

ASOC ANNOUNCEMENTS
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SWEATING OUT THE ADAMS

In our Transmigration-of-Adams, Norman would like us to place the final T's of each "Light" on pp. 48-62 ON THE BEAT, slashing the 2nd of the tied notes (see example below):

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each voice part has a similar melodic line consisting of a triplet of eighth notes. Above the first triplet, there is a 'div.' (divisi) marking and a 'ff' (fortissimo) dynamic. The lyrics 'Light, Light, Light, Light' are written below the notes, with a cross symbol under the final 't' of each word. The score includes slurs and ties over the notes, and the time signature is 4/4.

ADAMS' POETIC UTTERANCE

Amazing isn't it, this "libretto" that John Adams stitched together from snippets of victims' cell phone calls and the scraps of homemade "Missing Persons" flyers and memorials posted around the destroyed Twin Towers? -Amazingly intuitive (a gift of all great artists), his selection of images from these "texts," setting them in his composition as universal, archetypal symbols: water, light, moon, eye, face. Even the name of the restaurant that sat atop the WTC ("Windows on the World") becomes in Adams' hands something eerily prophetic.

Amazing too, that this self-made libretto is only one layer of a beautifully crafted "Memory-Quilt" that includes the music of muffled street noise, recited names of the departed, a large orchestra, a sometimes wordless chorus and a children's chorus. -And all created on very short order! I'm not sure the Pulitzer Prize deserves the likes of a John Adams.

One can't help but call to mind the response of Charles Ives (Adams' admitted musical inspiration) when he was awarded the Pulitzer Prize late in life for his Third Symphony: "But prizes are for little boys. I'm all grown up."

-Happy "Mardi!"
Do these beads make me look "Gras?"

-Jeff Baxter

Choral Administrator, Atlanta Symphony Orchestra