

ANNA CLYNE

Press Quotes

"A composer of uncommon gifts and unusual methods." – *The New York Times*

"Entertaining, ingenious, and unpredictable. That's Anna Clyne." — *BBC Record Review*

"dazzlingly inventive" – *Time Out New York*

"I'm struggling to remember the last time a piece of contemporary music made me cry. " —
Gramophone Magazine

"Anna Clyne is someone I look to for great music. It's always emotional and driven by her heart, but skillfully composed." – Marin Alsop

"Anna Clyne is an artist who writes from the heart, who defies categorization, and who reaches across all barriers and boundaries. Her compositions are meant to be played by skilled musicians and can reach different audiences, no matter what their background." – Riccardo Muti

"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

"Clyne has a knack of writing music of great immediacy and surface attraction; in the concerto she shows that she can invest what is relatively traditional violin writing with real freshness too." — *The Guardian*

"Anna Clyne is one the most creative orchestrators working today. Her knack for drawing spell-binding sonorities from unexpected sources is on full display." — WQXR

"Clyne's music murmured and pulsed lyrically and earthly, sounding like something you've always known but forgotten." – *Washington Post*

"Anna Clyne's gorgeous "Pocket Book VIII," in which the text of Shakespeare's Eighth Sonnet, which begins "Music to hear," was whispered to magical effect over lush, drawn-out harmonies." — *The New York Times*

"Few composers have the ability to create and sustain such varied and distinctive sound worlds as compellingly as Anna Clyne." – *Chicago Classical Review*

"Clyne's music is immediate, mystical and vibrant"
– *The New York Times*

"Clyne knows how to spin a musical argument, and how to lead the listening through her restlessly changing textures" – *The Scotsman*

"It's one thing to take risks when nobody's paying attention, but she's continued to do it. She references early music, psychology and literature. She's a real explorer." – *Los Angeles Times*

"Clyne has a striking gift for creating a distinctive sonic landscape, mixing timbres and multihued textures within a concise and effective dramatic framework." – *Chicago Classical Review*

"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*

"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*

BBC Music Magazine Feature (March 2021)

How A Mannequin Head Could Revolutionize How Orchestras And Audiences Come Together – *The Washington Post* (February 2021)

Contemporary Composer Anna Clyne – *Gramophone Magazine* (January 2021)

Anna Clyne, a Composer Who Creates With Images – *The New York Times* (2015)