

The Simple Grace of Beth Anderson

The general prejudice against simplicity is of more recent origin than we comfortably remember. It is, after all, only a little more than two hundred years since Friedrich von Schiller wrote,

True genius is of necessity simple, or it is not genius. . . . The most intricate problems must be solved by genius with simplicity, without pretension, with ease; the egg of Christopher Columbus is the emblem of all the discoveries of genius. It only justifies its character as genius by triumphing through simplicity over all the complications of art. . . . Simplicity in our mode of thinking brings with it of necessity simplicity in our mode of expression, simplicity in terms as well as movement; and it is in this that grace especially consists. Genius expresses its most sublime and its deepest thoughts with this simple grace; they are the divine oracles that issue from the lips of a child; while the scholastic spirit, always anxious to avoid error, tortures all its words, all its ideas, and makes them pass through the crucible of grammar and logic, hard and rigid. . . . (“On Naive and Sentimental Poetry”)

How foreign this sounds now, right after the complicated twentieth century! Today all that is complex in art is honored. That which cannot be understood at once is assumed to be therefore not unclear, not tortured and unspontaneous, but—profound. Professional artists, trained in esoteric techniques, heap on layer after layer of ambiguous obfuscation. Simplicity is the mark of an amateur. In a stunning reversal of 2,500 years of aesthetics, music is today considered great to the extent that it is also complex.

And then there's Beth Anderson.

You have to brush the twentieth century aside to hear it, but the eternal truths that Schiller underlined come back to refresh us in Beth Anderson's music. It's not that the century doesn't find expression in her music, nor that she is unconnected to her time. Quite the contrary: It was John Cage's influence that swept Anderson forever off the conventional musical path at the University of Kentucky, and Robert Ashley and Terry Riley who inspired and mentored her at Mills College. Conceptualism, minimalism, chance music, speech music, flowed around her and she participated fully. But as she gradually evolved her own idiom, she was guided by a natural simplicity in her “mode of expression, simplicity in terms as well as movement”—and a simple grace.

Like so many of her generation, Anderson was first taught to write twelve-tone music when she was young, and also like many, her interest in Cage drew her toward freer, more interesting paths. Today her music has a reputation for prettiness, but some of those early pieces, dedicated to a take-no-prisoners conceptualism, were anything but gentle. A 1973 organ work called *Tower of Power* directs the performer to “Hold as many keys and pedals down as possible, using only your body, at as loud an amplitude as possible, using yourself and your audience to decide, for a minimum of five minutes . . . avoiding any sharp contrasts, using your organ to dictate the possibilities.” The result is a continuum of frightening energy and acoustic complexity. She was also attracted to chance techniques, but, characteristically, used them in her own, more humanistic way. Her 1974 “oratorio” *Joan of Arc* derived white-note melodies from the text of Joan's trial, assigning letters of the alphabet to an ever-shrinking array of pitches until all performers were finally singing or playing only the pitches A and B.

More famously, however, Anderson became (along with Charles Amirkhanian, Clark Coolidge, Anthony Gnazzo, and others) one of the leading text-sound composers. For instance, her *Ocean Motion Mildew Mind* of 1979 was an acronymic attempt to render the meditative word “Ommm,” continuing with “wishin', Titian, swishin', swine.” While Amirkhanian's poem-pieces were more absurdist and based on merely the sound of the words (“rainbow chug bandit”), Anderson's were often more personal, if still rhythmic, like her *Yes Sir Ree* of 1978, or her 1976 tone poem of frustration *I Can't Stand It* (“*I can't take it, I can't say it, I can't fight it, I can't avoid it*”). Sometimes, among the earliest Downtown Manhattan composers to tune into vernacular idioms and materials, she would add a propulsive rock beat behind her cascades of words. She was a rapper long before most people had dreamed of rap.

By the early 1980s, however, Anderson had moved away from text-sound music and conceptualism toward a chamber music style of great beauty, generally simple tonality, and luminous textures. She adopted a deceptively unmilitant motto—“To make something beautiful is revolutionary”—and describes herself oxymoronically on her Web page as a “neo-romantic, avant-garde composer,” words that wouldn't fit together for any other composer. Even today, however,

her chamber music betrays its twentieth-century roots in its pervasive use of collage. Her preferred form, and one she invented herself, is the *swale*: a term for a meadow or marsh in which a lot of plants grow together, and by extension a musical piece in which diverse musical ideas and even styles grow side by side. (The interest is curiously anticipated in a 1979 text-sound piece that runs, “Clover and daisies, alfalfa, and Queen Anne’s lace, hegemony, hodge-podge, and heliotrope. . . .” However, Anderson didn’t discover the word until a horse named Swale won the 1984 Kentucky Derby.)

In Anderson’s swales, then, different themes, styles, and moods pop up and succeed each other with cheery disregard for linear development—though, as in any field, the same plants recur among each other, giving the disparate collections a family unity. Thus she has evolved a music that seems texturally and tonally conventional measure-by-measure, but whose succession of styles—modal, nineteenth-century, Bartókian, bluegrass—chart out radical postmodern territory indeed. Yet, unlike the collage techniques of Cage, Karlheinz Stockhausen, and John Zorn, Anderson is never abrupt or mechanical, but smoothes her swale elements together in an intuitively convincing stream of consciousness. In this respect I think of her as having the same relation to the 1980s and nineties as Virgil Thomson did to the thirties and forties. Each wrote a music that was fearless and sometimes absurd in its non sequiturs, a music deeply American and close to the heart, and a music so brashly simple that their contemporaries didn’t know what to do with it. How dare you show so little pretentiousness? Don’t you owe it to your fellow composers to make composing music look difficult and mysterious?

That’s not to say that little skill goes into Anderson’s music. As Schiller goes on to say, simple grace is not the naiveté of a child, but the *overcoming* of complexities to achieve an effect akin to the simplicity of nature. *March Swale* (written in 2000), for example, could look like a complex enough form if you mapped it out, but its recurring themes and motives dovetail into each other with such seeming effortlessness that the effect is of a pure stream of consciousness. The piece is not just about one thing but many things—nevertheless, the way they rotate around each other, modulating into different keys to fit together, makes them cohere and interrelate, much the way a series of problems that occupy someone on a given day will fuse into a single experience. Anderson’s form may have been born from random, mechanical, Cagean collage, but she has smoothed it into pure intuition and gracefulness.

Likewise, *Pennyroyal Swale* (1985) is full of unexpected changes, but they are never abrupt. (Pennyroyal, Anderson notes, is a member of the mint family and a healing herb.) Here, as often, Anderson gives rein to vernacular elements, indicating a passage of “country fiddling” which, over twelve measures, winds down to a key change and a “Pastoral” section in whole notes, followed, illogically enough, by a fughetta. Yet the mosaic is drawn together by the fact that many of its tiles are linked by tonality, motive, or a 3 + 3 + 2 rhythm. *New Mexico Swale* (1995) evokes the loneliness of the desert through sparser materials, including isolated strokes of percussion which finally give way to soft arpeggio textures like the sighing of the wind. Uncharacteristically, there is a central improvisatory section for the percussionist, who plays bull roarer, guiro, Mark-tree, bowed cymbal, woodblock, shakers, small tuned drums, and a strange little friction drum called the *cuica*.

Collage is not Anderson’s only mode, as is made clear by *The Angel* (1988), a more linear solo-voice cantata. The first half of the work is a setting of Hans Christian Andersen’s 1844 story “The Angel,” about a dying little girl who is allowed by the angel who takes her up to heaven to bring flowers from her favorite places, one of which will be kissed by God and given a voice so it can sing in heaven. The second half, following a long vocalise, uses childlike poetry on the same theme by Anthony Calabrese. The application of harp and celeste to a sentimentally Victorian text might have made for a piece of tear-jerking kitsch except for Anderson’s post-minimalist restraint. The music follows the poem, but does so at an observing distance. The succession of idioms—hymnlike passages, a fugue, a march—that might occur in one of Anderson’s Swales here follow according to the changing mood of the text. Although it is pretty, the piece is not afraid of stark harmonic contrasts, and plunges through some dark chromaticism before the sweet C major of the final verses. Yet Anderson never indulges in emotionalism or pathos; one might call *The Angel*, in this respect, a feminine counterpart to Erik Satie’s *Socrate*, another calm meditation on death.

January Swale, again for string quartet, is less indebted to the vernacular than its companion pieces, and shows Anderson’s formal originality. Opening with a simple but dynamic gesture that returns reversed at the end, the piece contains two internal drone-based sections that Anderson calls “aeolian alleluias,” one on A and a reprise on A-flat, leading to an ending with an intended “starry night” feel. The form reveals the subversive psychology of Anderson’s strategy: “closing” moments can appear in the middle, “opening” gestures can appear at the end, a playful mismatch of ideas that Haydn also experimented with in the same medium. All this is more subtle in *Rosemary Swale*, harmonically the simplest of these works, almost entirely without accidentals in C major/A minor. There is a strikingly chromatic aberration in the middle, though, and the piece lives off its constantly changing rhythmic liveliness.

Likewise, the mosaic nature of the Piano Concerto—a concerto for an orchestra of six players plus soloist—is obscured by its unity of tonality and motive, as though one were to put together a puzzle whose pieces were all various shades of blue. There's never been a piano concerto like this compact one-movement post-minimalist example, this simplest-seeming and most joyous of Anderson's works. The tonality whirls around A major in all directions yet endlessly returns, as the listener is kept slightly off-balance by subtle peculiarities like the 15/8 meter of the piano's opening solo and the mixolydian mode of the main theme. New thematic ideas follow in spontaneous succession as in the Swales, but with never a letup in the momentum. So tuneful is the piece that there seems hardly anything twentieth-century about it. But follow it closely, follow any of these pieces closely for repetitions, theme patterns, texture changes, key changes, and you'll hear how painstakingly Anderson's illusion of simplicity is built up.

This is doubtless why Anderson hasn't yet received the major attention as a composer that she deserves: Our critics, our classical music organizations, are still greatly impressed by a veneer of complexity. Audiences, however, don't necessarily feel this way, and musicians in Manhattan's Downtown circles recognize what it takes to duplicate the simplicity Anderson has achieved. Although she is highly individual in her aesthetic viewpoint, Anderson is not an isolated figure. She's part of a post-minimalist generation, a generation that learned from the minimalists (Terry Riley, Steve Reich, and Philip Glass) to love tonality again, and who took from the minimalists a sense of rhythmic energy, but without minimalism's simplistic and calculatedly predictable structures. Other such post-minimalist figures one might mention include Janice Giteck, William Duckworth, Daniel Lentz, Elodie Lauten, Ingram Marshall, Paul Dresner, and many others.

Within that far-flung scene there remains something unique, however, about the naturalness of Anderson's music, its free stream of consciousness, its convincing ability to wander through styles to fit the mood of the moment without losing a feeling of unity. It fits perfectly Mozart's idea of an "artless art," in which the composer's efforts became invisible. Mozart recognized, with Schiller, what concentrated work it takes to create an impression of naturalness and simplicity. What other recent composer has achieved that eternal aim so beautifully as Beth Anderson?

Kyle Gann, a composer of operas and microtonal music, is chair of the music department at Bard College and has been music critic for *The Village Voice* since 1986. His books include *The Music of Conlon Nancarrow* (Cambridge), *American Music in the Twentieth Century* (Schirmer), and *Music Downtown* (University of California Press).

The Angel

"Whenever a good child dies an angel of God comes down from heaven, takes the dead child in his arms, spreads out his great white wings, and flies with her over all the places which the child has lov'd during her life.

Then he gathers a large handful of flowers which he carries up to the Almighty that they may bloom more brightly in heaven than they do on earth.

And the Almighty presses the flowers to His heart, but He kisses the flower that pleases Him best, and it receives a voice and is able to join the song of the chorus of bliss."

These words were spoken by an angel of God as he carried a dead child up to heaven, and the child listen'd as if in a dream. Ah—

—Hans Christian Andersen, trans. by Mrs. H. B. Paull

*They came upon a silent place
A village bright and clean.
The clouds above were hung like lace.
The grounds below were soft and green.*

*The angel was excited there.
And he became delighted there.
He hover'd and circled and fin'ly came down
And led them to another part of town.*

*This part of town was dark and still.
Like night, it hid from day.
The wind sang songs so sharp and shrill
Of folks who mov'd away.*

*The wind sang songs.
The wind sang of folks who mov'd away.
Away, Away.
They mov'd Away.*

*Confusion filled the narrow streets.
Debris lay ev'rywhere.
It's bitter now what once was sweet
And sadness filled the air.
The air; the air. And sadness filled the air.*

*The angel sought a lonely spot.
He knew his way about.
He found a broken flowerpot.
Some earth had fallen out.*

*"Why are we here?" the girl asked.
"Why are we here?" the angel brush'd aside a tear.
The girl ask'd, "Why are we here?"
I'll tell you. Ah—*

*Long ago there was a sickly child,
Someone brought her flowers from the wild.
In this flowerpot she placed the roots.
Soon it bloom'd producing fresh new shoots.*

*Then the young girl plac'd it in her room.
And the flower chas'd away the gloom.
So, she water'd and protected it.
All her love and care affected it.*

*This flower which now is cast aside.
This flower now faded, torn and dried.
This flower was that sick girl's pride.
She turned and kissed it when she died.*

*No flower ever gave more joy.
This flower is divine.
I was that sickly little girl.
This flower once was mine.*

*God sends sweet trumpets to help proclaim our birth,
But God sends an angel to take a child from earth,
And on that final hour from which we all depart,
A child may choose a flower to press against her heart.*

*Once the child has made her choice,
God will give the flower a voice.
Angels, children spend their days
Raising voices in God's praise. Ah—*

—Anthony Calabrese

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Beth Anderson (b. 1950) is a composer of new romantic music, text-sound works, and musical theater. Born in Kentucky, she studied primarily in California with John Cage, Terry Riley, Robert Ashley, Richard Swift, Helen Lipscomb, and Larry Austin at Mills College (M.F./M.A.) and the University of California at Davis. She is a member of Broadcast Musicians Inc. and is the current treasurer of New York Women Composers. She lives in Brooklyn and produces Women's Work, a concert series that enjoyed its premiere season in February 2004, for Greenwich House Arts & New York Women Composers, Inc.

She has been commissioned by the San Francisco Conservatory's New Music Ensemble, the University of the Redlands' New Music Ensemble, the Minnesota Sinfonia, the Staten Island Symphony, the Cabrillo Music Festival, the Collegium Musicum Carinthia, the Montclair College Dance Festival, Keith Borden and Darren J. Campbell, Andrew Bolotowsky, Mimi Dye, Marlow Fisher, Daniel McCusker & Dancers, and the Soho Baroque Opera Company. Ms. Anderson's publishers are Antes/Bella Musica in Germany, Recital Music in England, and E.M.I./Joshua Corporation.

Ms. Anderson is included in many reference works, including *The New Grove Dictionary of American Music*, *The New Grove Dictionary of Opera*, *The Popular Guide to Women in Music*, *Contemporary Composers*, and *The Pandora Guide to Women Composers—British & American*. An extensive interview with her is included in the archives of the American Composers Oral History Project at Yale University. She is also discussed in *Singing at the Top of Our Lungs: Women, Love and Creativity* by Claudia Bepko and Jo-Ann Krestan. For more details, see her web site at <http://www.beand.com>.

The **Rubio String Quartet** is one of the preeminent string quartets in Europe. Formed in 1991, the quartet was coached in the great classical and romantic repertoire by the Melos Quartet from Stuttgart. Today they play the full range of the string quartet repertoire from Haydn to Alfred Schnittke and Stephen Paulus. Natives of Belgium, they have had several Flemish composers dedicate works to them. The quartet is regularly invited to play at major music festivals, such as the Edinburgh Festival and the Festival of Flanders. In 1996 they gave concerts in the United States and China as "cultural ambassadors" of the Flemish Community. In November 1997 they made their New York debut at Carnegie Hall. The Rubio's discography includes nine CDs, including the string quartets of Shostakovich for the Globe label, and a recording of piano quintets by Schumann and Brahms with the Dutch pianist Paul Komen. A live recording of the complete Shostakovich quartets was released on Brilliant Records in January 2003. The Rubios made their Washington, D.C., debut at the Library of Congress in March 2002, where they performed *March Swale* by Beth Anderson.

Dirk Van de Velde, violin, studied at the Royal Music Conservatory of Ghent and Brussels as well as at the Hochschule für Musik in Basel, Switzerland. He then became a member of the Heidelberger Kammerorchester for three years. In 1991 he started the Rubio String Quartet. He works as a freelance musician in Flanders and Amsterdam.

Dirk Van den Hauwe, violin, studied at the Royal Music Conservatory of Ghent and Antwerp as well as the Hochschule für Musik in Basel, Switzerland. He has played in several orchestras, including the Belgian National Orchestra and the Flanders Philharmonic, and as the section leader in the New Belgian Chamber Orchestra. He is regularly invited to play in various chamber music ensembles and has played the second violin in the Rubio String Quartet from its inception.

Marc Sonnaert, viola, studied at the Royal Music Conservatory of Ghent and performed with the Flanders Opera for several years until 1986. He then became a freelance musician concentrating on chamber music, and performed with several ensembles throughout Europe. He was a member of the New Belgian Chamber Orchestra until 1995 and has been playing the viola in the Rubio String Quartet from its inception in 1991.

Ilia Laporev, cello, studied at Moscow's Tchaikovsky State Conservatory and became the principal cellist of the Symphonic Orchestra of the Flemish Opera. In 1991 he made his debut with the Symphonic Orchestra as a soloist, performing Russian music. Since 1991 he has performed regularly as a soloist with various orchestras in Europe. Mr. Laporev has made the performance of chamber music his specialty, and as a soloist and member of several chamber ensembles he has performed in many European, Asian, and South American countries, and in South Africa. Currently he teaches cello at the Royal Conservatory of Antwerp, performs in a cello-piano duo with Boyan Vodenitcharov, and is a member of the Ensemble Walter Boeykens.

Andrew Bolotowsky, flute, has performed more than 3,000 recitals. He graduated from The New School for Social Research after completing his thesis on Baroque musical ornamentation. He studied with Elaine Schaffer, William Kincaid, and Jean-Pierre Rampal. Mr. Bolotowsky has recorded works by Cage, Hovhaness, and Brubeck for Station Hill, Orion, Opus 1, and New Age Records. He has appeared as a soloist with several chamber and symphony orchestras, including the Downtown Music Ensemble, the Soho Baroque Opera, Essential Music, Amor Artis, and Musica Sacra. At present he performs with the Pan American Symphony, Downtown Music Productions, the Downtown Ensemble, Brooklyn Baroque, and the Woodhill Players.

Darren Campbell, string bass, a native of Indianapolis, Indiana, currently lives and works in Cleveland, Ohio, as a freelance double bassist. He has performed regularly with the Roanoke Symphony (Virginia), Lexington Philharmonic (Kentucky), and Richmond Symphony (Indiana), in addition to other regional orchestras in Indiana and Southern Ohio and at the Aspen Music Festival. Mr. Campbell received a Master's Degree from the Cincinnati College Conservatory of Music, and a Bachelor's Degree from DePaul University. Mr. Campbell's principal teachers are Al Laszio, Bennett Crantford, and Greg Dugan, and he currently plays an English double bass attributed to James Cole, Jr. (1860).

Joseph Kubera, piano, has gained international renown as a major interpreter of contemporary music. His recent engagements include solo performances at festivals in Miami, Prague, and Berlin, and at New York's Merkin Hall and Guggenheim Museum. A leading proponent of the music of John Cage, he has recorded the *Concert for Piano and Orchestra* with the Orchestra of the S.E.M. Ensemble for Wergo and the complete *Music of Changes* for the Lovely Music label. Mr. Kubera has worked with a broad range of ensembles including the San Francisco Conservatory New Music Ensemble, the Brooklyn Philharmonic, the New York New Music Ensemble, and Steve Reich and Musicians, among others.

Jessica Marsten, soprano, received her Master's degree in voice from The Mannes College of Music in New York. The Maryland native has performed the role of the Queen of the Night in *The Magic Flute*, Musetta in *La Bohème*, Zerbinetta in *Ariadne auf Naxos*, Susanna in *Le nozze di Figaro*, Adele in *Die Fledermaus* and Valencienne in the Greater Buffalo Opera's production of *The Merry Widow*, Miss Wordsworth in *Albert Herring*, Aspasia in Mozart's rarely performed *Mitridate, Rè di Ponto* with the New York Chamber Opera and Le Feu in *L'Enfant et les Sortilèges*. She has been a winner of the Greater Buffalo Opera's Erwin Johnson Vocal Competition and the Artists International Young Musician's Awards. In past seasons, she has been heard as the First Soprano soloist in Mozart's *Great Mass in C minor* with the Riverside Festival Orchestra and Chorus, and the soprano soloist in Vaughan Williams's *Dona Nobis Pacem* at the Brookhaven Choral Festival. She has also appeared with the Brooklyn Philharmonic Orchestra, performing Bach's cantata *Jauchzet Gott in allen Lãnder*, the American Symphony Orchestra, performing Bach's *St. John Passion* and Mozart's *Requiem*, the Amor Artis ensemble, performing works of Charpentier and Schütz, and with the Fairfield Period Instrument Academy, performing Handel's *Israel in Egypt*.

David Rozenblatt, percussion, began playing the drums professionally at the age of five and started his formal training six years later at the Lucy Moses School of Music, where he was a faculty member for ten years. He received his B.M. and M.M. degrees from The Juilliard School under the instruction of Gordon Gottlieb. Mr. Rozenblatt has performed with the Orchestra of Saint Luke's, New York City Opera, New York City Ballet, the Moscow Chamber Orchestra, the Met Opera Orchestra, the Concordia Orchestra, the Moscow Virtuosi, Speculum Musicae, Ensemble Sospeso, and the Vermont Mozart Festival Orchestra. He is also a co-founding member of the New York Percussion Quartet, which

performs and gives master classes all over the United States. He currently leads his own Latin Jazz group, Latin Jamzz, which features prominent jazz musicians. As the drummer/percussionist and composer for the critically acclaimed Grammy Award-nominated Absolute Ensemble, he can be heard on the group's CDs. He has recorded for Mode Records, CCn, Enja Records, and Blaze Beat Records.

Conductor **Gary M. Schneider** is a multifaceted musician whose musical interests cross all stylistic boundaries. He first gained attention as Music Director and conductor of the Hudson Chamber Symphony, an award-winning ensemble he founded in 1981 and led for ten seasons. A prize winner in the 1987 Leopold Stokowski Competition for American Conductors, he made his European debut in 1988 at the International Zeltt Musik Festival in Freiburg, Germany. He was awarded the Society of Baden-Württemberg Cultural Prize, and has been principal conductor of the Festival Orchestra since 1989. Mr. Schneider is also Music Director and conductor of the Golden Fleece/Composers Chamber Theatre in Manhattan and maintains an active guest-conducting schedule that has included the Orchestre Philharmonique de Strasbourg, Annapolis Symphony Orchestra, New Jersey Ballet Orchestra, Denison University, Savannah Symphony Orchestra, Chamber Symphony of Princeton, Mendelssohn Chamber Orchestra, Manhattan New Music Project, Ridotto Chamber Orchestra, Cumberland Valley Chamber Orchestra, Jungen Virtuosen Leningrad, and the Internationale Festspiele Baden-Württemberg.

André Tarantiles, harp, received his Bachelor of Music degree with high distinction and his Masters of Music degree with highest distinction from the Indiana University School of Music, where he was a student of Peter E. Eagle. He has also studied with Jane B. Weidensaul and Kathleen Bride. Mr. Tarantiles has concertized throughout the United States and has performed as soloist in all the major concert halls in New York City. He has appeared on national television accompanying Aprile Millo, Benita Valente, Renee Fleming, Heidi Grant-Murphy, Jennifer Larmore, and Marcello Giordani. He is currently principal harpist for the Metropolitan Opera Guild, the New York City Opera National Company, Glimmerglass Opera Festival, Arizona Opera, Wagner Festival, New Jersey State Opera, Connecticut Grand Opera, the Center for Contemporary Opera, Northeast Pennsylvania Philharmonic, Riverside Symphonia, and the Chamber Symphony of Princeton. He is featured on a recently released CD on BMG in a horn and harp recital and he has also recorded a CD of contemporary chamber music for EMI.

SELECTED DISCOGRAPHY

I Can't Stand It. Beth Anderson, voice; Wharton Tiers, percussion. Pogus P21030-2.

Minnesota Swale (on *New Music for Orchestra*). Slovak Radio Symphony, Joel Suben conducting. Opus One CD 156.

Net Work (on *Two by Three: Music by Women*). Mary Kathleen Earnst, piano. North/South Recordings N/SR 1015.

Ocean Motion Mildew Mind. Beth Anderson, voice; Wharton Tiers, percussion. Pogus P21030-2.

Peachy Keen-O. Beth Anderson, Chinese drums, gongs, voice; Linda Collins, organ and voice; Kitty Mraw, vibraphone and voice; Ana Perez, electric guitar and voice. Pogus P21030-2.

Revel (on *Premiere Recordings*). Richmond Sinfonia, Jacques Houtmann conducting. Opus One 100. (LP)

September Swale (on *Chilli con Tango*). Daniel Ahlert, mandolin; Birgit Schwab, guitar. Antes/Bella Musica CD 31.9153.

Torero Piece. Marjorie and Beth Anderson, voices. Pogus P21030-2.

Tower of Power. Linda Collins, organ and electronics. Pogus P21030-2.

Trio: dream in d (on *Two by Three: Music by Women*). Teri Lazar, violin; Marcio Botelho, cello; Mary Kathleen Earnst, piano. North/South Recordings N/SR 1015.

Yes Sir Ree. Beth Anderson, voice; Michael Blair, percussion. Pogus P21030-2.

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BETH ANDERSON (b. 1950)

SWALES AND ANGELS

80610-2

1. *March Swale* (2000) 5:26

Rubio String Quartet: Dirk Van de Velde, violin; Dirk Van den Hauwe, violin; Marc Sonnaert, viola; Ilija Laporev, cello

2. *Pennyroyal Swale* (1985) 9:41

Rubio String Quartet

3. *New Mexico Swale* (1995) 10:23

Andrew Bolotowsky, flute/piccolo; Dirk Van den Hauwe, violin; Marc Sonnaert, viola; Ilija Laporev, cello; David Rozenblatt, percussion; Gary M. Schneider, conductor

4. *The Angel* (1988) 13:52

Jessica Marsten, soprano; Rubio String Quartet; Joseph Kubera, celeste; André Tarantiles, harp; Gary M. Schneider, conductor

5. *January Swale* (1996) 5:45

Rubio String Quartet

6. *Rosemary Swale* (1986) 7:45
Rubio String Quartet

7. Piano Concerto (1997) 13:30
Joseph Kubera, piano; Rubio String Quartet; Darren Campbell, string bass; David Rozenblatt, marimba/percussion;
Gary M. Schneider, conductor

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Rubio String Quartet
3. *New Mexico Swale* (1995) 10:23
Andrew Bolotowsky, flute/piccolo; Dirk Van den Hauwe, violin; Marc Sonnaert, viola; Ilia Laporev, cello; David Rozenblatt, percussion; Gary M. Schneider, conductor
4. *The Angel* (1988) 13:52
Jessica Marsten, soprano; Rubio String Quartet; Joseph Kubera, celeste; André Tarantiles, harp; Gary M. Schneider, conductor
5. *January Swale* (1996) 5:45
Rubio String Quartet
6. *Rosemary Swale* (1986) 7:45
Rubio String Quartet
7. Piano Concerto (1997) 13:30
Joseph Kubera, piano; Rubio String Quartet; Darren Campbell, string bass; David Rozenblatt, marimba/percussion; Gary M. Schneider, conductor

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