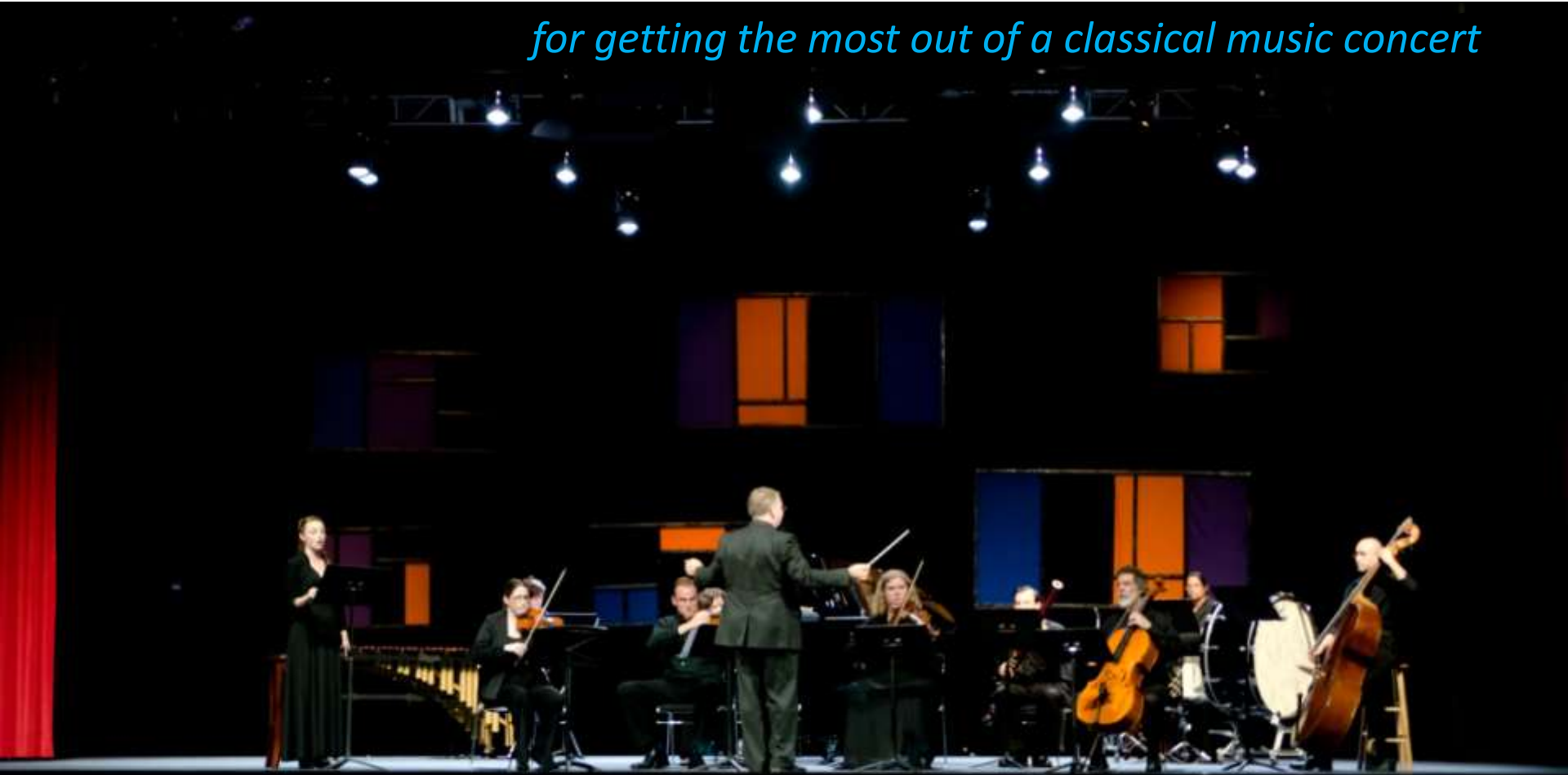


TOP TEN TIPS

for getting the most out of a classical music concert

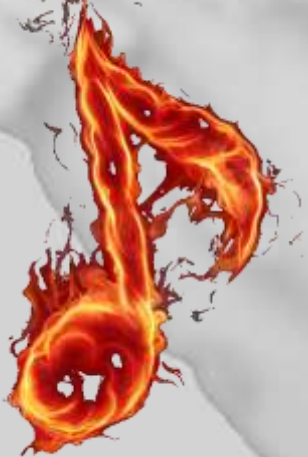


Your personal guide to thoroughly enjoying live classical music.

www.stephenbrown.com

Thoroughly enjoying live classical music

Enjoying live [classical] music concerts could be one of the most exciting relationships you'll ever develop.



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Let's start with one thing any valuable document shouldn't start with: a definition.

The term "Classical Music" is difficult to embrace for three reasons:

- It conjures up images of rich elitism, boringness and dead white men.
- It actually refers to a specific period in musical history (1750-1820)
- Much of society is prejudiced against anything associated with it.

The enigmatic Founder and Artistic Director of The Discovery Orchestra, George Marriner Maull, visited two inner-city schools one week and worked with young children on "listening." The heart-warming outcome is that every child was fully engaged, improved their communication skills, and loved the music.

Interestingly, when Maestro Maull starting working with the music he deliberately did not mention the composers' names or when the music was written or give it a stylistic label, which is the normal practice when giving a workshop or lecture (heck, I even did it when naming this booklet!). The children just thoroughly enjoyed the music which happened to be written by some chaps named Bach and Vivaldi some 300 years ago. To them, it could have been last written last year.

Fascinating. And we have a problem.

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Unfortunately, by the time these children become adults they may very well be turned off of the “Classical Music” genre or style they’ve come to appreciate and enjoy, just because society tells them to.

We could explore the sociological and psychological reasons why that might be, and perhaps that should be the topic of my next missive, but it’s not this one. Instead, let’s recognize that the term “Classical Music” has, despite it’s actual reference to a specific period in history, come to refer to anything not in the popular mainstream realms of music, or which has another generic label.

Jazz is jazz, rock is rock, and so on. Many styles of music have their own sub-styles, but for this document we will define Classical Music as

Audio entertainment that is constructed around in-depth formulas and functions of sound presented with the intent of active and engaged listening and feeling, mostly using instruments that do not require electricity to function.

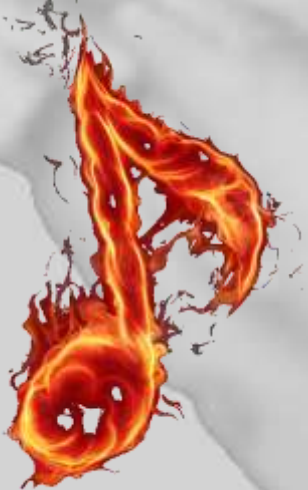
Sounds boring? Maybe.

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Have you really actively listened at a concert and engaged with what you hear? If you're relatively new to classical music, probably not. Usually your mind wanders to problems of the day, what you'll have for dinner later, or the lovely dangling earrings of the person sitting three rows in front of you.

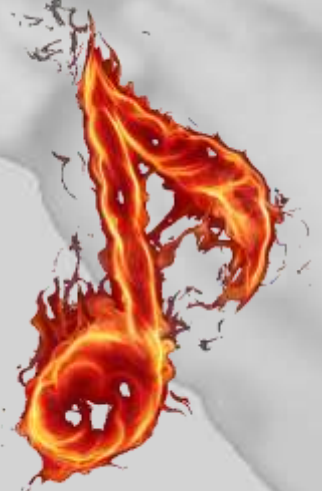
It takes a certain amount of effort to listen to and engage in anything worthwhile, and classical music is no exception. But it's hard for us when everything is so physical and instant these days. Instant gratification = surface material. Those who want more, who want meaningful relationships, who want something solid, grounded, stable, reliable, a cornerstone... can thoroughly enjoy classical music.

Let me show you how:



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The Most Exciting Relationship You Will Ever Have.



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Relationships create meaning in the world around us. Our parents raise us, friends guide us, and partners challenge us. Yet, only few relationships are as powerful as those spontaneously formed at a classical music concert.

Consider all of the moving parts that make up the experience. On stage there may be up to 1000 musicians playing Havergal Brian's *Symphony No. 1 "Gothic" Symphony*; or, as few as 3 playing chamber music. Then there may be a conductor waving their hands rhythmically in practiced motions, marshaling all those focused individuals in a semiotic experience of tranquility.

The humble audience, not to be cast off as mere passive observers, is integral to the entire scene. As the cliché goes, it is not each section, but the sum of the parts that entrances us. What's the point in performing any style of music if no-one is going to listen?

“If a musician performs alone in a forest, is he/she still making music?”

A seductive complexity has for centuries called us to our seats in the concert hall; our hushed inhale as the first notes take the air is the only sign of our anxiety. In no other musical experience is there a greater appreciation for the skill of the musicians. From our school music lessons in youth, maybe some clumsy forays into the world of classical music, we remember how difficult these pieces are to access and play.

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For some, memories of our mothers and fathers encouraging one more hour of practice have instilled in us a deeper understanding of the music's intricacy. The frustration of our youth blossoms into appreciation.

For some though, the frustration of breaking into classical music is too daunting. Getting past the initial distaste of the music from youth doesn't happen, and an entire colorful world is blocked off. Opening up the arena of classical music means shedding those old prejudices and starting anew.

When beginning the journey towards fostering a greater enjoyment of classical music concerts, an exploration of the multifaceted nature of the experience is required.

Every piece of classical music comes from a rich history that formed the piece.

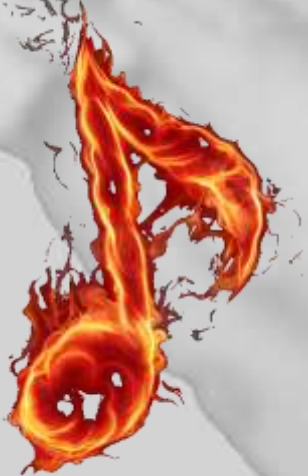
Like any good story, the music itself tells a narrative of epic scope as in the example of Tchaikovsky's *1812 Overture*. Colorful by necessity, many composers lived wild, passionate lives that informed their musical choices, and that only covers the historical aspects.

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While enjoying the concert, the five senses **fire in receptive pleasure**. The music and the performers that play it, feed off the energy of the audience. There is, as the piece progresses, an interplay that transcends an inauthenticity prevalent at a mainstream pop concert.

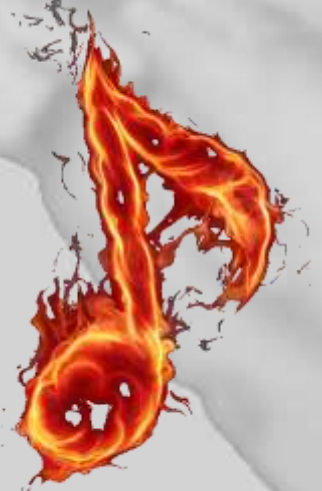
Let classical music's aptly labeled flow drift you into an enjoyable trance. Don't stubbornly hold to old ideas of how difficult and inaccessible the music is. Give yourself over to the talented fingers of the musicians and control of the conductor. Only they, with their years of practice, have mastered the art of distilling beauty from the notes. Trust in their ability to flow you along a course that will excite your heart rate, plunge you deep into introspection, put fire in your soul, and even, at times, bring tears to your eyes. The fastest way to enjoy classical music is to open one's self entirely to it, and give in.

There is much advice available regarding how best to enjoy or make the most of a classical music content, and I'm pretty much familiar with most of it. Here, then, are the **TOP TEN TIPS** I believe will work for you:



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1. Appreciate the inspiration



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Before purchasing a book at your local bookstore, you read reviews, maybe listen to an author interview, read the inside and back cover. You're a seeker of information, looking to get a better idea of the book you're buying before you make the purchase. **Classical music works in a similar fashion.** Getting to know why the piece is being played and why it is important increases your understanding of it. Getting to know the music in the same fashion you would learn about a book means investing yourself more fully beforehand.

Many symphonies commissioned in the 19th and 20th century were written to mark special occasions: the end of a war, a marriage, political victory, or even a landmark anniversary. Exploring the event itself that inspired the piece can give you a perspective on the music.

Narrative is the key

that informs the notes and movements of the composition. If you go into a concert with its repertoire in mind you'll be able to recognize different players, characters, as instruments.

Blurring the line between instrument and character will also give insight into the historic semiotics in the piece.

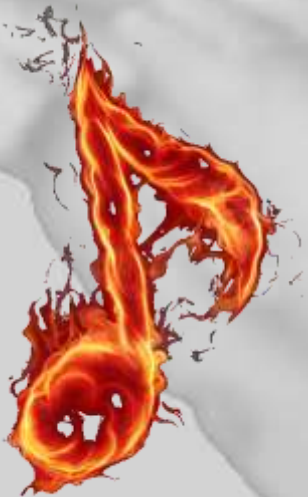


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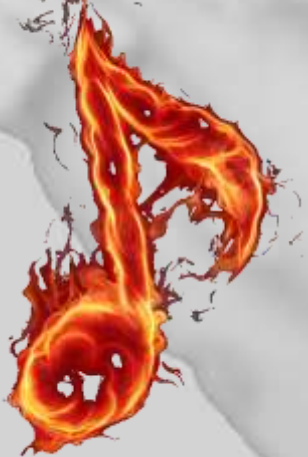
A trumpet may symbolize the beginning of a military campaign, or the violins drawing their bows slowly across the strings may be a jilted princess.

Being able to lean over to your partner during Johann Strauss' *Radetzky March* to whisper, "This movement represents the great marshal's victory" adds a completely new depth to the experience.

Movements in a symphony represent different moments in a story. Not only do the movements form a narrative like the chapters in a book, but can also critique or parody the events. Shostakovich's *Concerto no 1* uses parody to effectively create a work of beauty that not only is enjoyable to listen to, but needling and fun. Such pieces are only as entertaining as their potential allows, when audience members come prepared with the background information.



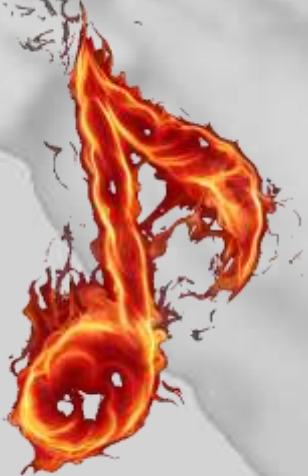
2. Get to know the person behind the music



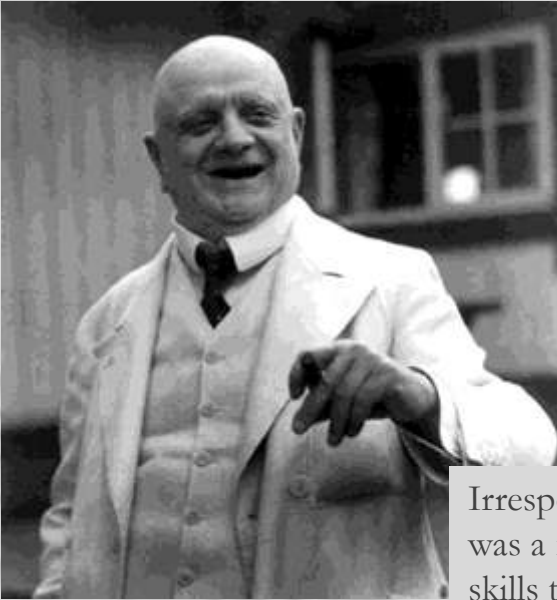
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Composers, especially the most recognizable names, often lived riotous lives. They jumped straight into the fold of what the world offered and through their experiences and adventures created beautiful music. From the frenzied life as a gypsy musician or an ill-reputed philanderer, to the placid and calm intellect of an introverted hermit, the classical music we view as stodgy or thrilling sprung forth. Yet, it is only our inability to see the pieces as the result of passionate exuberances that leads us into this trap.

Johannes Brahms, known worldwide for his wonderful *Hungarian Waltzes*, spent the first half of his life telling everyone he met that he learned to play piano at night in seedy brothels—a bold faced lie. He didn't make his big break until he finished a tour with a famous gypsy violinist. All of a sudden, with this knowledge, the influences behind the *Hungarian Waltzes* become more obvious, adding to an appreciation for the piece.

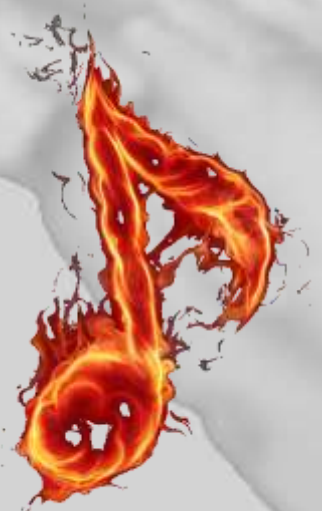


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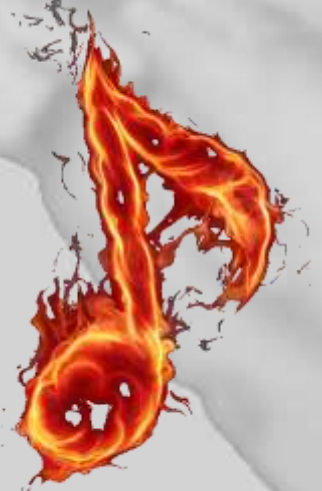
Irresponsible living also litters the clan of exalted composers. Jean Sibelius (pictured) was a famous violinist and composer from Finland. So impressive were his natural skills that Finland entrusted him with a grant to study music in Berlin. His first symphony was hailed as remarkable, but also started Sibelius down a road of debt. Drinks and luxury restaurants fueled his lifestyle and he infamously wrote in his diary, "To be able to live at all I have to consume alcohol". (You don't, by the way!)

There is nothing more thrilling than the story of Wolfgang Amadeus Mozart. Told over and over in literature, film, and drama the story of the little Austrian boy who went on to become the pre-eminent composer of his day. At the age of 17, Mozart was playing as a court musician for the Archbishop of Salzburg. Eventually he decided to go on his own, sweeping up fame, a wife, and money in the process. The work from this period, when his star shined brightest, is his most famous.



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3. Relish the story



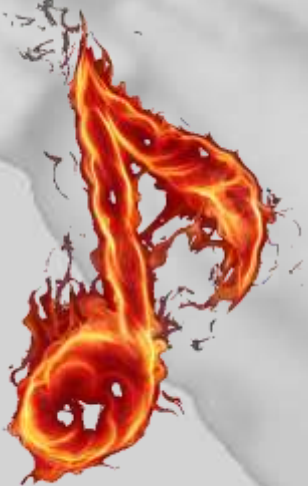
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Works of classical music rarely evolve from nothingness. They are touchstones in a grander scheme of the composer's imagination. Narratives and stories from youth, those tall tales told over and over in classrooms around the world, are transmuted into music.

Most famous endearing is Mozart's *Die Zauberflöte* (*The Magic Flute*) weaving together a wonderful narrative, detailing the love story between the prince Tamino and lovely Pamina. To this day a childhood classic, the story, though dark at times, is made playful through the music, and like so many good works of art, reveals a mature humor and tragedy that only adults can fully appreciate. Truly, the magic flute turns sorrow into joy. Through the use of narrative, the music takes on a grander form. It is not simply a beautiful piece of aesthetic music, but a story that compels listeners to pay close attention.

Inspiration need not come from recent memory or one's native culture.

Borrowing from classic Greek mythology, Alexander Zhurbin composed the *Ballad of Orpheus and Eurydice*. A classic tragedy, Orpheus heads to Hades to retrieve his lost lover Eurydice. Though he tames the three-headed dog Cerberus and reunites briefly with his wife, he is unable to bring her back to the world of the living. Hades tells Orpheus that his wife will resurrect only if he does not look upon her as he ascends the stairway out of the underworld. Tragically, the beauty of his wife is too much. Orpheus takes one last look at his beautiful wife before she disappears forever.



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When talking about stories in classical music, it would be remiss to not mention Tchaikovsky's *The Nutcracker*. The Christmas favorite, *The Nutcracker* delights families everywhere. It isn't just the story that provides the wonderful experience, but the music that accompanies it. When you hear that famous drum rhythm, the story comes alive in your head, and the ballerinas prance across your imagination.

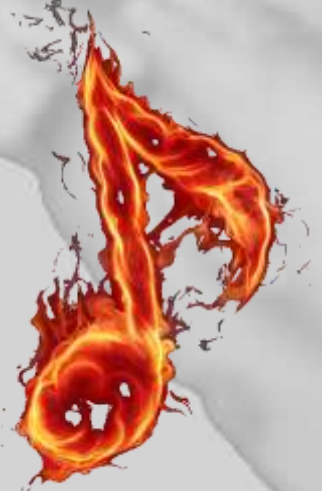
Storytelling is one of the strongest elements of many classical music works. Knowing the plot of a piece of music will draw you in and hold you for the entire performance as you match movements with rising action, conflict, and the inevitable dramatic outcome.



what's
your
story ?

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4. Get intimate and familiar!



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Given the advancement in digital music streaming and media distribution, listening to the classical piece before going to the concert has never been easier. Taking advantage of these tools can help you to get intimate with the music you're about to experience live – as it was meant to be experienced. There is nothing more exciting than recognizing a part of music as it springs from the stage. To be able to grab onto a crescendo and know exactly where it's going can be an exhilarating experience.

Learning the highs and lows of a piece make it easier to follow. Many audiences find themselves lost when they listen to a classical piece at a concert for the first time: they have no concept of where the beginning, middle, or end starts.

But you don't have to be lost.

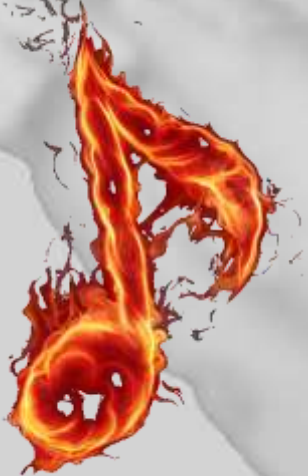
After listening to the piece a few times, you'll have an idea of the timeline and flow of the movements. It will be easier to let the music shepherd you along.

Remember that each movement is meant to represent a different aspect of the piece or story. Sometimes they work as chapters, but at other moments, they are simply threads weaving together the entire work. Learn to recognize the unique movements, and the vision of the composer becomes clearer.

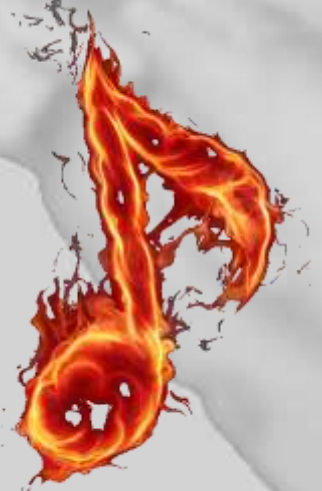
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Anticipation and excitement rocket through the body during a charged classical performance: each movement becomes more powerful when even your heart and soul expect it. Listening to the pieces before hand is a great way to lay the foundation for a great and new emotional experience before the beginning of a concert.

There are plenty of avenues to discover classical music before going to the concert. Using services such as Spotify, YouTube or SoundCloud will give you access to classical music for free. Simply do a search on the composer or title of the piece to find what you're looking for.



5. Keep up with the times



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A common refrain among young audiences is that there are no modern classical composers.

Ignorance often breeds fallacies and this is one of the greatest. Each year conservatories and music universities release incredibly talented individuals and their work into the world. Learning about a few modern composers will help you understand the current state of classical music as well as its evolution from traditional forms.

Magnus Lindberg is a Finnish composer and pianist. Up until 2012, he served a three-year term as the New York Philharmonic's composer-in-residence. His style is boisterous, with wild, incredibly colorful orchestral pieces. His most ambitious work *Kraft* is his largest work to date with harmonies of over 70 notes and a meter-high score. It encompasses percussion that uses scrap metal, spoken word, electronic manipulation, and traditional instruments.

Words like kaleidoscope, melodic, and tour-de-force come to mind when talking about composer Esa-Pekka Salonen. A brilliant violinist and composer, Salonen made his conducting debut with the Los Angeles Philharmonic. In fact, he only took up conducting to be sure that someone would conduct his compositions. He has been hailed as a maestro: one of the only of this caliber to sell a common repertoire just on the strength of his name.

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Trumpet player and American composer Rhys Chatham, made his mark with his famous "guitar orchestra". Starting his career as a piano tuner for avant-garde pioneer La Monte Young, Chatham was introduced to musical experimentation early on. His music is heavily influenced by punk rock, making it particularly unique in the classical world. Many claim that without Rhys, the genre of noise rock would never exist, leaving us a world without the likes of Sonic Youth and My Bloody Valentine.

Check out these names, too:

Tan Dun

Thomas Ades

Dale Trumbore

Nico Muhly

Lowell Libermann

Kirsty Devaney

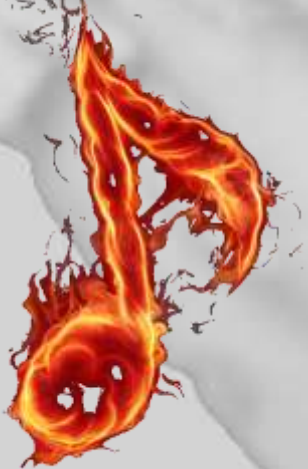
Peter Gregson

William Susman

Mary Ellen Childs

Rachel Portman

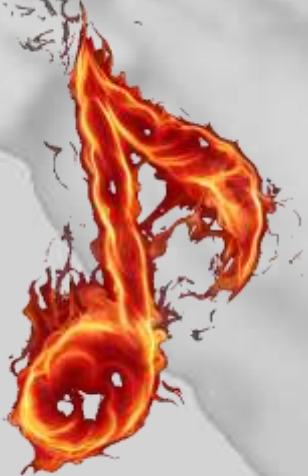
6. Make a friend



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Perhaps the easiest way to be introduced to classical music is to befriend a classical musician. They will have the passion and years of experience in the genre to make the proper introduction to composers you may enjoy. After all, a friend who knows your musical tastes can more aptly help you progress to new kinds of classical music. Don't be afraid to ask questions either. There's a very large world of classical music to explore.

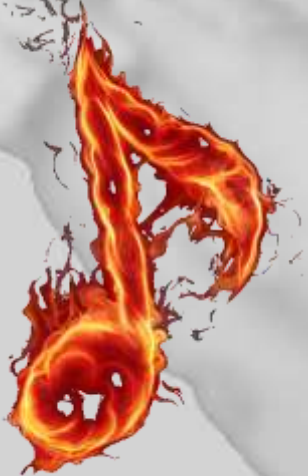
However, we can't all be lucky enough to be surrounded by classical musicians all the time. Sometimes a violinist is harder to find than a tulip in a blizzard, but once you do, beauty. In the unfortunate likelihood that you don't know any classical musicians, begin by talking with a friend who has an appreciation for classical music. Chances are while you may not know someone who is classically trained; there is a musician friend nearby who loves the style. Let them take you into the world so that you can explore together.



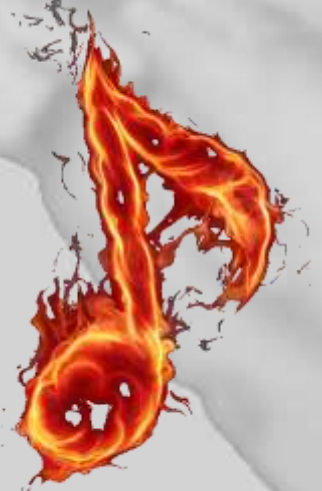
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Classical music has so many nooks and crannies, special niches and experimental off shoots, that there will be plenty to discuss and compare. Even the hard rock enthusiast can find enjoyment in groups such as The Trans-Siberian Orchestra. Don't be afraid to adventure into the world of classical methodically and with a purpose. Don't jump from one musician to another on a whim, rather research who they are influenced by.

Best of all, why not fall in love with a classical musician? Does it get anymore romantic? Let them serenade you with the works of Mozart, Beethoven, and Brahms. It won't be long before even the staunchest abstainer becomes warm to the idea of a few hours of scrumptious classical fare. A relationship built around the love of music provides plenty of romantic nights.



7. Find the type of experience that appeals to YOU.



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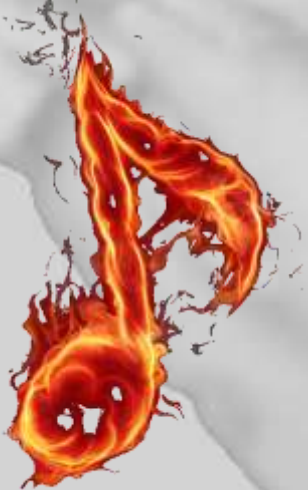
There are many different kinds of concerts. Picking the right one will allow for a much better experience. Here is a short list of the different kinds of concerts available:

1. Recital - This kind of concert shows off a singular musician. Normally, these concerts are played by a pianist or with piano accompaniment.
2. Chamber Music - This is a generally small orchestra with anywhere between 10 and 40 musicians. A string quartet involving two violins, a viola, and a cello is the most popular form of this kind of orchestra. There are also piano trios and a wide variety of permutations to the quartet concept. Frequently, the musicians will play a whole concert by themselves, but sometimes different chamber groups will work together to perform an entire symphony.
3. Chamber Orchestra – One of the main differences between traditional chamber music and the orchestra is the presence of a conductor.
4. Philharmonic or Symphony Orchestra – This is a large orchestra with eighty plus players. All of the families of instruments are present: strings, brass, woodwinds, percussion, and often a harp or piano. These shows most certainly have a conductor, and there are often guest appearances as well.

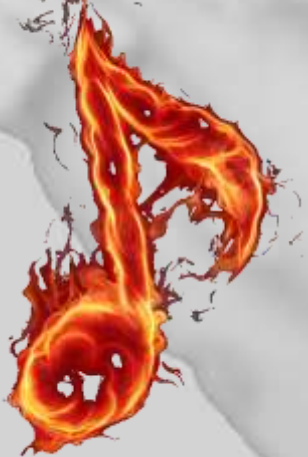
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5. Choral Music – Sometimes played with instruments, other times without, choral music has gained in popularity over recent years.
6. Opera and Dance – These concerts have a visual and entertainment aspect added to them. Music could be played by a full orchestra in the pit or by a smaller group of musicians.
7. House Concerts – The most intimate kind of concerts. If you're invited to a house concert you'll be able to enjoy watching the musician play a piece up close and personal. Sometimes organizations invite chamber music groups to play, other times they fly in exciting new artists. In either case, the opportunity is not one to pass up.
8. Pops Concerts – These concerts are often light-hearted and fun. Concert goers will recognize most of the popular music being played.



8. Engage more than just your audio senses



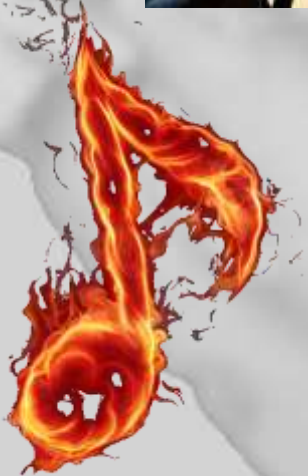
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Imagine walking into a verdant and tranquil garden without being able to smell the flowers. Now, reinstate your sense of smell, but unfortunately to do so you lose your eyesight. Take your eyesight back, but now you lose your sense of touch and can no longer feel the petals of the flowers or the wind brushing over your shoulders. It is impossible to truly experience the vast bounty of sensory detail a garden provides without the faculty of all your senses, and classical music is no different.



Those that claim that classical music is purely an auditory experience have probably never been to a concert. Your eyes are entranced by the wild flurry of bows slicing upward into the sky. The percussionists' movements in the back, steal your attention just as one of them breaks away to clink a triangle. Then there's the look of intense concentration on the faces of all the musicians. A whirlwind of activity on the stage can be so enticing that it may distract you from the music.

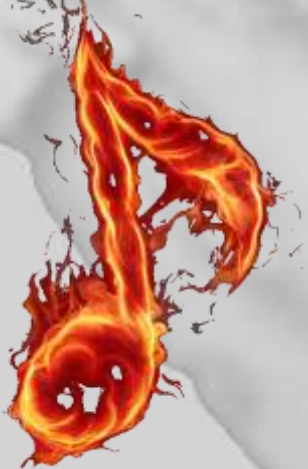
Vibrations soak into your skin from the standing basses and cellos; the bass drums and timpani's are scintillating. They crawl up the floor to wrap around your heart in a percussive hug.



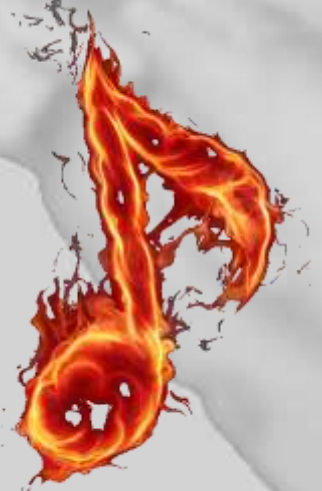
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There's the smell of the venue, the seats, and the air that brings with it that nostalgic feeling of having stepped back in time. There hangs certain spirituality in the air that seems to accompany all classical music.

Those who are well-seasoned listeners of music will certainly develop a taste for all things classical. The spice and variety are the perfect way to fire up an afternoon or begin an evening of contemplative introspection.



9. Prepare yourself for some disciplined behavior!



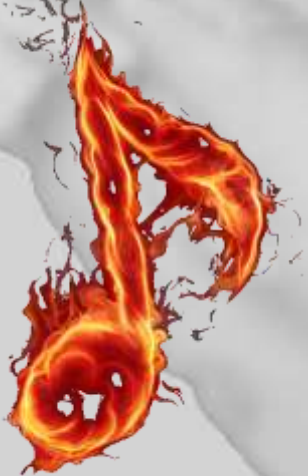
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Concert etiquette is not as rigid and stuffy as many individuals believe. Yes, there are rules still in place based on old and recent traditions, but they aren't there to protect you or the musician; they're there for the music.

When you go to a classical concert, it is the music that demands the most respect, the most praise, and certainly all of your attention. With that in mind, it is no wonder that there are some expectations of behavior to ensure that the sanctity of the work is protected.

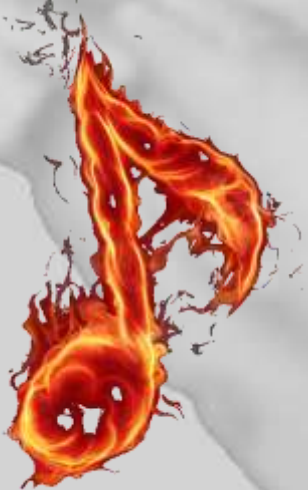
Having said that, it all depends on the environment. There are more and more classical musicians returning to the pre-radio broadcast days of presenting classical music in a pub or bar venue, allowing the audience to eat & drink, perhaps whisper a comment or several, and get up for refills or make room for more.

However, in a modern 'traditional' concert setting, some of the expectations that will help you feel more comfortable include:



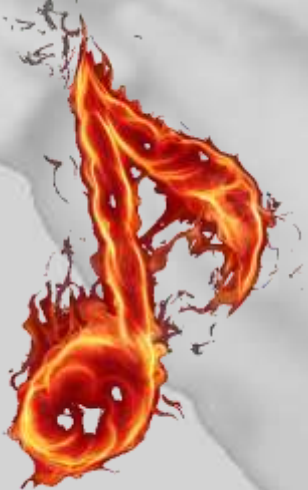
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- Be quiet. It's simple, but there always seems to be a few people who forget it. Think of it in this way: if a member of the audience is creating sound, then it interferes with the music pouring from the orchestra. It's like putting a stone in the middle of a rushing river.
- Don't get up during the concert. This isn't the movie theatre or a fast food restaurant; it's a classical concert. Other audience members are busy concentrating, focusing on the music with all their might so that they may glean the most beauty and meaning.
- Un wrap your cough drops or candies between pieces, whilst everyone is clapping. Like a triangle, it doesn't matter how slowly and how quietly sweet wrappings are moved they will be heard by far more people than you can imagine, and it interferes with the music. Better yet, find some candy without individual wrappings and not in a plastic bag. Best yet, don't bring candy.
- Perhaps the most difficult behavior to understand is knowing when to applaud. There is the dreaded fear of clapping at the wrong time in the wrong place, especially when a piece has **several movements separated by silence**. An easy way to avoid embarrassing yourself is to wait for those around you to start clapping. Yes, the excitement may become too much and overwhelm you, but try your hardest to keep your hands down. Let all of the enthusiasm spring forth at the end of the concert.



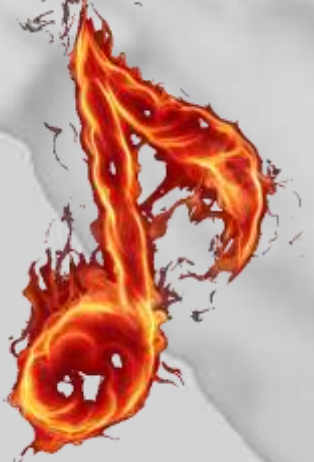
Thoroughly enjoying live classical music

Some musicians, myself included, encourage clapping, cheering, whoop-whooping, whistling and all manner of expression to share your delight in what the musicians have just accomplished – at any time. If you were affected in any way by the performance, I say “let us know about it!” But again, as much of that depends on the environment and mood of the concert itself.



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10. Strike up an impromptu after-concert ~~conversation~~ party



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As you leisurely make your way out of the concert space, take a moment to discuss the music you just experienced with someone walking next to you. As with any piece of art, everyone will understand the work that was presented differently. Each audience member brings with them a slew of unique experiences that will color and change the way they derived meaning from the music they just listened to.

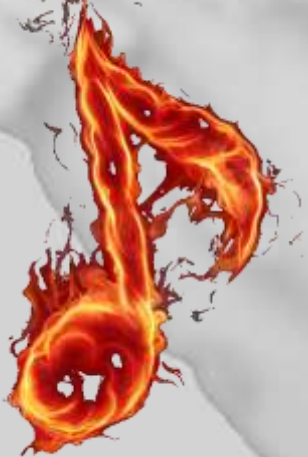
Perhaps that is what makes classical concert pieces so spectacular. In that space there is an entire audience of individuals recounting and imagining the work of a composer's imagination in a variety of different ways.

There are as many memories and reactions to classical music as there are colors in a rainbow.

Spending time talking with other audience members afterwards will help you gain a greater appreciation for the personal nature of classical music. There'll be a reason to listen to more music (even the same pieces again), as you'll get suggestions from your newfound peers. Also, it gives you an opportunity to show off all the information you learned about the composer, musician, and pieces. If you followed the rest of the tips above, this may be your time to shine.

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So, how do I thoroughly enjoy a live classical music concert?



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Preparing for your next classical concert experience is a step towards a new, wondrous relationship in your life. There is about to be an entire world opened up to you full of centuries of wisdom, magic, and imagination. The ten steps above seem to me to have the biggest impact in preparing to enjoy a concert as much as possible.

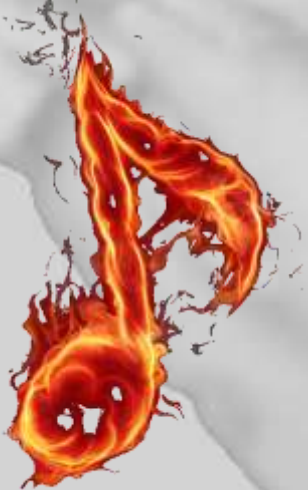
Don't forget to do a little homework before you go to the concert. This doesn't mean writing a paper or formulating responses to potential trivia questions (although there's nothing wrong with that), but give yourself time to get to know the piece you're going to experience. Go online and read a little bit about the concert, or the individual pieces being performed. See if there is a historical moment that inspired the piece and figure out who the main players were.

Spend some time getting to know the composer as well; especially what makes his works unique. Most composers have lived wondrous lives that rival the escapades of our modern celebrities. Take a peek into what makes them tick to give you a better sense of individual style, and help you discern different composers' pieces. Don't forget to spend some time listening to modern composers as well. There are some brilliant classical minds in the world right now, and they deserve as much, if not more of our attention, than the established greats.

Thoroughly enjoying live classical music

While at the concert be sure to enjoy yourself and engage all five of your senses. Push your ability to feel past its normal zone to truly become immersed in the music. While getting deep and involved, remember those around you may expect certain behaviors: one, please be quiet; two, please sit until the concert is finished or until intermission; three, hold your applause until the end of the concert.

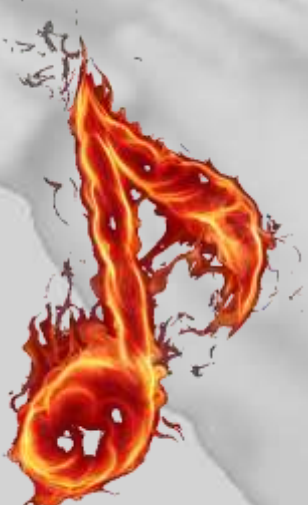
Realize that engaging with classical music opens up whole new social networks for you. Meet musicians, friends, and partners who have a genuine passion for the works of classical composers. Explore and discuss with them the always changing world of music, and have fun learning.



Thoroughly enjoying live classical music

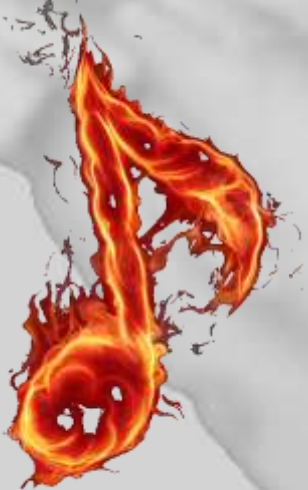
Classical music is not the isolated fortress that so many people make it out to be. Live music is to be enjoyed and experienced as a vibrant relationship between the audience and musicians. As your appreciation for classical music grows and you attend more concerts, you'll be able to recognize the multifaceted nature of the style.

There will be entire vistas for you to explore, each opening a new gem and tradition. An adventure into classical music is similar to a Matryoshka doll. As you delve deeper and deeper into the concert experience, you'll continue to have new and meaningful experiences.



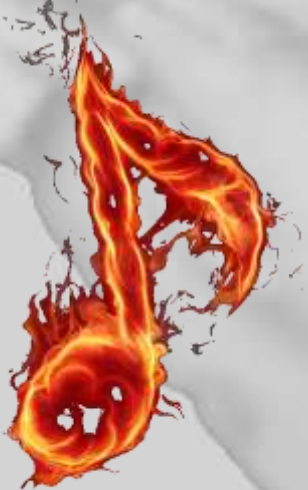
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Don't miss any opportunity to
ignite a relationship that will
only continue to grow
stronger as it ages.



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Stephen P Brown



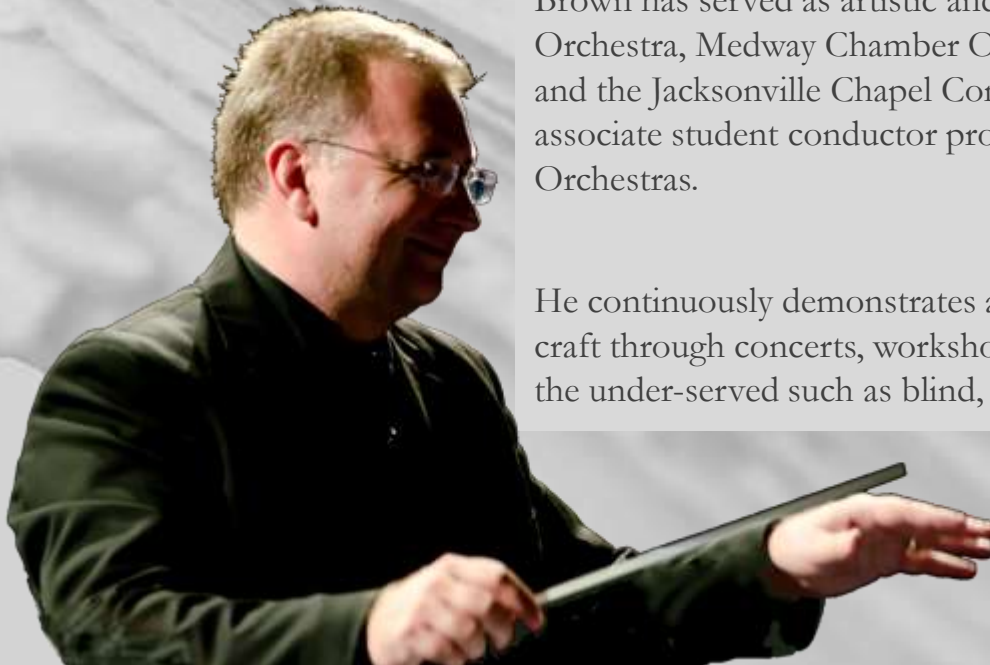
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Two-time Global Music Awards Winner, Conductor Composer Stephen P Brown has shared his zeal for live classical music for over 30 years in concert halls, colleges, schools, community centers, nursing homes and churches throughout the USA, UK, Europe and Africa, most recently as Principal Conductor of the Patel Conservatory in Tampa, Florida.

According to Kevin Coughlin, he has become “one of the most engaging conductors of our modern age,” and is a recipient of the Ricordi Conducting Prize and winner of the Alan J Kirby Choral Conducting Prize.

Brown has served as artistic and musical director for the Jubilee Symphony Orchestra, Medway Chamber Orchestra, Kentish Players Theatre, Cobham Church and the Jacksonville Chapel Concert Band, and also had the honor of pioneering associate student conductor programs for the Hallé and BBC Philharmonic Orchestras.

He continuously demonstrates an outstanding commitment and dedication to his craft through concerts, workshops, lectures, and master classes, alongside supporting the under-served such as blind, deaf and homeless populations.



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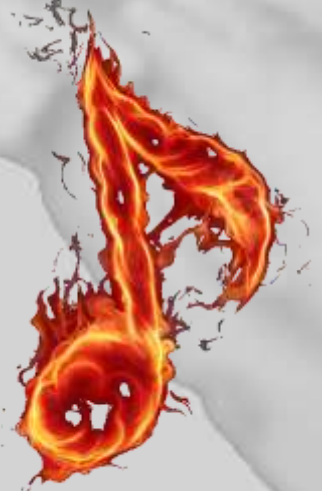
Brown has conducted several premieres including Antonin Tucapsky's *Triptychon*, Martin Gaughan's *Columba Aspexit* and Jon Edwards' *Dawn Mantras* as part of the UK's Millennium Festival. Some of his major conducting engagements have included the Yalding Choral Society, the Griffin Orchestra of London and the Spotlites Theatre production of Stephen Sondheim's *Into the Woods*.

He refined his conducting proficiency with guidance from Bernard Keefe, Arthur Davison, Christopher Adey, George Hurst, Timothy Reynish, Philip Jones and Sir Georg Solti, and has also appeared on various major UK and US media networks including ABC and BBC TV & radio. He has consistently been composing music in the background since childhood but in 2012 begun loosening his creative stop valve, publishing no less than six concert works in six months with World Premieres in Florida, New Jersey and Ohio.



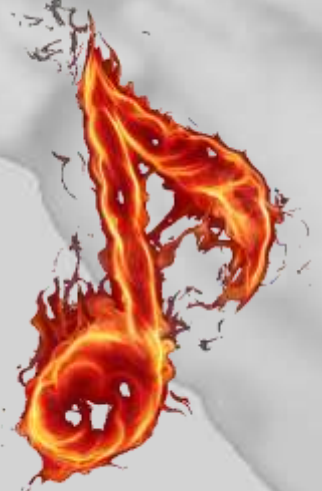
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Brown is known for transforming ensembles and captivating audiences: “It’s almost as if the music is a tangible medium he is sculpting,” said Kathleen Haft, a musician who attends Brown’s concerts at every opportunity. “He has grace, poise, charm and humor.”



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The Composition Quest



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In 2013, Stephen P Brown embarked on a quest to compose 150 pieces of music by his 50th birthday in 2020. Each piece will be a reflection of one of the 150 Psalms in the Bible.

You are invited to join Stephen on this journey, and perhaps also improve your understanding and appreciation for the compositional process as it is explored and shared whilst it happens.

Become one of *Stephen's Psalmsters* to get regular updates on the project's progress, influence what each piece will be like, and be the first to hear the results.

Maybe you are a performer who would like to become a *Master Psalmster* to get free sheet music and have your live performances and recordings of Stephen's Psalm-based compositions broadcast to the world.

For more information, visit

www.stephenpbrown.com