 **GNARLY BUTTONS / JOHN'S BOOK OF ALLEGED DANCES**
Photography courtesy of Val Shaff/Graphistock
Design by John Gall
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Photography (L–R):
Top row: Artwork by Erick "Duke" Montenegro, photographed by Matt Warnock; photograph by Patrick Downs/Los Angeles Times **Middle row:** Photographs by Patrick Downs/Los Angeles Times and Michael Schumann **Bottom row:** Artwork by Jose "Noek" Lopez, photographed by Matt Warnock; photograph by Los Angeles Times
Design by John Gall
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Photograph by William Clift (1998)
Design by John Heiden at SMOG Design, Inc.
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Design by John Heiden at SMOG Design, Inc.
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Photograph: "Untitled (Group on Overhanging Rock, Glacier Point, Yosemite)" (c. 1883) by Gustavus Fagersteen. Albumen print. 12 x 10 inches. Collection of the Oakland Museum of California. Gift of the Oakland Museum Women's Board
Design by Evan Gaffney Design

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 Photograph: "Road Movies: Evening Star" (Lakeport, CA, 2000) by Deborah O'Grady
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 Photograph by Joel Meyerowitz. World Trade Center, New York, NY, 1983.
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 Photograph: "Shell and Rock Arrangement" (1931) by Edward Weston.
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- 25 **MY FATHER KNEW CHARLES IVES**
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- 26–27 **A FLOWERING TREE**
 Illustration from *Erotic Literature of Ancient India* by Sandhya Mulchandani.
 Courtesy of Roli Books (New Delhi, India)
 Design by John Heiden and Nick Steinhardt at SMOG Design, Inc.
- 28 **DOCTOR ATOMIC SYMPHONY**
 Photograph: "Doctor Atomic Symphony" (Bisti/De Na Zin wilderness, NM, 2007)
 by Deborah O'Grady
 Design by John Heiden and Nick Steinhardt at SMOG Design, Inc.
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 Photograph: "Son of Chamber Symphony" from the series *Here:me (Graffiti at Flint Ink)*
 (Berkeley, CA, 2009) by Deborah O'Grady
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- 30–31 **THE GOSPEL ACCORDING TO THE OTHER MARY**
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- 35 **DOCTOR ATOMIC**
 Vintage photograph courtesy of the Los Alamos National Laboratory (lanl.gov) and
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For Debbie

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For Peter Sellars

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For Garrick

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For Linda Golding

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The text consists of phrases from missing-persons posters and memorials posted in the vicinity of the ruins of the World Trade Center, Lower Manhattan, September and October 2001; AA11 flight attendant Madeline Amy Sweeney; quotes from *The New York Times*’ “Portraits of Grief”; and the names of the victims of 9/11 attacks.

The Dharma at Big Sur was commissioned by the Los Angeles Philharmonic, Esa-Pekka Salonen, Music Director, with the generous support of Robert and Linda Attiyeh, and by the Philharmonic Society of Orange County with the generous support of Mr. Edward Halvajian. Published by Hendon Music Inc., a Boosey & Hawkes Company (BMI).
Dedicated to John and Helen Meyer in recognition of their longstanding support of my work

My Father Knew Charles Ives was commissioned by the San Francisco Symphony Orchestra, Michael Tilson Thomas, music director, with generous support from Dan and Constance Kunin. Published by Hendon Music Inc., a Boosey & Hawkes Company (BMI).
Dedicated “to MTT,” who led brilliant performances of the work throughout the U.S. and Europe and who has premiered other important works of mine

Doctor Atomic was commissioned by the San Francisco Opera. Published by Hendon Music Inc., a Boosey & Hawkes Company (BMI).
Dedicated to Bob Hurwitz, dear friend, reader of history

A Flowering Tree was commissioned by New Crowned Hope (Vienna), San Francisco Symphony, Barbican Centre (London), Lincoln Center for the Performing Arts (New York), and the Berliner Philharmoniker. Published by Hendon Music Inc., a Boosey & Hawkes Company (BMI).

Libretto by John Adams and Peter Sellars, adapted from the Indian folktale and poetry in translations by A.K. Ramanujan. Sources:

Speaking of Siva, Kannada bhakti poems by Virasaiva saints, A.K. Ramanujan, translator, London, Penguin Books, 1973.

The Interior Landscape, Love Poems from a Classical Tamil Anthology, A.K. Ramanujan, translator, Oxford University Press, USA, 1994.

Poems of Love and War, selected and translated by A.K. Ramanujan, Columbia University Press, New York, 1985.

Dedicated to Janis Susskind and Tony Fell

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For David Robertson

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Dedicated to Joseph Polisi

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To Deborah Borda, in celebration of a long friendship

The Gospel According to the Other Mary was commissioned by the Los Angeles Philharmonic Association, Gustavo Dudamel, Music Director; Lincoln Center for the Performing Arts; the Barbican, London; the Lucerne Festival; Cité de la Musique - Salle Pleyel (Paris); the NTR ZaterdagMatinee, Radio 4's concert series in the Concertgebouw Amsterdam. Published by Hendon Music Inc., a Boosey & Hawkes Company (BMI). Libretto by Peter Sellars, based on Old and New Testament sources and with texts by Dorothy Day, Louise Erdrich, Primo Levi, Rosario Castellanos, June Jordan, Hildegard von Bingen, and Rubén Darío.

For Emily, a Seeker

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For Tim McAllister

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Dedicated to my friends Brent Assink, John Goldman, and Michael Tilson Thomas

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Deborah O'Grady and John Adams (Beverly Hills, CA, early 1980s), photo by Betty Freeman

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