

# ANNA CLYNE



## ANNA CLYNE'S PRESS KIT

[annaclyne.com](http://annaclyne.com)

Maddie Castell

Head of Press at Rebecca Driver Media Relations

maddie@rdmr.co.uk / +44 (0)7807 831 113

# ANNA CLYNE



Download these images  
and more from Dropbox:

[Anna Clyne's Headshots](#)

## Short Biography (526 Words)

Described as a “composer of uncommon gifts and unusual methods” in a *New York Times* profile and as “fearless” by NPR, GRAMMY-nominated Anna Clyne is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers, and visual artists around the world. Clyne was named by *Bachtrack* as one of the top ten most performed contemporary composers in the world and the most performed living female British composer in both 2022 and 2023.

Clyne has been commissioned and presented by the world’s most dynamic and revered arts institutions, including the Barbican, Carnegie Hall, Kennedy Center, Los Angeles Philharmonic, MoMA, Philharmonie de Paris, Royal Concertgebouw Orchestra, San Francisco Ballet, and the Sydney Opera House; and her music has opened such events as the Edinburgh International Festival, The Last Night of the Proms, and the New York Philharmonic’s season.

Clyne often collaborates on creative projects across the music industry, including *Between the Rooms*, a film with choreographer Kim Brandstrup and LA Opera, as well as *The Nico Project* at the Manchester International Festival, a stage work about pop icon Nico’s life that featured Clyne’s reimagining of *The Marble Index* for orchestra and voices. Clyne has also reimagined tracks from Thievery Corporation’s *The Cosmic Game* for the electronica duo with orchestra, and her music has been programmed by such artists as Björk. Other recent collaborators include such notable musicians as Jess Gillam, Jeremy Denk, Martin Fröst, Pekka Kuusisto, and Yo-Yo Ma.

Clyne’s works are frequently choreographed for dance, with recent projects including the world premiere of choreographer Pam Tanowitz’s dance set to *Breathing Statues* for the Royal Ballet in London and performances of *DANCE* by the San Francisco Ballet with choreography by Nicolas Blanc. Her fascination with visual art has inspired several projects including *ATLAS*, inspired by a portfolio of work by Gerhard Richter; *Color Field*, inspired by the artwork of Mark Rothko; and *Abstractions*, inspired by five contemporary paintings. In addition, Clyne seeks innovation through new technology, developing the Augmented Orchestra with sound designer Jody Elff; the technology expands the sound-world of the orchestra through computer-controlled processes, and was premiered in *Wild Geese* at the 2023 Cabrillo Festival.

In 2023-2024, Clyne serves as Composer-in-Residence with the Helsinki Philharmonic Orchestra as part of their Artistic Team; as Composer-in-Residence at the BBC Philharmonic, and as Artist-in-Residence with Symphony Orchestra of Castilla y León. Past residencies include the Baltimore Symphony Orchestra, Chicago Symphony Orchestra, L’Orchestre national d’Île-de-France, Philharmonia Orchestra, Scottish Chamber Orchestra and the Trondheim Symphony Orchestra. Clyne’s music is represented on several labels and her works *Prince of Clouds* and *Night Ferry* were nominated for 2015 GRAMMY Awards. Her cello concerto *DANCE*, recorded by soloist Inbal Segev, the London Philharmonic Orchestra, and Marin Alsop, has garnered 10 million plays on Spotify.

# ANNA CLYNE

Clyne is deeply committed to music education and to supporting and mentoring the next generation of composers. She has taught master classes and workshops throughout the US and internationally and was the founding mentor for the Orchestra of St Luke's Degaetano Composition Institute, the Scottish Chamber Orchestra's New Stories program and the Berkeley Symphony Orchestra's Emerging Composers Program.

Clyne's music is published exclusively by Boosey & Hawkes. [www.boosey.com/clyne](http://www.boosey.com/clyne)

*This biography can be reproduced free of charge in concert programs with the following credit:*

Reprinted by kind permission of Boosey & Hawkes.

## Long Biography (990 Words)

Described as a “composer of uncommon gifts and unusual methods” in a New York Times profile and as “fearless” by NPR, GRAMMY-nominated Anna Clyne is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers, and visual artists around the world. Clyne was named by Bachtrack as one of the top ten most performed contemporary composers in the world and the most performed living female British composer in both 2022 and 2023.

Clyne has been commissioned and presented by the world's most dynamic and revered arts institutions, including the Barbican, Carnegie Hall, Kennedy Center, Los Angeles Philharmonic, MoMA, Philharmonie de Paris, Royal Concertgebouw Orchestra, San Francisco Ballet, and the Sydney Opera House; and her music has opened such events as the Edinburgh International Festival, The Last Night of the Proms, and the New York Philharmonic's season.

Clyne often collaborates on creative projects across the music industry, including *Between the Rooms*, a film with choreographer Kim Brandstrup and LA Opera, as well as *The Nico Project* at the Manchester International Festival, a stage work about pop icon Nico's life that featured Clyne's reimagining of *The Marble Index* for orchestra and voices. Clyne has also reimagined tracks from Thievery Corporation's *The Cosmic Game* for the electronica duo with orchestra, and her music has been programmed by such artists as Björk.

Several projects have explored Clyne's fascination with visual arts, including *Color Field*, inspired by the artwork of Mark Rothko and *Abstractions*, inspired by five contemporary artworks; and *Woman Holding a Balance*, a film collaboration with artist Jyll Bradley. In January 2023 Clyne presented a three-part series for BBC Radio 3 called 'The Art of Music with Anna Clyne'.

Recent projects in collaboration with the dance world have included the world premiere of choreographer Pam Tanowitz's *Secret Things* set to *Breathing Statues* for the Royal Ballet in

# ANNA CLYNE

London, and performances of *DANCE* by the San Francisco Ballet with choreography by Nicolas Blanc.

Clyne has composed for some of the world's greatest artists, with recent collaborations including *In the Gale* for cello and bird song, for Yo-Yo Ma; *Weathered*, a clarinet concerto for Martin Fröst; *Glasslands*, a saxophone concerto for Jess Gillam; and *Time and Tides*, a violin concerto for Pekka Kuusisto. Her new piano concerto, *ATLAS*, will be premiered by the Dallas Symphony Orchestra and Jeremy Denk in March 2024.

Further recent premieres include *This Moment* for full orchestra; *Quarter Days* for string quartet and chamber orchestra; *The Years* for chorus and chamber orchestra; *The Heart of Night* for a cappella choir; *Fractured Time* for sinfonietta; *Strange Loops* for clarinet and string quartet; *A Thousand Mornings* for piano trio; *Red Nines* for solo piano; and a trilogy of Beethoven-inspired works—*Stride* for string orchestra, *Breathing Statues* for string quartet, and *Shorthand* for solo cello and string orchestra.

In addition, Clyne seeks innovation through new technology, developing the Augmented Orchestra (AO) with sound designer Jody Elff; the technology expands the sound-world of the orchestra through computer-controlled processes, and was premiered in *Wild Geese* at the 2023 Cabrillo Festival. Upcoming implementations of AO include *The Gorgeous Nothings* for voices and orchestra, and a Concerto for Orchestra.

In 2023-2024, Clyne serves as Composer-in-Residence with the Helsinki Philharmonic Orchestra as part of their Artistic Team; as Composer-in-Residence at the BBC Philharmonic, and as Artist-in-Residence with Symphony Orchestra of Castilla y León. Past residencies include the Baltimore Symphony Orchestra, Chicago Symphony Orchestra, L'Orchestre national d'Île-de-France, Philharmonia Orchestra, Scottish Chamber Orchestra and the Trondheim Symphony Orchestra. She is the founding mentor composer for the Orchestra of St. Luke's DeGaetano Composition Institute and has served as the Director of the New York Youth Symphony's young composers' program, Making Score.

Clyne's music is represented on AVIE Records, Cantaloupe Music, Cedille, MajorWho Media, New Amsterdam, Resound, Tzadik, and VIA labels. *Prince of Clouds* was nominated for a 2015 GRAMMY Award for Best Classical Composition and *Night Ferry* was nominated the same year for Best Engineered Album (Classical). Her cello concerto *DANCE*, recorded by soloist Inbal Segev, the London Philharmonic Orchestra, and Marin Alsop, has received more than ten million listens on Spotify and topped the Amazon Classical Concertos chart. It's opening movement was named among NPR Music's 'Favorite Songs of 2020'.

In 2020, AVIE Records released *Mythologies*, a portrait album featuring Clyne's works *Masquerade*, *This Midnight Hour*, *The Seamstress*, *Night Ferry*, and *rewind*, recorded live by the BBC Symphony Orchestra with soloists Jennifer Koh and Irene Buckley and conductors Marin Alsop, Sakari Oramo, Andrew Litton, and André de Ridder. Alsop, a longtime champion of Clyne's work, praised her, stating: "Anna Clyne is someone I look to for great music. It's always emotional and driven by her heart, but skillfully composed."

Clyne is the recipient of the Hindemith Prize; a Charles Ives Fellowship from the American Academy of Arts and Letters; awards from Meet the Composer, the American Music Center, the Foundation for Contemporary Arts, and the Jerome Foundation; prizes from ASCAP and

# ANNA CLYNE

SEAMUS; and she was nominated for the Times Breakthrough Award. Clyne holds a Bachelor of Music degree with honours from Edinburgh University, studying with Marina Adamia, and a Master of Music degree from Manhattan School of Music, where she studied with Julia Wolfe.

Clyne is deeply committed to music education and to supporting and mentoring the next generation of composers. She has taught master classes and workshops throughout the US and internationally and was the founding mentor for the Orchestra of St Luke's Degaetano Composition Institute, the Scottish Chamber Orchestra's New Stories program and the Berkeley Symphony Orchestra's Emerging Composers Program. Further education work has included serving as the Director of the New York Youth Symphony's award-winning program for young composers, Making Score, workshops for young composers at Chicago's Public Schools and incarcerated youth at a Juvenile Detention Center, and a collaboration with art therapist Caroline Edasis to explore music, memory, and composition through working with people with Alzheimer's.

Clyne's music is published exclusively by Boosey & Hawkes. [www.boosey.com/clyne](http://www.boosey.com/clyne)

*This biography can be reproduced free of charge in concert programs with the following credit:*

Reprinted by kind permission of Boosey & Hawkes.

## Social Media



Facebook <https://www.facebook.com/annaclayne>

Instagram <https://www.instagram.com/annaclynecomposer/>

Twitter <https://twitter.com/annaclayne>

YouTube <https://www.youtube.com/c/annaclynecomposer>

Spotify <https://open.spotify.com/artist/4d2fe6u4HBGX4ZbBbEmM3j>

## Press Quotes

“A composer of uncommon gifts and unusual methods.”

— *New York Times*

“Entertaining, ingenious and unpredictable. That’s Anna Clyne.”

— *BBC Record Review*

“Anna Clyne is someone I look to for great music. It’s always emotional and driven by her heart, but skillfully composed.”

— *Marin Alsop*

“Clyne’s music murmured and pulsed lyrically and earthly, sounding like something you’ve always known but forgotten.”

— *Washington Post*

“It takes real skill to compose something musically engaging that is also right for the occasion, and Clyne proved she has it in spades.”

— *The Telegraph*

“Clyne’s music is immediate, mystical and vibrant”

— *New York Times*

“Clyne is one the most creative orchestrators working today, with a knack for drawing spell-binding textures and vivid sonorities from unexpected sources.”

— *WQXR*

“Few composers have the ability to create and sustain such varied and distinctive sound worlds as compellingly as Anna Clyne.”

— *Chicago Classical Review*

“Clyne knows how to spin a musical argument, and how to lead the listening through her restlessly changing textures”

— *The Scotsman*

“Clyne has a striking gift for creating a distinctive sonic landscape, mixing timbres and multihued textures within a concise and effective dramatic framework.”

# ANNA CLYNE

— *Chicago Classical Review*

“Clyne’s maturity as a composer and brilliance as an orchestrator is capably demonstrated... What’s more, her language – at once contemporary and expressive – is both satisfying and emotionally direct.”

— *ArtsFuse*

“Anna Clyne’s enormous palette of colors and special effects coalesce into an aural three-dimensional experience of striking originality. Equally, there’s a comforting familiarity to her music, as she draws inspiration from historic styles that she transforms into a new musical dialect.”

— *WFMT*

“British composer Anna Clyne has written perhaps her most ambitious and appealing work so far...Clyne's orchestrations are keenly attentive to color and light, and she's fearless in filling the concerto with melodies of undisguised beauty. Some are folkish, others are regal. All linger in the ear, begging to be heard again.”

— *NPR*

“Anna Clyne’s “Restless Ocean” is the kind of thrilling, insistent music that gets right in your bones — and right in your face, emphasized as the musicians sprang to their feet on the last note.”

— *Orlando Sentinel*

"full-throated, turbo-charged orchestral energy"

– *The Telegraph*

“Masquerade has both a sweeping, film-score sound as well as a more antique country-dance section. It’s taut and energetic, a wild ride with a pitch-bending technique that sometimes leaves you roller-coaster queasy.”

— *Philadelphia Inquirer*

“I’m struggling to remember the last time a piece of contemporary music made me cry. Ten weeks of solitary lockdown has doubtless heightened emotions but in the final movement of Anna Clyne’s DANCE, a cello concerto in all but name, a bear-hug of a theme emerges through angry, percussive col legno snaps that is so beautiful, so heartfelt that it instantly drew tears on first hearing.”

# ANNA CLYNE

— *Gramophone*

“*Dance* is Anna Clyne’s hugely impressive new cello concerto... [and] as a whole is utterly personal, blending musical materials in a way that is entirely Clyne’s own... *Dance* is the most impressive piece by Clyne that I’ve heard, and it’s an achievement for any new cello work to overshadow Elgar’s concerto, with which it’s paired here. That’s partly because of the intensity of every musical idea in Clyne’s work, all vividly projected by Inbal Segev.”

— *The Guardian*

“Nothing in her music is oblique, everything is direct and suffused with a special Clyne magic’...‘Clyne never treads water. She understands that music’s medium is time, and in her new concerto [*Weathered*] she handles it with superb assurance so that even in the still moments you could feel direction and energy looming.”

— *The Telegraph*

“It’s a frantic whirlwind of creativity that explores the experience of time in states of fever, lucidity and anxiety. It achieves all this with an extraordinary degree of concentrated sophistication...*Fractured Time* will surely go into the repertoire.”

— *The Guardian*

“Six bracing minutes of clashing textures and moods, mostly raucous with glimpses of balm, and as jittery as the soundtrack for a Bugs Bunny cartoon.”

— *The Times*

[\*Financial Times PROFILE\*](#)

[\*Gramophone PROFILE\*](#)

[\*New York Times PROFILE\*](#)

[\*Los Angeles Times PROFILE\*](#)

[\*Chicago Reader PROFILE\*](#)

## Works List

### Orchestra

---

*This Moment* (2023) for orchestra | Duration: 7'

2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(1)-str

*Wild Geese* (2022) for orchestra | Duration: 5'

2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(1)-str and live electronics

*PIVOT* (2021) for orchestra | Duration: 5'

1.picc.2.0.2-2.1.1.0-str.quintet (soloists)-str

*Color Field* (2020) for orchestra | Duration: 15'

2(II=picc).2(II=corA).2(II=Ebcl).2(II=dbn)-2.2.0.0-timp-perc(4)-str

*RIFT* (2016) Duration: 25'

2.picc.2.corA.2.bcl.2.dbn-4.3.2.btrbn.1-timp-perc(3)-harp-pft-str

*Abstractions* (2016) for orchestra | Duration: 20'

3(III=picc).2.corA.2.bcl.2.dbn-4.3.2.btrbn.1-timp-perc(3)-harp-pft-str

*This Midnight Hour* (2015) for orchestra | Duration: 12'

2.picc.2.2.2-4.2.2.btrbn.1-timp.perc(2)-str

*Masquerade* (2013) for orchestra | Duration: 4'

2.picc.2.corA.2.bcl.2.dbn-4.3.2.btrbn.1-timp(=tamb)-perc(3)-harp-str

*Night Ferry* (2012) for orchestra | Duration: 20'

2.picc.2.corA.2.bcl.2.dbn-4.3.2.btrbn.1-timp.perc(3)-harp-pft-str

«rewind» (2005; rev. 2006) for orchestra with optional tape | Duration: 7'

2(II=picc).2.2.2-4.2.2.0-timp.perc(3)-harp-pft-str

This work includes optional additional technological components and/or amplification.

### Chamber Orchestra

---

*Stride* (2020) for string orchestra | Duration: 12'

*Fractured Time* (2020) for sinfonietta | Duration: 6'

1.1.1.1-1.1.1.0-pft-str

# ANNA CLYNE

Sound and Fury (2019) for chamber orchestra | Duration: 15'

2.2.2.2-2.2.0.0-perc(1)-str

This work includes optional additional technological components and/or amplification.

Restless Oceans (2018) for orchestra | Duration: 3'

2.2.2.2-2.2.0.0-timp-perc(1)-str

Within Her Arms (2008; rev. 2009) for string ensemble | Duration: 14'

strings:3.3.3.3.3

## Soloist and Orchestra

---

ATLAS (2023) for piano and orchestra | Duration: 30'

solo piano-2(II=pic).2.2(II=bcl).2(II=cbn)-2.2.1.1-timp.perc(3)-str

Time and Tides (2023) for violin and orchestra | Duration: 25'

solo violin-2(II=pic).2.2(II=bcl).2(II=cbn)-2.2.0.0-timp.perc(3)-str

Weathered (2022) for clarinet and orchestra | Duration: 25'

solo carinetl-2(II=pic).2.2(II=bcl).2(II=cbn)-2.2.1.1-timp.perc(3)-str

Quarter Days (2021) for string quartet and orchestra | Duration: 22'

solo string quartet with light amplification-2(2=picc).2.2.2-2.2.1.1-str

Glasslands (2021) for soprano saxophone and orchestra | Duration: 25'

solo saxophone-2(2=picc).2.2.2-2.2.1.1-perc(2)-str

The Gorgeous Nothings (2024) for seven amplified voices and orchestra | Duration: 21'

Seven voices (SSATTBB) -2(II=picc).2(II=corA).2(II=bcl).-2.2.1.1-timp-perc(4)-str

This work includes additional technological components and/or amplification.

Shorthand (2020) for solo cello and string orchestra | Duration: 10'

DANCE (2019) for cello and orchestra | Duration: 25'

solo cello-2(II=picc).2(II=corA).2(II=bcl).1.dbn-2.2.1.1-timp.perc(2)-str

Three Sisters (2017) for mandolin and string orchestra | Duration: 15'

strings: 6.6.4.4.2

Prince of Clouds (2012) double concerto for two violins and string orchestra | Duration: 14'

strings (minimum 2.2.2.2.1)

The Seamstress (2014-15) for violin and orchestra | Duration: 22'

solo violin-2.picc.2.corA.2.bcl.2.dbn-4.3.2.btrbn.1-timp.perc(2)-harp-str

This work includes additional technological components and/or amplification.

# ANNA CLYNE

Rest These Hands (2014) for solo violin and string orchestra | Duration: 15'  
strings: 4.4.3.3.1

## Chamber Ensemble

---

A Slash of Blue (2022) piano, violin, viola, cello, bass | Duration: 5'

A Thousand Mornings (2020) for piano, violin and cello | Duration: 15'

Strange Loops (2020) for clarinet and string quartet | Duration: 17'

Shorthand (2020) for solo cello and string quintet | Duration: 10'

Overflow (2020) for wind ensemble 2.2.2.2-2.0.0.0 | Duration: 10'

Just As They Are (2015) for amplified ensemble and pre-recorded audio | Duration: 5'  
fl.cl.vln.vlc.piano  
This work requires additional technological components and/or amplification.

A Wonderful Day (2013) for amplified ensemble and pre-recorded audio | Duration: 5'  
bcl.vib-pft-egtr-vlc.db  
This work requires additional technological components and/or amplification.

Lady Flow'r (Companion piece to arrangement of *Hymn to the Virgin*) (2010) for string quintet and tape Duration: 5'  
This work requires additional technological components and/or amplification.

The Violin (2009) suite of seven pieces for two violins and tape or eight violins | Duration: 43'  
multi-tracked violins and optional video component

Blue Hour / The Violin (2009) for two violins and tape or eight violins | Duration: 9'

Lavender Rain / The Violin (2009) for two violins and tape or five violins | Duration: 4'

Resting in the Green / The Violin (2009) for two violins and tape or five violins | Duration: 5'

Ship of Stars / The Violin (2009) for two violins and tape or six violins | Duration: 6'

1987 (2008) for bass flute, bass clarinet, violin, cello, and tape with stopwatch | Duration: 7'  
This work requires additional technological components and/or amplification.

Beware Of (2007) for alto flute, harp, viola and tape | Duration: 6'  
This work requires additional technological components and/or amplification.

Next Stop (2007) for ensemble and tape | Duration: 8'  
cl-ssax-perc(2)-pft-vlc  
This work requires additional technological components and/or amplification.

# ANNA CLYNE

Steelworks (2006) for flute, bass clarinet, percussion and tape | Duration: 15'  
fl(=picc)-bcl-perc(=BD/crot/marimba/vib)-tape-optional video  
This work requires additional technological components and/or amplification.

## String Quartet

---

Woman Holding a Balance (2020) for string quartet | Duration: 5'

Woman Holding a Balance (2020) for string quartet with film | Duration: 7'

Breathing Statues (2019) for string quartet | Duration: 15'

Shadow of the Words (2010) for string quartet and tape | Duration: 9'  
This work requires additional technological components and/or amplification.

Primula Vulgaris (2010) for string quartet | Duration: 7'

Roulette (2007) for string quartet and tape | Duration: 12'  
This work requires additional technological components and/or amplification.

## Solo and Duet

---

Red Nines (2021) for solo piano | Duration: 12'

Perched (2021) for solo flute and tape | Duration: 4'  
This work includes optional additional technological components and/or amplification.

Zero at the Bone (2021) for solo clarinet and bass clarinet with tape | Duration: 6'  
This work includes optional additional technological components and/or amplification.

Reveal (2020) for solo viola with optional tape | Duration: 6'  
This work includes optional additional technological components and/or amplification.

Hopscotch (2019) for solo flute | Duration: 6'

Snake & Ladder (2019) for solo saxophone or solo clarinet and live processing | Duration: 2'  
This work includes optional additional technological components and/or amplification.

Secret Garden (2013) for drum set and tape | Duration: 12'  
This work requires additional technological components and/or amplification.

Rest These Hands / The Violin (2009) for solo violin, solo viola, or solo cello (with optional tape)  
| Duration: 9'

# ANNA CLYNE

October Rose / The Violin (2009) for two violins | Duration: 4'

Tea Leaves / The Violin (2009) for two violins | Duration: 7'

On Track (2007) for piano and tape | Duration: 8'

This work requires additional technological components and/or amplification.

Paint Box (2006) for amplified cello with guitar amp, music box and pre-recorded audio | Duration: 6'

This work requires additional technological components and/or amplification.

Rapture (2005) for clarinet and tape | Duration: 7'

This work requires additional technological components and/or amplification.

Choke (2004) for baritone saxophone (or bass clarinet) and tape | Duration: 9'

This work requires additional technological components and/or amplification.

Fits + Starts (2003) for amplified cello and tape | Duration: 6'

This work requires additional technological components and/or amplification.

## Vocal

---

In thy Beauty (2022) for Soprano, SATB chorus and chamber orchestra | Duration: 7'  
0.0.2.2-0.2.0.0-timp-hpcd-strings

The Years (2021) for SATB chorus and orchestra | Duration: 20'  
2.2.2.2-2.2.0.0-timp-strings

Between the Rooms (2021) for soprano and string quintet | Duration: 8'

The Heart of Night (2020) for SATB chorus | Duration: 5'

Body Compass (2017) for children's chorus and string quintet | Duration: 5'

Pocket Book LXV (2015) for 8 voices | Duration: 4'

Pocket Book VIII (2015) for 8 voices | Duration: 3'

This Lunar Beauty (2015) for soprano, mixed ensemble, and pre-recorded audio | Duration: 8'  
S-ob-hpd-2vln.vla.vcl

Postponeless Creature (2014) for three female voices and ensemble | Duration: 12'  
3fl.dbn-timp-perc:vib/tamb-hpd-harp-strings:(1.1.1.1.1)

The Lost Thought (2013) for three female voices and ensemble | Duration: 12'  
3.0.0.0.dbn-timp-perc-hpd(amplified)-strings:(1.1.1.1.1)

# ANNA CLYNE

*As Sudden Shut* (2012) for three female voices and ensemble | Duration: 11'

3.0.0.0.dbn-0.0.0.0-timp-perc:vib/tamb-hpd-harp-strings:(1.1.1.1.1)

Timpani may be played by percussionist

This work requires additional technological components and/or amplification.

*Blush* (2007) for baritone, laptop, and chamber ensemble | Duration: 13'

0.afl.0.0.bcl.0-hn.0.0.0-pft-per-egtr-strings: (0.1.1.1)

This work requires additional technological components and/or amplification.