

# THOMAS ADÈS

## CATALOGUE OF WORKS

'One of the most accomplished and complete  
musicians of his generation'

THE NEW YORK TIMES

FABER *ff* MUSIC



# THOMAS ADÈS



Born in London in 1971, Thomas Adès studied piano at the Guildhall School of Music & Drama, and read music at King’s College, Cambridge. A prodigious composer, conductor and pianist, Adès was described by the New York Times in 2007 as one of today’s ‘most accomplished overall musicians.’

Adès’s chamber opera *Powder Her Face* (1995) has been performed worldwide whilst *The Tempest* (2004) was commissioned by London’s Royal Opera House and has since been taken up by international houses including New York’s Metropolitan Opera, where it was recorded for a Deutsche Grammophon DVD which subsequently won a Grammy Award. Adès’s third opera, after Luis Buñuel’s *The Exterminating Angel*, premiered at the Salzburg Festival in July 2016 before travelling to London, New York and Copenhagen.

Between 1993 and 1995, Adès was Composer in Association with the Hallé Orchestra, producing *These Premises Are Alarmed* for the opening of the Bridgewater Hall in 1996. *Asyla* (1997) was written for Sir Simon Rattle and the CBSO. In 2005 Adès premiered his Violin Concerto: *Concentric Paths*, for Anthony Marwood and the Chamber Orchestra of Europe, at the Berlin Festspiele and the BBC Proms. His chamber music includes two string quartets, *Arcadiana* (1993) and *The Four Quarters* (2011), a Piano Quintet (2001) and *Lieux retrouvés* (2009) for cello and piano.

*Tevot* (2007), was commissioned by the Berlin Philharmonic and Carnegie Hall whilst *In Seven Days* (a concerto for piano with moving image) was premiered in 2008 in London and Los Angeles. *Polaris* (2011) was premiered by the New World Symphony with Michael Tilson Thomas in Miami and was later choreographed to great acclaim by Crystal Pite as part of an all-Adès evening at Sadler’s Wells. Other choreographers who have worked with his music include Karole Armitage, Kim Brandstrup, Wayne McGregor and Ashley Page. *Totentanz* for mezzo-soprano, baritone and large orchestra was premiered at the 2013 Proms by the BBC Symphony Orchestra. Recent projects include an orchestration of *Lieux retrouvés* (2016) and a *Powder Her Face Suite* (2017), commissioned by Sir Simon Rattle and the Berlin Philharmonic.

As a conductor, Adès appears regularly with the Los Angeles Philharmonic, London Symphony Orchestra, the Royal Concertgebouw, Melbourne and Sydney Symphonies, BBC Symphony, and City of Birmingham Symphony Orchestra. He is the inaugural Boston Symphony Artistic Partner with the Boston Symphony Orchestra, a position which will culminate in the world premiere of a new piano concerto for Kirill Gerstein in 2019.

Adès has won numerous awards, including the 2015 Léonie Sonning Music Prize and the prestigious Grawemeyer Award (2000), of which he is the youngest ever recipient. Adès was Artistic Director of the Aldeburgh Festival from 1999 to 2008 and coaches piano and chamber music annually at the International Musicians Seminar, Prussia Cove.

## Abbreviations

WOODWIND	
picc	piccolo
fl	flute
afl	alto flute
bfl	bass flute
ob	oboe
bob	bass oboe
ca	cor anglais
acl	alto clarinet
Ebcl	clarinet (Eb)
cl	clarinet
bcl	bass clarinet
cbcl	contra bass clarinet
bsn	bassoon
cbsn	contra bassoon
ssax	soprano saxophone
asax	alto saxophone
tsax	tenor saxophone
bsax	baritone saxophone

BRASS	
hn	horn
fl.hn	flugel horn
ptpt	piccolo trumpet (Bb)
tpt	trumpet
trbn	trumpet
btrbn	bass trombone
scrt	soprano cornet
crt	cornet
rcrt	repiano cornet
btuba	bass tuba
euph	euphonium
bar	baritone

PERCUSSION	
ant.cym	antique cymbals
BD	bass drum
c.bell	cow bell
cast	castanets
ch.bl	chinese block
chic.cym	chic cymbal
ch.dr	chinese drum
chtpl.bl	chinese temple block
chimes	wooden chimes
chi.ba	chime bars
crot	crotals
cym	pair of cymbals
glsp	glockenspiel
mcas	maracas
mar	marimba
met.bl	metal block
mil.glsp	military glockenspiel
riv.cym	rivit cymbal
SD	side drum
siz.cym	sizzle cymbal
susp.cym	suspended cymbal
t.bells	tubular bells
t.mil	tambour militaire
tab	tabor
tam t	tam tam
tamb	tambourine
TD	tenor drum
tgl	triangle
timb	timbales
tpl.bl	temple blocks
vib	vibraphone
wdbl	wood block
xyl	xylophone
xylrim	xylorimba

STRINGS	
vln	violin
vla	viola
vlc	cello
db	bass

KEYBOARDS	
pno	piano
cel	celesta
synth	synthesizer

OTHERS	
gtr	guitar
bgtr	bass guitar

All other instrument names are given in full.

# POWDER HER FACE OP. 14 (1995)

chamber opera in two acts



115 minutes

Text: Philip Hensher (Eng)

Singers: Duchess (S)/Hotel Manager (B)/Electrician (T)/Maid (S)

3 cl(I in Bb=bcl+ssax+bsax.II in A=bcl+asax+bsax.III in A=bcl+cbcl+swanee whistle) – hn.tpt.trbn – perc(1): 2 t.bells/SD/flat BD/small bongo/2 timb/rototom/cyms/susp.cym/miniature 8-inch susp.cym/siz.cym/hi-hat/wdbl/3 tpl.bl (medium to small)/3 susp.brake drum/tamb/tgl/tam-t/vibraslap/washboard/cabaça/whip/lion's roar/popgun/rattle/flexatone/guero/scrap metal, crockery or glass/large fishing reel/electric bell/swanee whistle – harp(=electric bell+fishing reel) – button accordion(=electric bell+fishing reel) – pno(=fishing reel) – 2 vln.vla.vlc.db(=fishing reel)

FP: 1.7.95, Cheltenham Festival, Everyman Theatre, Cheltenham, UK: Valdine Anderson/Roger Bryson/Jill Gomez/Niall Morris/Almeida Opera/Brad Cohen/dir. David Farr

Commissioned by Almeida Opera

Full score 0-571-51995-4, vocal score 0-571-51730-7 and libretto 0-571-51611-4 on sale, parts for hire ☺

## THOMAS ADÈS

### *Powder Her Face*



*An Opera in Two Acts*

FULL SCORE

FABER **ff** MUSIC

Thomas Adès and Philip Hensher's dazzlingly precocious chamber opera *Powder Her Face* propelled its composer to international attention after its premiere in 1995 and, with nearly 300 worldwide performances, remains one of the most frequently performed British operas of the last two decades. Charting the glamorous rise and seedy fall of the notorious socialite beauty Margaret, Duchess of Argyll, the score is as witty, poignant and memorable as the 'Dirty Duchess' herself, paying homage to the popular idioms of cabaret and tango, as well as to Weill, Berg and Stravinsky. It is hard to believe that this masterpiece was written by a 24 year-old, but then that young man was Adès, whose prodigious musical talent was awe-inspiring even as a teenager.

## Powder Her Face

'Adès's opera has become a modern classic.'

The Times (Richard Morrison),  
29 January 2017

'One of the most striking new operas I have seen in years... a composer of masterful technique. From the tango of the overture to the tango of the close, one is on the edge of one's seat trying to catch as much as possible of the prolific, fast-altering, vividly etched and instrumentally outrageous detail of a score that is boiling with life.'

The Sunday Times (Paul Driver),  
9 July 1995

'When it was first performed back in 1995, Thomas Adès's first opera, to a scabrous libretto by Philip Hensher, made the composer's reputation. Nowadays, with more than 200 performances worldwide and counting, it's regarded as a modern classic... Adès's score remains a brilliant achievement – wild, witty and sophisticated in its use of parody and a wide range of references to other musical styles.'

The Stage (George Hall), 3 April 2014

'It already counts as a modern classic...'

The Observer (Fiona Maddocks),  
6 April 2014

'A tremendous score, intense but carefully balanced. [It] may well come to be seen as one of the crucial music-theatre pieces of its age.'

Opera (Stephen Pettitt),  
June 2015

'*Powder Her Face* is the rare modern opera that has you walking out with melodies on your lips... It is no longer fair to call him a prodigy; he has become, at the age of twenty-six, a prime mover in English music. His work has caused a nearly total capitulation of critical and popular opinion... Adès has the extrovert panache of a great opera composer.'

The New Yorker (Alex Ross),  
18 August 1997

## Reviews

'A masterpiece of airy beauty and eerie power... Adès discovers a glowing new lyric voice... The epiphany not only of the opera but perhaps of his entire career to date comes in Caliban's aria "Friends don't fear"... This is ravishing music in purest A major, though the notes of the scale blend together in ever-changing, shimmering combinations. The effect is of light flooding the scene, of warmth rushing in...'

The New Yorker (Alex Ross),  
1 March 2004

'Adès succeeds where most Tempest composers have failed: on adding something to Shakespeare's magical and inherently lyrical scenario. From the tornado-like prelude to Ariel's stratospheric yet ethereal 'Five fathoms deep', the music illuminates rather than merely illustrates the drama... one of the most viable and stageworthy of modern British operas.'

The Telegraph (John Allison),  
18 March 2007

'Characterisation, vocal and dramatic, is vivid and some of the gossamer harmonies Adès has invented for Prospero's strange island and its inhabitants... bewitch the ear with their captivating tonal shimmer. Adès does not shirk the traditional big operatic moments. There is a thrilling and moving quintet of reconciliation and he gives each of his main characters an imposing and impressive aria... these are expressed in music of extraordinary imaginative power... The Tempest should be spell-binding and that is what Adès has made it... It's a must.'

The Sunday Telegraph (Michael Kennedy),  
15 February 2004

## THE TEMPEST OP. 22 (2003)

opera in three acts



122 minutes

Text: Meredith Oakes, after Shakespeare (Eng)

Singers: Prospero (high Bar)/Ariel (high S)/Caliban (T)/Miranda (M)/Ferdinand (T)/King (T)/Antonio (T)/Stefano (BBar)/Trinculo (CT)/Sebastian (Bar)/Gonzalo (BBar)/Court: SATB chorus

3(II+III=picc).3(III=ca).3(I+II in Bb.III in A=bcl).3(III=cbsn) – 4.3.2.btrbn.1 – timp – perc(2/3): glsp/keyboard glsp/crot/handbells/2 tgl/cyms/2 susp.cym/2 whips/2 clappers/shell chimes/sheet metal/metal mcas/ratchet/geophone/4 branches/log drum/anvil/tam-t/3 SD/small BD (or kit BD)/BD – harp (act 3 only) – upright pno – strings (some basses with extensions to B)

FP: 10.2.04: Royal Opera House, London, UK: The Royal Opera/Thomas Adès/dir. Tom Cairns

Commissioned by the Royal Opera House

Libretto 0-571-52337-4 and vocal score 0-571-52208-4 on sale, full score and parts for hire ☺

## THOMAS ADÈS

### *The Tempest*



*an opera in three acts*

VOCAL SCORE

FABER  MUSIC

With *The Tempest* Thomas Adès composed one of most striking and successful operas of recent years. From the turbulent orchestral prelude with which it begins to Ariel's stratospheric yet ethereal 'Five fathoms deep' and the radiant quintet in its final act, its composer conjures up a wholly compelling musical world. Responding to librettist Meredith Oakes's clear, unfussy refashioning of Shakespeare into formalised rhyme schemes, Adès has created a new kind of tonal language that is both direct and communicative but also indelibly contemporary.



# THE EXTERMINATING ANGEL OP. 31 (2015-16)

opera in three acts



115 minutes

Text: Tom Cairns in collaboration with the composer. Based on the screenplay by Luis Buñuel and Luis Alcoriza (Eng)

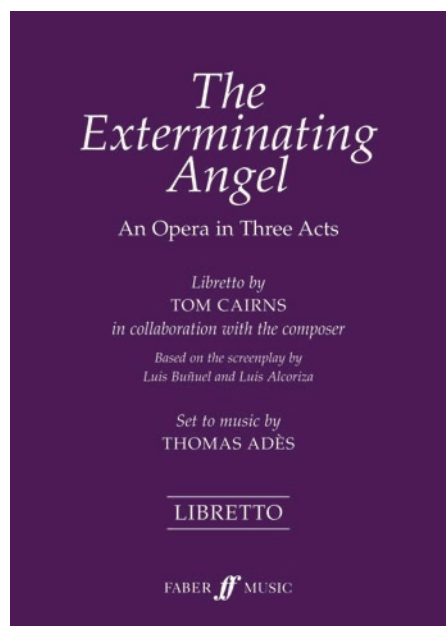
Singers: LUCIA (S)/LETICIA (High Col S)/LEONORA (M)/SILVIA (S)/BLANCA (M)/BEATRIZ (S)/NOBILE (T)/RAUL (T)/COLONEL (High Bar)/FRANCISCO (CT)/EDUARDO (Lyric T)/RUSSELL (BBar)/ROC (BBar)/DOCTOR (B)/JULIO (Bar)/LUCAS (T)/ENRIQUE (T)/PABLO (Bar)/MENI (S)/CAMILLA (M)/PADRE (Bar)/YOLI (BoyTr)/CHORUS 3(II=picc+bfl.III=picc+aff).3(III=ca).3(III=bcl).3(III=contraforte or cbsn with low A) – 4(optionally doubling Wagner tubas).3.3.1 – timp (and roto toms) – perc(4): glsp/xyl/t.bells/6 antique.cym/small steel drum/4 saucepans/4 tuned gongs/2 bell plates/bass bell/newspaper/small bell tree/metal wind chimes/cast/cast (machine mounted)/mcas (small and large)/metal mcas/double guiro (high and low)/cabaca/small whip/door slam (or large whip)/small anvil/small wdbl/small ratchet/tamb/small bongo/log drum (deep)/tavola/washboard/lion's roar/2 large stones/2 spring coils/tgl/small cowbell/clash.cym/2 susp.cym (small and large)/hi-hat/2 siz.cym/tam-t/SD/TD/kick BD/BD with cym

Also 4 players offstage playing 8 church bells or bass handbells. And offstage massed drums – 8-10 players (military drums – small portable BD or TD) – pno (6' grand) – harp – gtr – ondes martenot – strings (12.10.8.6.6) 8 vln (front 2 desks of both sections) also play 1/32 size violins

FP: 28.7.16, Haus für Mozart, Salzburg, Austria: Salzburger Bachchor/ORF Radio-Symphonieorchester Wien/Thomas Adès/dir. Tom Cairns

Commissioned by the 2016 Salzburg Music Festival, the Royal Opera Covent Garden, the Metropolitan Opera New York, and the Royal Danish Opera

Libretto 0-571-53969-6 on sale, full score, vocal score and parts for hire



Adès's third opera, *The Exterminating Angel* premiered at the Salzburg Festival in July 2016. Based on Luis Buñuel's surrealist classic *El ángel exterminador*, the opera sees a collection of society's grandees inexplicably trapped in a room.

The libretto, adapted from the original Buñuel-Alcoriza screenplay by the composer together with the director Tom Cairns brilliantly captures their descent into anarchy. Featuring a jaw-dropping 15 principals (who remain on stage for the majority of the piece), *The Exterminating Angel* is a true ensemble opera, and the skill with which Adès delineates the many intricacies and undercurrents present over its densely-packed span (just under two hours plus interval) is breathtaking. Like the shipwrecked characters of *The Tempest*, the cast of this new opera are held in a state of entrapment and dramatic stasis. Like the glittering high-society world of *Powder Her Face*, the dinner party guests are denizens of a nightmarish world of aristocratic pretension.

## Reviews

'A turning point for Adès and, it felt, for opera itself... It's as if all music is buoyantly alive and coexisting in its two-hour span... a musical polylinguist: in whichever tongue, the identity of the speaker is never in doubt. Patterns are set up, reshaped, challenged, subverted, all the strands, in every colour and ply, tightly woven and rhythmically daring... There are too many theatrical and musical coups to mention... Even from a passenger seat in the stalls, this angel soars aloft.'

The Observer (Fiona Maddocks),  
31 July 2016

'Packed full of provocation and ideas... Amidst the brutal descent into anarchy, Adès's skill at being ironic shines through time and again. It's not every day that the premiere of an experimental opera receives a standing ovation.'

Der Spiegel (Werner Theurich),  
29 July 2016

Although he makes liberal use of tonal harmony he subjects that material to shattering pressure. He conjures both the vanished past and the ephemeral present... Like Berg, the 20th-century master whom he most resembles, he pushes ambiguity to the point of explosive crisis... Never have Adès's extremes collided more spectacularly...'

The New Yorker (Alex Ross),  
22 August 2016

'Intoxicating and at times quite brutal; for all its scorching passion, the opera leaves one chilled to the bone.'

The Times Literary Supplement (Guy Dammann), 19 August 2016

'A triumph: his finest stage work so far. Part of its strength lies in his ability to add texture – both poetic and psychological – to that of the film.'

The Evening Standard (Barry Millington),  
25 April 2017

'Adès's capacity for invention here is nothing less than prodigious. You come out with your head spinning with music.'

The Financial Times (Richard Fairman),  
25 April 2017

'Full of brilliantly crafted orchestral sounds and virtuosic allusions... the ultimate ensemble opera.'

The Times (Richard Morrison),  
25 April 2017

## ...but all shall be well

‘Intimate, meditative music, elaborately and lovingly worked, carefully shaped.’

The Observer (Andrew Porter),  
6 August 1995

## These Premises Are Alarmed

‘A complex web of sound that delights and fascinates the ear.’

The Times (John Allison),  
14 September 1998

## Asyla

‘Adès’ fertile invention and cunning manipulation of a mammoth ensemble have established Asyla as a work of striking originality... Under the composer’s baton its elements of propulsion and suspense were clothed in a radiant orchestral fabric.’

The Daily Telegraph (Geoffrey Norris),  
16 August 1999

‘A thrilling, original work... The orchestra worked brilliantly to master its frenetic rhythms and eerie textures... The effect was exuberant, noisy, disconcerting and intriguing.’

The Times (Richard Morrison),  
9 September 2002

## Three Studies from Couperin

‘[They] look at the music as if through a kaleidoscope, the shattered pieces of the original tumbling around like glinting fragments of coloured glass.’

The Financial Times (Richard Fairman),  
29 February 2012

## Tevot

‘A modern masterpiece, grounded in tradition and leading that tradition confidently forward.’

The Financial Times (Andrew Clark),  
9 March 2007

‘Adès has produced yet another piece destined to rewrite the orchestral agenda for our age.’

The Times (Richard Morrison),  
9 March 2007

‘As with Asyla, there was fabulous command of the huge orchestra, magic casements opening on to page after page of auditory fantasy...’

The Independent (Edward Seckerson),  
9 March 2007

# ORCHESTRA

## ...but all shall be well Op.10 (1993)

orchestra

10 minutes

3(all=picc).3(III=ca.I+II=ca ad lib).3(II=Ebcl.III=bcl).3(III=cbsn) – 6.3(I=crt ad lib).2.btrbn.1 – perc(6): timp/6 tgl/2 sandpaper blocks/BD/2 ant.cym/mcas/glsp/tpl.bl/vibraslap/vib/tam-t/guiro/rototom – cel/pno – harp – strings

FP: 12.3.94, Ely Cathedral, Ely, UK: CUMS 1st Orchestra/Stephen Cleobury

FP (professional): 7.10.94, Suntory Hall, Tokyo, Japan:

Tokyo Metropolitan Symphony Orchestra/Oliver Knussen

Commissioned by Cambridge University Music Society to celebrate their 150th anniversary with support from the Donald Wot CUMS Sesquicentenary Prize

Score 0-571-51779-X on sale, parts for hire ☺

## version for reduced orchestra

10 minutes

3(all=picc).3(III=ca.I+II=ca ad lib).3(II=Ebcl.III=bcl).3(III=cbsn) – 4.3(I=crt ad lib).2.btrbn.1 – perc(4): 6 tgl/2 sandpaper blocks/2 mcas/BD/timp/2 tpl.bl/vibraslap/2 ant.cym/vib/guero/glsp/tam-t – pno(=cel) – harp – strings

FP: 11.6.96, Osaka, Japan: Hallé Orchestra/Kent Nagano

Score and parts for hire

## These Premises Are Alarmed Op.16 (1996)

orchestra

3 minutes

3 picc(I=fl).0.3.3(II in A=bcl.III=Ebcl).3(III=cbsn) – 4.3(III=ptpt).2(I=bass tpt).btrbn.btuba – perc(4): crot/mar/9 large roasting tins/hi-hat/4 field drum/ant.cym/4 gong/glsp/2 BD/tam-t/geophone/2 wdbl/timp/3 SD/rototom – pno(=cel) – harp – strings (16.16.14.10.8)

Written for the Hallé Orchestra

FP: 12.9.96, Bridgewater Concert Hall, Manchester, UK: Hallé Orchestra/Kent Nagano

Score 0-571-51887-7 on sale, parts for hire ☺

## Asyla Op.17 (1997)

large orchestra

25 minutes

3(II+III=picc.III=bfl).3(II=ca.III=bob.ca ad lib).3(I+II=Bb+A.II=bcl.III=cbcl).3(III=cbsn) – 4.3(III=ptpt).2.btrbn.1 – perc(6): 5 or 6 timp/3 or 4 rototom/5 finger drum or bongo/2 bell plate/tuned c.bells/4 t.bells/ch.cym/2 hi-hat/3 tins/geophone/2 water gong/2 ratchet/washboard/11 tuned gong/2 susp.cym/choke.cym/2 SD/sandpaper blocks/bag of metal knives & forks/glsp/cyms/BD/crot/BD+pedal – harp – keyboards(2): I=grand pno/upright pno.II=upright pno (tuned ¼ tone flat)/grand pno/cel – strings (16.16.14.12.10)

FP: 1.10.97, Symphony Hall, Birmingham, UK: City of Birmingham Symphony Orchestra/Simon Rattle

Commissioned by the John Feeney Charitable Trust for the City of Birmingham Symphony Orchestra

Score 0-571-51863-X on sale, parts for hire ☺

## Overture to ‘The Tempest’ (2004)

orchestra

3 minutes

3(II+III=picc).3.3(III in A).2.cbsn – 4.3.2.btrbn.1 – timp – perc(3): small whip/sheet metal/tam-t/2 SD (medium and deep)/BD – upright pno – strings

FP: 10.4.04, Royal Opera House, London, UK: The Royal Opera/Thomas Adès

Commissioned by the Royal Opera House, Covent Garden

Score and parts for hire ☺

## Three Studies from Couperin (2006)

chamber orchestra

12 minutes

2(I=af. II=bfl).0.1.1 – 2.1.0.0 – perc(1): bass mar/2 small metal bars or anvils (enclômes)/BD/3 timp/5 rototoms – 2 string orchestras (ideally 4.4.3.3.2 each)

FP: 21.4.06: Martinskirche, Basel, Switzerland: Kammerorchester Basel/Thomas Adès

Commissioned by Basel Chamber Orchestra, kindly supported by the Ernst-Siemens-Musikstiftung and the Paul Sacher Foundation

Score and parts for hire ☺

## Tevot Op.24 (2007)

orchestra

22 minutes

5(III=picc+bfl.IV+V=picc).5(IV=ca.V=bob).5(II=Ebcl.IV=Ebcl+A+optionally basset cl.V=cbcl).4.cbsn – 8.5(I=ptpt ad lib).3.2 – timp(2) – perc(6): glsp/xyl/vib/mar/crot/tuned anvils/tuned tins, pans or cans/4 large handbells/t.bells or bell plates (or bells)/3 further bell plates (or bells) ad lib/7 tuned gongs/cyms/SD/TD (with snares)/log drum/large gong/tam-t/BD – harp – pno(=cel) – strings

FP: 21.2.07: Philharmonie, Berlin, Germany: Berliner Philharmoniker/Sir Simon Rattle

Commissioned by Stiftung Berlin Philharmoniker and The Carnegie Hall Corporation

Score 0-571-53674-3 on sale, parts for hire ☺

## Dances from Powder Her Face (2007)

orchestra

11 minutes

3(III=picc).3.3(I in Bb.II in Bb+A.III in Bb=bcl).2.cbsn – 4.3.3.1 – timp – perc(3): glsp/xyl/2 susp.cym/hi-hat/SD/2 kit BD/BD/rototom/3 brake drums/tam-t/tgl/3 tpl.bl/vibraslap/guero/high bongos/washboard/tamb/popgun – harp – pno – strings

FP: 17.6.07, Aldeburgh Festival, Snape Maltings, Snape, UK: Philharmonia Orchestra/Thomas Adès

Commissioned by the Aldeburgh Festival, the Philharmonia Orchestra and the Cleveland Orchestra

Score and parts for hire. Previously “Overture, Waltz and Finale from Powder Her Face” ☉

## Polaris Op.29 (2010)

voyage for orchestra

14 minutes

3(II=picc.III=picc+af).3.3(III=bcl).2.contraforte(or cbsn with low A) – 4(or 8).ptpt.3.3.1 (contrabass if possible) – timp – perc(6): mar/vib/glsp/t.bells/crot/wood chimes/shell chimes/tam-t/BD – 2 harp – pno(=cel) – strings

FP: 26.1.11, New World Centre, Miami, FL, USA: New World Symphony/Michael Tilson Thomas

Commissioned by the New World Symphony, America's Orchestral Academy, for the opening of the New World Symphony concert hall. Partnered by the Royal Concertgebouw Orchestra Amsterdam, the New York Philharmonic Orchestra (Alan Gilbert, Music Director), the Calouste Gulbenkian Foundation, The Barbican, London, the Los Angeles Philharmonic and the San Francisco Symphony

Score 0-571-53682-4 on sale, parts for hire ☉

For the video installation, please contact the Hire Library for a referral to the video artist

## Powder Her Face Suite (1995/2017)

large orchestra

27 minutes

3(III=picc).3.3(all=bcl).ssax.asax(=tsax).2.contraforte(=bsn) – 4.3.3.1 – timp – perc(3): glsp/xyl/t.bells/2 susp.cym/clash.cym/antique.cym/hi-hat.cym/tam-t/SD/2 kit BD/orchestral BD/small rototom/3 brake drums/high bongo/Monkey drum/3 tpl.bl/guero/2 whips/small rattle/tgl/tamb/large washboard/small anvil/lion's roar/paper bag/wood chimes/cabasa/popgun – harp – pno – strings

FP: 31.5.17, Philharmonie, Berlin, Germany: Berliner Philharmoniker/Sir Simon Rattle

*Powder Her Face Suite* incorporates four newly-orchestrated sections of the 1995 chamber opera, interpolated between new orchestrations of the three existing *Dances from Powder Her Face* (2007), to make an extended, full-length symphonic suite. *Powder Her Face Suite* was co-commissioned by the Stiftung Berliner Philharmoniker, the Danish National Symphony Orchestra, the London Philharmonic Orchestra, The Philadelphia Orchestra, Carnegie Hall, and the St. Louis Symphony

Score and parts for hire

## SOLOIST(S) AND ORCHESTRA

### America – A Prophecy Op.19 (1999)

mezzo-soprano and large orchestra with optional large chorus

15 minutes

Text: English text (mezzo-soprano): from the Mayan books of Chilam Balam, including an adaptation by the composer of text from *The Destruction of the Jaguar* © 1987 by Christopher Sawyer-Laughton. Reprinted by permission of City Lights Books. Spanish and Latin texts (optional chorus): lines from *La Guerra* by Matteo Flexa (c.1481–1553)

4(III+IV=picc).4.2(I in Bb.II in A).bcl.cbcl.4(IV=cbsn) – 4.3(I=ptpt).2.btrbn.1 – perc(4): timp/4 rototom/SD/3 or more deep military TD/6 sizes of field drum (optionally tom-toms).2 tam-t/BD/crot/2 strings camel bells/t.bells/wooden lid of crot box/wood chimes/large chocola/whip/large rattle – harp – pno – strings (16.16.12.10.8)

FP: 11.11.99, Avery Fisher Hall, Lincoln Center, New York, USA: Beth Clayton/New York Philharmonic Orchestra/Kurt Masur

Commissioned by the New York Philharmonic with generous support from the Francis Goelet Fund

Score 0-571-52114-2 on sale, parts for hire ☉

### Brahms Op.21 (2001)

baritone and orchestra

5 minutes

Text: Alfred Brendel (Ger)

2(I+II=picc).2.2(I in Bb.II in A).2(I+II=cbsn).cbsn – 4.2.3.0 – timp – perc(1): tgl/high anvil/baking trays – strings

FP: 30.6.01, Royal Festival Hall, London, UK: Christopher Maltman/Philharmonia Orchestra/Christoph von Dohnányi

Commissioned by Vincent Meyer, on behalf of the Philharmonia Orchestra and Christoph von Dohnányi on the occasion of Alfred Brendel's 70th Birthday

Full score 0-571-52200-9 and vocal score 0-571-52246-7 on sale, parts for hire ☉

### Scenes from The Tempest Op.22a (2004)

vocal soloists and orchestra

25 minutes

Act 1 Scenes 3, 5 & 6, Act 2 Scene 4

Text: Meredith Oakes, after Shakespeare (Eng)

Singers: Ariel (high S)/Miranda (M)/ Ferdinand (T)/Prospero (high Bar)

3(III=picc).3(III=ca).3(I+II in Bb.III in A=bcl).3(III=cbsn) – 4.3.2.btrbn.1 – timp – perc(2): SD/BD/BD+cym/tam-t/2 susp.cym (small & large)/log drum/tgl/glsp/2 handbells (E+D#)/crot (E) – upright pno (with practice pedal) – strings (some basses with extensions to B)

FP: 10.2.06: Los Angeles, USA: Cyndia Sieden/Toby Spence/Los Angeles Philharmonic Orchestra/Thomas Adès

Score and parts for hire

## Polaris

‘Almost everything in the piece comes out of a haunting little tune and reflections of it... but there's a kind of very poetic quality about this initially, before it goes layer by layer into some pretty wild places.’

The Miami Herald (Greg Stepanich),  
23 January 2011

‘One exploding orchestral climax was like a Big Bang, scattering motifs into shards of notes to reveal a lumbering, elemental bass line that gravitationally pulls the music back to earth.’

The New York Times (Anthony  
Tommasini), 27 January 2011

## America

‘Grander and rougher than anything he has done to date, and it lacks his customary playfulness. It seems to have been written out of burning necessity.’

The New Yorker (Alex Ross),  
29 November 1999

‘It is forceful, it is thrilling. What it says, though, is shimmering and many-layered. It projects the prophet's sense of doom, but also the exaltation of the prophetic stance...’

The Times Literary Supplement (Paul  
Griffiths), 3 December 1999

## Brahms

‘Its teasing mixture of sly reminiscence and allusion is more subversive than its modest dimensions might suggest.’

The Guardian (Andrew Clements),  
27 February 2004

## Violin Concerto

‘Undoubtedly a brilliant work, exquisitely crafted, dramatically taut and fun to hear.’

The Guardian (Andrew Clements),  
27 February 2004

## In Seven Days

‘Riveting, restless and kaleidoscopically colorful.’

The New York Times  
(Anthony Tommasini), 7 January 2011

‘The music was just as dazzling as the visuals... the actual sounds are transparent and instantly telling. One left the hall lost in a kaleidoscope of colour, touched by an exquisitely decorative experience.’

The Sunday Times (Paul Driver),  
4 May 2008

## Totentanz

‘Adès, with unfaltering dramatic instinct, has seized on the piece’s dark playfulness... What is most striking is how frightening the music is, the entire orchestra in uproar, fighting for its life.’

The Observer (Kate Kellaway),  
21 July 2013

‘A quasi-Mahlerian finale... a coup de théâtre that reverses expectations, not piercing onwards to the bone beneath the skin but retreating to the fleshy fantasy of human life...’

The Artsdesk (Alexandra Coghlan),  
18 July 2013

## Chamber Symphony

‘Aside from its precocious brilliance, the Adès is deliciously atmospheric, lyrical and lucid, and in the end it sounds like nobody else.’

BBC Music Magazine  
(Stephen Johnson), January 2009

## Living Toys

‘An overwhelming onslaught of invention... Like Strauss, Mr Adès can weave disparate materials into an entrancing musical story.’

The New York Times (Alex Ross),  
25 November 1995

‘Remarkable for its intricate facture; for its bizarrely effective scoring; and for its crabbed but powerful coherence of form... The work had a wonderfully dense, dynamic impact.’

The Sunday Times (Paul Driver),  
20 February 1994

# SOLOIST(S) AND ORCHESTRA (CONT.)

## Violin Concerto – Concentric Paths Op.23 (2005)

violin and chamber orchestra

20 minutes

2(I+II=picc).2.2(I in Bb.II in A).2 – 3.2.1.1 – timp – perc(2): BD/2 low drums/low wood drum/SD/3 low drums of different sizes/large tam-t/3 tam-t/cyms/susp.cym/small bongo/metal guero/wood guero/low wdbl/cowbell/small metal can/metal block (or large anvil) – strings (10.8.6.5.3)

FP: 4.9.05: Berliner Festspiele, Kammermusiksaal, Berlin, Germany: Anthony Marwood/Chamber Orchestra of Europe/Thomas Adès

Commissioned by the Berliner Festspiele and by the Los Angeles Philharmonic, Esa-Pekka Salonen, Music Director. Underwritten by Lenore and Bernard Greenberg.

Score 0-571-53105-9 on sale, parts for hire ☺

## In Seven Days Op.25 (2008)

piano and orchestra

30 minutes

3(II=afl+picc.III=picc).3.3.3(III=cbsn) – 4.3.2.btrbn.1 – timp – perc(4): vib/glsp/crot/t.bells/handbells/cyms/2 susp.cym/tgl/claves/bongos/cabaça/3 hanging bells or bell plates [ossia t.bells]/3 large gongs/tam-t/4 rototoms/SD/BD – strings (preferred 8.8.6.6.4, minimum 6.6.4.4.4)

FP: 28.4.08, Ether 08, Royal Festival Hall, London, UK: Nicolas Hodges/London Sinfonietta/Thomas Adès/Tal Rosner (video artist)

Commissioned by the Southbank Centre and the Los Angeles Philharmonic

Full score, two piano score and solo part, and parts for hire ☺

For the video installation, please contact the hire library for a referral to the video artist

## Totentanz Op.30 (2013)

mezzo-soprano, baritone and orchestra

35 minutes

Text: Unknown (Ger)

3(I+II=picc.III=picc+afl).3(III=ca).3(I in Bb+A=Ebcl.II in A=bcl.III in A=bcl with low C).3(II=cbsn.

III=contraforte or cbsn with low A) – 4.3(all=fl.hn).2.btrbn.contrabass tuba – timp(=rototoms) – perc(6/8): glsp/xyl/vib/mar/crot/t.bells/2 bell plates/2 gongs/4 anvils/steel sheet/2 tam-t/6-12 susp.cym/cyms/kit hi-hat/4 SD/TD (with snares)/2 military TD/taiko/kit BD/cym on BD/BD/2 swanee whistles/referee’s whistle/2 siren whistles/3 whips/2 clappers/2 plastic mcas/2 ratchets/large guero/tamb/bamboo canes/bones – harp – pno(=cel) – strings  
FP: 17.7.13, BBC Proms, Royal Albert Hall, London, UK: Christianne Stotijn/Simon Keenleyside/BBC SO/Thomas Adès

Commissioned by Robin Boyle in memory of Witold Lutosławski (1913-1994) and of his wife Danuta.

Full score, vocal score and parts for hire

## Lieux retrouvés (2016)

cello and small orchestra

17 minutes

2(II=picc).1.1.1(in A).bcl.1.contraforte – 1.1.1.0 – perc(2/3): crot/vib/glsp/mar/xyl/tgl/tamb/guero/2 c.bells/swanee whistle/police whistle/siren whistle/lion’s roar/washboard/small ratchet/hi-hat.cym/small susp.cym/tam-t/SD/TD/kit BD – harp – pno(=cel) – strings (4.4.3.1.2)

FP: 23.3.16, KKL Luzern, Lucerne, Switzerland: Steven Isserlis/Luzerner Sinfonieorchester/Thomas Adès

Commissioned by the Luzerner Sinfonieorchester, Los Angeles Philharmonic and the Britten Sinfonia

Score and parts for hire

## New Work: Piano Concerto

FP: 7.3.19, Symphony Hall, Boston, MA, USA: Kirill Gerstein/Boston Symphony Orchestra/Thomas Adès

Commissioned by the Boston Symphony Orchestra

# ENSEMBLE

## Chamber Symphony Op.2 (1990)

ensemble of 15 players

13 minutes

fl(=picc+afl).ob.basset cl.bcl – hn.tpt(=wine bottle).trbn – perc(2): tgl/c.bell/wdbl/SD/hi-hat/guero/3 tam-t/2 small finger drum/wood chimes/flexatone/belltree/shell chimes/mar/crot – pno(=accordion) – 2 vln.vla.vlc.db  
FP: 24.2.91, Cambridge Festival of Contemporary Music, West Road Concert Hall, Cambridge, UK:

Contemporary Music Festival Ensemble/Thomas Adès

FP (professional): 9.3.93, West Road Concert Hall, Cambridge, UK: BBC Philharmonic Orchestra/Matthias Bamert

Score 0-571-51509-6 on sale, parts for hire ☺

## Living Toys Op.9 (1993)

ensemble of 14 players

17 minutes

1(=picc).1(=ca+sopranino recorder).1(=Ebcl+bcl).1(=cbsn) – 1(=whip).1(=ptpt).1.0 – perc(1): 3 gongs/2 timp/2 crot/talking drum/tgl/2 susp.cym/suspended sheet of paper/2 c.bell/2 tpl.bl/guero/cast/piccolo SD/field drum/kit BD/vibraslap – pno – 2 vln.vla.vlc.db

FP: 11.2.94, Barbican Hall, London, UK: London Sinfonietta/Oliver Knussen

Commissioned by the Arts Council of Great Britain for the London Sinfonietta

Score 0-571-51706-4 on sale, parts for hire ☺



## The Origin of the Harp Op.13 (1994)

ensemble of 10 players

9 minutes

3 cl(I in A.I+II in Bb=bcl) – perc(1): 3 susp.cym/siz.cym/BD/wood chimes/shell chimes/2 pair med marimba mallets with small rattles attached/7 gongs/6 susp.gongs/mar/2 pedal rototoms/timp/marimbula/grand pno – 3 vla.3 vlc(III=rain stick)

FP: 6.10.94, Free Trade Hall, Manchester, UK: Ensemble from Hallé Orchestra/Thomas Adès

Commissioned by the Hallé Orchestra

Score 0-571-51811-7 on sale, parts for hire

## Concerto Conciso Op.18 (1997)

piano and ensemble of 10 players

8 minutes

cl.bsax – tpt.trbn.tuba – perc(1): timp/crot/3 rototoms/5 tuned tpl.bl/2 wood drum/log drum/talking drum/wood chimes/hi-hat/tam-t/anvil/pedal BD/2 stones/foam – pno – 3 vln.db

FP: 28.10.97, Adrian Boult Hall, Birmingham, UK: Birmingham Contemporary Music Group/Thomas Adès

Commissioned by Birmingham Contemporary Music Group and their Sound Investment Scheme, London

Sinfonietta and Ensemble Modern with financial assistance from the Arts Council of England

Score and parts for hire

# CHAMBER MUSIC

## Catch Op.4 (1991)

clarinet, violin, cello, piano

9 minutes

FP: 25.11.93, St George's, Brandon Hill, Bristol, UK:

Lynsey Marsh/Anthony Marwood/Louise Hopkins/

Thomas Adès

Score and parts 0-571-51897-4 on sale

## Sonata da Caccia Op.11 (1993)

baroque (or standard) oboe, horn and harpsichord

14 minutes

FP: 19.4.94, BBC Pebble Mill, Birmingham, UK:

Birmingham Contemporary Music Group/Thomas

Adès

Commissioned by the BBC

Score and parts on Special Sale from the Hire Library

## Arcadiana Op.12 (1994)

string quartet

21 minutes

FP: 16.11.94, Cambridge Elgar Festival, West Road

Concert Hall, Cambridge, UK: Endellion String

Quartet

Commissioned by the Endellion String Quartet with

funds from the Holst Foundation

Score 0-571-51518-5 and parts 0-571-55493-8 on

sale

## Couperin arr. Adès – Les baricades mystérieuses (1994)

clarinet, bass clarinet, viola, cello and  
double bass

4 minutes

FP: 18.8.94, Dartington International Summer

School, Great Hall, Dartington Hall, Dartington, UK:

Composers Ensemble

Score and parts for hire

## Madness arr. Adès – Cardiac Arrest (1995)

clarinet, bass clarinet, piano duet, viola,  
cello and double bass

3 minutes

FP: 25.6.95, Meltdown Festival, Purcell Room,

London, UK: Composers Ensemble

Score and parts for hire

## Piano Quintet Op.20 (2000)

20 minutes

FP: 29.10.01, Melbourne Festival, Melbourne,

Australia: Thomas Adès/Arditti Quartet

Commissioned by the Melbourne Festival

Score 0-571-52012-X and parts 0-571-57200-6 (fp)

for sale

## Court Studies from The Tempest (2005)

clarinet, violin, cello, piano

8 minutes

FP: 16.6.05: Aldeburgh Festival, Jubilee Hall,

Aldeburgh, UK: Composers Ensemble

Commissioned by Aldeburgh Productions for the 2005

Aldeburgh Festival

Score and parts 0-571-56886-6 on sale

## Lieux retrouvés Op.26 (2009)

cello and piano

15 minutes

FP: 21.6.09, Aldeburgh Festival, Snape Maltings

Concert Hall, Snape, UK: Steven Isserlis/Thomas Adès

Co-commissioned by the Aldeburgh Festival, Wigmore

Hall and Carnegie Hall

Score and part 0-571-51982-2 on sale

## The Four Quarters Op.28 (2010)

string quartet

20 minutes

FP: 12.3.11, Stern Auditorium, Carnegie Hall, New

York, USA: Emerson String Quartet

Commissioned by the Carnegie Hall Corporation

Score 0-571-54011-2 and parts 0-571-54012-0 on

sale

## Concerto Conciso

'A tour de force, a vertiginous  
ride through a wild, wonderful  
musical landscape.'

The Guardian (Andrew Clements),

1 November 1997

'The drama is intense, its  
whirlwind impact galvanising.'

The Daily Telegraph (Geoffrey Norris),

18 November 1997

## Catch

'The theatrical element is  
written into the piece: a pianist,  
a cellist and a violinist, seated  
on stage, fend off the attempts  
of a wandering clarinetist to  
join them... All the efforts are  
repelled, until the work's wistful  
yet quizzical ending... An  
engaging voice and audacious  
imagination.'

The New York Times (Anthony

Tommasini), 27 February 1999

## Arcadiana

'Adès's first string quartet,  
remains one of his most  
engaging pieces, the brilliance  
offset by tenderness, even the  
odd, quickly-brushed-away tear  
of sentimentality.'

The Financial Times (Richard Fairman),

27 March 2017

## Piano Quintet

'Extraordinarily intricate in  
rhythm and harmony, the piece  
almost constantly moves on two  
– and sometimes five – different  
metrical feet at the same  
time... One might think of a  
weird and complex contraption  
that yet succeeds in flying with  
grace... The Quintet is a piece  
with its own personality... the  
audience was glimpsing a work  
it will be living with.'

The New York Times (Paul Griffiths),

29 June 2002

## Lieux retrouvés

'A charming set of character  
pieces, reminiscent of  
Couperin's harpsichord  
miniatures, or Watteau's  
paintings... The overall sense  
is of a set of highly nuanced  
impressions accurately  
captured and finely worked.'

The Times (Guy Dammann),

10 July 2009

## The Four Quarters

'Though brief these four  
movements have a striking  
weight and presence.'

The Sunday Times (Paul Driver),

17 April 2011

## Darknesse Visible

'Adès reduces the song to slow motion, prolongs and repeats pitches, puts harmonies through displacements of register and reveals the musical ghost within.'

The New York Times  
(Anthony Tommasini), 17 May 2012

'A still, resonant deconstruction of a Dowland tune, which is left hanging in mid-air like a slow-motion explosion.'

The Independent (Andy Gill),  
28 April 2012

## Still Sorrowing

'Over the pattering middle register a treble line sparkles, ripples, or tings, while the bass murmurs, tolls, holds deep pedal notes. This is inventive piano writing and imaginative new music – flowing, metrically intricate, arresting. A delicate refrain traced at the start is transfigured at the close, after an assistant has peeled the Blue-Tack off all but two notes.'

The Observer (Andrew Porter),  
17 January 1993

## Traced Overhead

'Chords, lines, and textures melt into one another in a shimmering chiaroscuro of figuration, subtle pedalling, and rippling tremolandi. It is a world of delicacy and suggestion.'

Tom Service (2014 Aldeburgh Festival)

## Mazurkas

'Adès's own distinctive metrical complexity infiltrates old certainties and puts the familiar form before distorting mirrors. The music is charming and alarming at the same time, as Adès often is.'

The Sunday Times (Paul Driver),  
14 March 2010

## Concert Paraphrase on Powder Her Face

'Full of Lisztian bravura and louche, sinewy tango.'

The Observer (Fiona Maddocks),  
25 September 2011

# INSTRUMENTAL

## Darknesse Visible (1992)

piano

7 minutes

FP: October 1992, Recital Hall, Franz Liszt's House,  
Budapest, Hungary: Thomas Adès  
Score 0-571-51804-4 on sale ☉

## Under Hamelin Hill Op.6 (1992)

chamber organ (1-3 players)

8 minutes

FP: 29.7.92, Ely Cathedral, Ely, UK: Thomas Adès/  
Charles Armstrong/James Martin

Score on special sale from the Hire Library ☉

## Still Sorrowing Op.7 (1992)

piano

9 minutes

FP: 11.1.93, Park Lane Group, Purcell Room, London,  
UK: Thomas Adès

Commissioned by the Park Lane Group with funds  
from the London Arts Board

B3 facsimile 0-571-55246-3 (fp) on sale ☉

## Traced Overhead Op.15 (1996)

piano

12 minutes

FP: 20.7.96, Cheltenham International Festival,  
Pittville Pump Room, Cheltenham, UK: Imogen  
Cooper

Commissioned by Imogen Cooper and the  
Cheltenham International Festival with partial funding  
from the Arts Council of England

Score 0-571-51700-5 on sale ☉

## Mazurkas Op.27 (2009)

piano

8 minutes

FP: 10.2.10, Carnegie Hall, New York, USA:

Emanuel Ax

Co-Commissioned by the Carnegie Hall, Barbican  
Centre, Het Concertgebouw, Los Angeles Philharmonic  
Association and San Francisco Symphony

Score 0-571-52011-1 on sale ☉

## Concert Paraphrase on Powder Her Face (2009)

piano

15 minutes

FP: 14.3.10, Chan Centre for the Performing Arts,  
Vancouver, Canada: Thomas Adès

Commissioned by Vancouver Recital Society, San  
Francisco Performances Inc. and the Barbican Centre,  
London

Score 0-571-52006-5 on sale ☉

## version for two pianos

15 minutes

FP: 8.9.15, Zipper Concert Hall at the Colburn  
School, Los Angeles, CA, USA: Gloria Cheng/Thomas  
Adès

Commissioned by Sue Bienkowski for Piano Spheres  
Score on special sale from the Hire Library

## Blanca Variations (2015)

piano

5 minutes

FP: 26.8.15, Concours Clara Haskil, Théâtre de  
Vevey, Vevey, Switzerland: Competition candidates  
Commissioned by Concours International de Piano  
Clara Haskil for the 26th Edition 2015, Vevey,  
Switzerland

Score on special sale from the Hire Library

Excerpt from 'Traced Overhead' © Faber Music

## VOCAL

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### Five Eliot Landscapes Op.1 (1990)

soprano and piano

15 minutes

Text: T. S. Eliot (Eng)

FP (BBC recording): 25.2.93, London, UK:

Valdine Anderson/Thomas Adès.

FP (concert): 23.7.94, Almeida Theatre, London, UK:

Valdine Anderson/Thomas Adès

Score 0-571-51981-4 on sale ☉

### Life Story Op.8 (1994)

soprano, two bass clarinets and double bass

9 minutes

Text: Tennessee Williams (Eng)

FP: 17.10.93, West Road Concert Hall, Cambridge,

UK: Mary Wiegold/The Composers Ensemble/Thomas

Adès

Score and parts on special sale from the Hire Library ☉

version for soprano and piano Op.8a

FP: 8.7.94, Warwick Festival, Warwick, UK: Sarah

Leonard/Richard Rodney Bennett

Score 0-571-51517-7 on sale ☉

### The Lover in Winter (1989)

four songs for countertenor and piano

8 minutes

Text: Anonymous (Latin)

FP: July 1989, Guildhall School of Music & Drama,

London, UK: William Turner/Steven Neugarten

Score on special sale from the Hire Library ☉

Purcell realised by Adès

‘Full Fathom Five’ and ‘Come unto these yellow sands’ from The Tempest

voice and piano

4 minutes

Texts: William Shakespeare (Eng)

FP: 26.10.12, Le Poisson Rouge, New York, NY, USA:

lestyn Davies/Thomas Adès

Score on special sale from the Hire Library

## CHORAL

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### The Fayrfax Carol (1997)

SATB div chorus with optional organ

5 minutes

Text: 15th Century Anonymous (Eng)

FP: 24.12.97, King’s College, Cambridge, UK: Choir

of King’s College, Cambridge/Stephen Cleobury

Commissioned by King’s College, Cambridge for

The Festival of Nine Lessons and Carols, through the

generosity of Mr Vincent Waterhouse

Score 0-571-51835-4 on sale ☉

### Gefriolsae Me Op.3b (1990)

anthem for male voices and organ

3 minutes

Text: Psalm 51 (Anglo Saxon)

FP: 24.10.90, King’s College Chapel, Cambridge, UK:

Choir of King’s College, Cambridge/Stephen Cleobury

Score on special sale from the Hire Library ☉

### Fool’s Rhymes Op.5 (1992)

SATB chorus and ensemble

12 minutes

Text: from the sermons of John Donne and anonymous

Elizabethan and 14th Century (Eng)

harp – prepared pno – organ – perc(1):susp.cym/

guiro/bongo/tgl/SD

FP: 16.7.92, Cambridge Festival, St John’s College

Chapel, Cambridge, UK: New Cambridge Singers/

Philip Scriven

Commissioned by the New Cambridge Singers for the

1992 Cambridge Festival

Full score, vocal score and parts for hire ☉

### January Writ (1999)

SATB (divisi) and organ

5 minutes

Text: Ecclesiastes 6.6 (Eng)

FP: 20.1.00, Temple Church, London, UK: Temple

Church Choir/Stephen Layton

Commissioned by the Honourable Society of the Inner

Temple for the Millennium Celebrations of the Temple

Church

Score 0-571-52036-7 on sale ☉

O thou who didst with pitfall and with gin Op.3a (1990)

anthem for male voices

6 minutes

Text: from the Rubaiyat of Omar Khayyam translated by

Edward Fitzgerald (Eng)

FP: 25.7.94, Chester Festival, Chester, UK: Britten

Singers/Simon Wright

Score on special sale from the Hire Library ☉

## Five Eliot Landscapes

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‘A young Adès’s romantic, fanciful, finely wrought response to colourful ‘minor poems’ of T.S. Eliot, with ingenuities unobtrusively tucked away into the composition.

‘Cape Ann’, bearing an ‘Hommage à Messiaen’ dedication, rings with the birdsongs evoked in the poem.’

Programme note by Andrew Porter

‘Perhaps the most impressive Op.1 since Berg’s Piano Sonata.’

USA Today (David Patrick Stearns),  
24 July 1997

## Life Story

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‘In Life Story the piano’s opening notes bubble up, low and liquidly percussive as percolating coffee.’

The Artsdesk (Hannah Weibye),  
1 November 2014

‘A deft setting of Tennessee Williams’s reflections on post-coital pillow chat – for the unlikely but effective combination of two bass clarinets, double bass, and a soprano recommended to take late Billie Holiday as her model.’

The Observer (Andrew Porter),  
16 January 1994

## The Fayrfax Carol

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‘Fayrfax Carol begins simply and hymn-like, but soon deploys solo voices to emotionally striking effect.’

The Independent (Keith Potter),  
22 December 2005

## Gefriolsae Me

---

‘A dark-hued anthem that makes a particular impact.’

The Observer (Fiona Maddocks),  
22 March 1998

## January Writ

---

‘An austere affecting setting with becalmed melodies and circling melodic lines.’

International Record Review  
(Graham Simpson), April 2004





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VOCE

# DISCOGRAPHY

## Asyla

1999 City of Birmingham Symphony Orchestra/Rattle

Warner Classics 5568182

2003 (DVD) Berliner Philharmoniker/Rattle

EMI 4903259

2013 Royal Concertgebouw Orchestra/Harding

RCO Live RCO12004

2017 London Symphony Orchestra/Adès

LSO Live LSO0798

## America: A Prophecy

2004 Bickley/City of Birmingham Symphony Orchestra & Chorus/Adès

Warner Classics 5576102

## Arcadiana

1998 Endellion Quartet

Warner Classics 5722712

2015 Calder Quartet

Signum Records SIGCD413

2015 Signum Quartet

Capriccio C5239

2016 Danish Quartet

ECM Records 4812385

## Brahms

2004 Maltman/City of Birmingham Symphony Orchestra/Adès

Warner Classics 5576102

2017 Dale Johnson/London Symphony Orchestra/Adès LSO Live LSO0798

## Cardiac Arrest (Madness arr. Adès)

2004 Composers Ensemble/Adès

Warner Classics 5576102

## Catch

2002 Marsh/Marwood/Hopkins/Adès

Warner Classics Debut 5696992

2013 Eighth Blackbird

Cedille CDR90000133

## Chamber Symphony

2002 Birmingham Contemporary Music Group/Adès

Warner Classics 5568182

2008 London Philharmonic Orchestra/Alsop

LPO 0035

## Concerto Conciso

1999 Birmingham Contemporary Music Group/Adès

Warner Classics 5568182

## Concert Paraphrase on Powder Her Face

2011 Adès

Warner Classics 0885602

## Dances from Powder Her Face

2010 National Youth Orchestra of Great Britain/Daniel

Warner Classics 4578132

## Darknesse Visible

2002 Adès EMI 5696992

2004 Haefliger Avie AV0041

2012 Barnatan Avie AV2256

## Under Hamelin Hill

2002 Adès/Goode/Farr

Warner Classics Debut 5696992

## Five Eliot Landscapes

2002 Anderson/Adès

Warner Classics Debut 5696992

## Fool's Rhymes

2004 Poster/Webb/Benjafield/Bowers-Broadbent/Polyphony/Layton

Warner Classics 5576102

## Gefriolsae Me

1998 Choir of King's College, Cambridge/Cleobury

Warner Classics 5722712

## In Seven Days

2011 Hodges/London Sinfonietta/Adès

Signum SIGCD277

## January Writ

2004 Polyphony/Bowers-Broadbent/Layton

Warner Classics 5576102

## Les Baricades misterieuses (Couperin arr. Adès)

2004 Composers Ensemble

Warner Classics 5576102

2015 Aurora Orchestra

Warner Classics 2564608223

## Life Story

2002 Carewe/Adès

Warner Classics Debut 5696992

2004 McFadden/Composers Ensemble/Adès

Warner Classics 5576102

## Living Toys

1998 London Sinfonietta/Stenz

Warner Classics 5722712

## Lieux retrouvés

2012 Isserlis/Adès

Hyperion CDA67948

## Mazurkas

2011 Adès

Warner Classics 0885602

2015 Uttley

Artist Recording Co. ARC01002

## Oh Thou, who didst with pitfall and with gin

2004 Polyphony/Layton

Warner Classics 5576102



## Piano Quintet

2005 Adès/Arditti Quartet

Warner Classics 5576642

2015 Adès/Calder Quartet

Signum Records SIGCD413

## Polaris

2012 New York Philharmonic/Gilbert

NYPO Download 20120104

2012 Melbourne Symphony Orchestra/Stenz

ABC Classics 481 0862

2017 London Symphony Orchestra/Adès

LSO Live LSO0798

## Powder Her Face

2011 Gomez/Anderson/Bryson/Morris/Almeida Ensemble/Adès

Warner Classics 0271702

1999 (DVD) Plazas/Buck/Norman/Broadbent/Birmingham Contemporary

Digital Classics 10002

## Sonata da Caccia

1998 Niesemann/Clark/Adès

Warner Classics 5722712

## Still Sorrowing

2002 Adès

Warner Classics Debut 5696992

## Tevot

2010 Berliner Philharmoniker/Rattle

Warner Classics 4578132

2017 London Symphony Orchestra/Adès

LSO Live LSO0798

## The Fayrfax Carol

2004 Polyphony/Layton

Warner Classics 5576102

2005 Choir of King's College, Cambridge/Cleobury

Warner Classics 5580702

2005 BBC Singers/Cleobury

Signum Records SIGCD067

2015 Gabrieli Consort/McCreesh

Deutsche Grammophon 4794909

## The Four Quarters

2015 Calder Quartet

Signum Records SIGCD413

## The Lover in Winter

2004 Blaze/Watkins

Warner Classics 5576102

## The Origin of the Harp

1998 Marsh/Robson/Richards/Busbridge/Knight/Boyd/Hopkins/Watkins/

Tunnell/Benjafield/Adès

Warner Classics 5722712

## The Tempest

2009 Keenlyside/Royal/Spence/Bostridge/Sieden/Langridge/Kaasch/

Summer/Condier/Richardson/Danby/The Chorus and Orchestra of the Royal

Warner Classics 6952342

2013 (DVD) Keenlyside/Luna/Leonard/Shrader/Oke/Spence/Burden/

Burdette/Davies/Feigum/del Carlo/The Metropolitan Opera Orchestra,

Chorus and Ballet/cond. Adès/dir. Le Page

Deutsche Grammophon DVD 0734932

## Three Studies from Couperin

2010 Chamber Orchestra of Europe/Adès

Warner Classics 4578132

2014 Norwegian Radio Orchestra/Manze

BIS BIS8003

## Traced Overhead

2002 Adès

Warner Classics Debut 5696992

## Violin Concerto

2010 Marwood/Chamber Orchestra of Europe/Adès

Warner Classics 4578132

2014 Herresthal/Norwegian Radio Orchestra/Manze

BIS BIS8003

2014 Hadelich/Royal Liverpool Philharmonic/Lintu

Avie AV2276