

BETHANY BROWN

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

ASU 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

(Spring 2014)

- I. Makes Me Anxious
- II. Untitled (for N.)
- III. We Need to Talk
- IV. Our Covers Are A Fortress

Hanah Vutipadadorn, piano

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

(2016)

Ryan Downey, bass
Hanah Vutipadadorn, piano

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 over time. Won itself time one itself over over time. Won itself time one itself over over time. Won itself time one itself over 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.

PLACE for chamber string orchestra (2016)

Alexander Tom, conductor
Clarice Collins, violin I
Felix Herbst, violin I
Jingting Liu, violin II
Natalie Rose, violin II
Sarah Evins, viola I
Daniel Lorenzo, viola II
Alex Duke, cello
Elizabeth Weser, cello
Kelsey Mines, bass

The culmination of a semester's worth of research on the techniques of spectralism, this thesis piece utilizes Grisey's *Partiels* as a model for orchestral synthesis, formal structure, and timbre/tone-color as well as aleatoric elements. The pitch material is derived from field

recordings as interpreted through a sonogram; each section of the piece depicts a place and its characteristics: the shinkansen (bullet) train in Japan, birds in Switzerland, and sounds of the city in New York.

“Spectralism’s Synthesis of Past Musical Traditions: New Musical Discourse and Compositional Technique”- thesis research and composition project will be presented at the Barrett Honors Symposium on April 12th.

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...”

Sara Guinn is an Alaska Native poet. Her work is greatly influenced by her upbringing in Bethel, Alaska, as well as her time spent in Portland, Oregon and Barcelona, Spain. Her work addresses her relationship with her family and how identity and place intersect. Her work is often haunting and sometimes humorous.

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.