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):

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 prophet.

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