

Beth Custer is a San Francisco based composer, performer, recording artist, bandleader, and the proprietor of BC Records. She's an original member of the Club Foot Orchestra (CFO), purveyors of original soundtracks to silent era films. Beth is a founding member of the 4th world ensemble Trance Mission, the trip-hop duo Eighty Mile Beach, and leads the quartet of esteemed jazz clarinetists Clarinet Thing and The Beth Custer Ensemble. She has released over fifty recordings, seventeen on her own label.

Beth composes for theatre, film, dance, television, and the concert stage. The Pacific Film Archive commissioned her to compose a live score for a rare Soviet silent film from their archives *My Grandmother* and received the Aaron Copland Recording Fund to record and release the work on DVD. With CFO, Beth has scored for CBS/Film Roman cartoon *The Twisted Tales of Felix The Cat*, and several silent era films. Other film scores include for directors Brad Coley, William Farley, George Spies, Melinda Stone, Betsy Bayha, Karina Epperlein, Will Zavala Koohan Paik, and Peter MacCandless.

Theatre productions include four musicals with writer Octavio Solis with Campo Santo Theatre Company of San Francisco, Cornerstone Theatre and Overtone Industries of Los Angeles. Beth has scored productions for San Diego and Berkeley Repertory Theatres, California Shakespeare Company, Magic Theatre, Bay Area Playwrights Festival, and A Traveling Jewish Theatre with directors Penny Metropolis, Jonathon Moscone, Anne Galjour, Karin Coonan, Tod Salovey, Joan Shirle, and Delia MacDougal.

For the concert stage, Beth created *Vinculum Symphony* under a Phyllis Wattis Residency at Yerba Buena Center for the Arts. *Vinculum* brought together a chamber orchestra, Left Coast Chamber Ensemble (LCCE), with experimental instrument builders in an evening length work. LCCE has commissioned three subsequent works as have Zeitgeist Ensemble of Minneapolis, writer Bernie Weiner for Mill Valley Philharmonic, SPaNK ensemble of Wyoming, San Francisco City Winds, Kronos Quartet, and Turtle Island String Quartet.

Beth has composed for seven productions of the dance/theatre troupe the Joe Goode Performance Group. Her score for JGPG's *The Maverick Strain*, received an Isadora Duncan Award. Other dance scores include for Flyaway Productions, Roco Dance Company, Knee Jerk Dance, and for butoh dancers Koichi Tamano and Ledoh.

Beth has performed and recorded with MacArthur Fellow inventor Trimpin, musicians Fred Frith, Miya Masaoka, Joan Jenrenaud, Amy Denio, Tin Hat, Tango No. 9, Pamela Z, Will Bernard, Sex Mob, John Schott, Grassy Knoll, ROVA, Violent Femmes, J.A. Deane, Snakefinger, Greg Goodman, William Cepeda, Elaine Buckholtz, Mark Eitzel, Penelope Houston, Anna Homler, Ollin, and Connie Champagne.

Beth has held artist residencies at the Marin Headlands Center for the Arts, Montalvo Arts Center, Wildacres, University of Wyoming, McKnight Fellowship in Minneapolis, and at Civitella Ranieri Center in Italy. She received the prestigious Meet The Composer New Residency and Commissioning grants. Other awards include SF Arts Commission Individual Artist, Zellerbach Family Fund, Gerbode,

Argosy Foundation, American Composers Forum, Artslink, Trust for Mutual Understanding and Mid Atlantic Arts Fund.

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Beth is an Adjunct Professor of Composition at Mills College. She holds a Masters Degree in Clarinet Performance from San Francisco State University and a Bachelors Degree in Musical Studies from the Crane School of Music at the State University of New York in Potsdam.

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