

**Beth Bradfish**  
**Composer**  
**Artistic Statement**

My goal is to give the audience a new experience of embodied sound.

To achieve this goal, I cultivate skills and knowledge as a composer and live in a way that allows my voice to emerge.

The content of my work comes from a dialogue with the sounds and rhythms that surround me and that I seek out in concert halls, clubs and other musical venues. The dialogue is also with musicians who perform the music and audiences who are curious about contemporary art music – and all other types of music.

I come to composing later in life – perhaps more near its end than its beginning. I am a young composer in that my voice is emerging. I have studied composition privately, at Columbia College Chicago (B.A. 2013), and Vermont College of Fine Arts (MFA 2015), while also running a business as a writer, consultant and coach. Composition teachers include Sebastian Huydts, Timothy Edwards, Patricia Morehead, Gustavo Leone, Rick Baitz, Marcos Balter, and John Mallia. I have studied piano with Edward Klass, flute with Claire Chase, violin with Nell Flanders, percussion with Tina Keitel, and voice with Barbara Ann Martin. Previous studies have been in French Literature (B.A.), education (certification K-12), and coaching (PCC certification).

My work combines my interest in music and the mind. The focus is to deepen my musical and psychological knowledge so that I can better create works that help change how we experience ourselves and the world. I want to move people so that they can best know and appreciate who they are, how they are, and how we are together as a society.

As an artist, I live to discover. Like a scientist doing basic science, as I begin a project, I don't know what I will discover. I begin with a hypothesis, which may be in the form of a motif (four or five pitches), or simply a question (e.g., what does red sound like?).

The focus of each day is process – exploring what is possible.

I create for and with performers with whom I have a dialogue. I look forward to working with emerging groups and soloists. To achieve this dream, I simply work and stay focused every day. I cherish my relationships with music colleagues and do my best to support them. I compose everyday. I study a score everyday.

I apply for grants and commissions to help support my work and to get it performed. I also apply for artists' residences to provide the space and time for larger projects.