

Anna Clyne, described as a ‘composer of uncommon gifts and unusual methods’ by *The New York Times*, is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers and visual artists around the world. Clyne’s unique voice combines tradition with postmodern techniques, giving her listeners a sense of musical adventure that is grounded in the past. From the beautiful elegy *Within Her Arms* to the defiant power of *Restless Oceans*, Anna Clyne’s music strikes a positive and resilient tone.

Anna
CLYNE
(b. 1980)

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| 1 | Within Her Arms for string ensemble (2008–09) | 13:26 |
| | Abstractions for orchestra (2016)* | 17:03 |
| 2 | I. Marble Moon (inspired by Sara VanDerBeek’s <i>Marble Moon</i> , 2015) | 2:49 |
| 3 | II. Auguries (inspired by Julie Mehretu’s <i>Auguries</i> , 2010) | 3:03 |
| 4 | III. Seascape (inspired by Hiroshi Sugimoto’s <i>Caribbean Sea, Jamaica</i> , 1980) | 4:01 |
| 5 | IV. River (inspired by Ellsworth Kelly’s <i>River II</i> , 2005) | 3:22 |
| 6 | V. Three (inspired by Brice Marden’s <i>3</i> , 1987–88) | 3:48 |
| 7 | Restless Oceans for orchestra (2018) | 3:59 |
| | Color Field for orchestra (2020)* | 17:57 |
| 8 | I. Yellow | 6:50 |
| 9 | II. Red | 6:05 |
| 10 | III. Orange | 5:02 |

*WORLD PREMIERE RECORDING

Baltimore Symphony Orchestra • Marin Alsop

Recorded: 3 and 4 March 2017 [1], 22 and 24 February 2018 [2]–[6] (live) and 23 and 24 October 2021 [7]–[10]

(live, premiere performances) at the Joseph Meyerhoff Symphony Hall, Baltimore, Maryland, USA

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52:46



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