BETHANY BROWN

RECITAL HALL
WEDNESDAY, APRIL 6TH, 2016 • 7:30PM

Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music
Immense thanks to my professors, my honors thesis committee (Dr. Kotoka Suzuki and Dr. Peter Schmelz), and my family and friends who provide constant support.

Thank you to my fantastic performers. I am amazed at how lucky I am to have such great musicians perform my music.

This recital is a small glimpse of my work and growth over the past four years—as a composer as well as an individual. I hope you enjoy.

Bethany Brown, Composition

Four Character Pieces
I. Makes Me Anxious
II. Untitled (for N.)
III. We Need to Talk
IV. Our Covers Are A Fortress
Hanah Vutipadadorn, piano

(Spring 2014)

These short piano pieces were written during my sophomore year of college. Inspired by the character pieces of Benjamin Britten, the heavy dissonance interspersed through delicate melodies depicts anxiety, grief, loneliness, and friendship, often intersecting.

Sought-After Dream Object
Ryan Downey, bass
Hanah Vutipadadorn, piano

(2016)

Sought-After Dream Object uses the poetry of Sara Guinn. The whimsical and near-nonsensical text is characterized in the music by abrupt changes in dynamics, gestures, and mood, yet repeating motives connect the poetry’s similar syllabic patterns. Commissioned by Ryan Downey.

Text:
It is gold golder golden and not sharp, not sharp, not sharp! Not sharp! Why is it is it is. Is it. Doubtless it is because. In a bookcase there eggs an egg. In a bookcase there eggs an egg. In a bookcase there eggs an egg. There eggs an egg There eggs an egg There eggs an egg. An egg! Round-ound-ound and stem sticks round around here. Hear her, hear her she comes around here. Center. Texture golden tender winning. Won itself time one itself over time. Won itself time one itself over time. Won itself time one itself over time. Won itself time one itself over time. Morning mourning night night afternoon-bloom, it says to itself self be. It is gold golder golden and not sharp, not sharp, not sharp! Not sharp! Why is it is it is. Is it. Doubtless it is because. The whole of it is here. The hole of it is heard.
**remember when? begin again**  (Fall 2014, revised 2016)

*Alexander Tom, conductor*
*Felix Herbst, violin*
*Stephen Mitton, cello*
*Grant Jahn, clarinet*
*Kelly Davis, flute*
*Isidora Javonovic, piano*

*remember when? begin again* was inspired by the techniques of minimalism, and the “trance-like” nature described of the oft-used repeating patterns. I equate the repeating figures with memory and nostalgia.

**There will be a 10-minute intermission**

**Stream of Consciousness**  (2016)

*Tyler Flowers, alto saxophone*

*Stream of Consciousness* depicts a continuation of running thoughts, resulting in seemingly disjunct gestures. Commissioned by Tyler Flowers.

**Philosophical Melancholia**  (2015, revised 2016)

*Emilio Vazquez, violin I*
*Brynn Seegmiller, violin II*
*Sarah Knight, viola*
*Stephen Mitton, cello*
*Elise Gillson, piano*

Originally written for and premiered at the TALIS Festival in Saas-Fee, Switzerland. Inspired by Freud’s 1917 essay *Mourning and Melancholia*: “the object has not perhaps actually died, but has been lost as an object of love...”

Out of respect for the performers and those audience members around you, please turn all cell phones and watches to their silent mode. Thank you.