



Presents

## Sound in Motion VI

Featuring

Maryland-based choreographers Alice Howes,  
Molly Jean Kirkup Heer and Adrienne Kraus Latanishen

November 21, 2020 at 8:15 pm

[www.baltimorecomposersforum.com/concerts/sound-in-motion-vi](http://www.baltimorecomposersforum.com/concerts/sound-in-motion-vi)



This virtual concert will remain on our website so it can be viewed anytime after it premieres.

## Program

### ***Dis-Romantically Lamenting Music*** [2020]

*for prerecorded musique concrète*

Molly Jean Kirkup Heer, choreography, film, edit and dance  
Jin-Hwa Choi, music

### ***Madame Grand Doigts (Madame Longfingers)*** [2014]

*Members of the Columbia Orchestra, directed by David Zajic*

Alice Howes, choreography, film and edit

Valerie Branch, Melissa Lloyd and Alicia Williams, dance  
Elizabeth Skola Davis, music

### ***Breathing*** [2019]

*Grace Wang, flute*

Adrienne Kraus Latanishen, choreography, film and edit  
Tessa Hom, dance  
Ray Fields, music

### ***Gravity Wave*** [2020]

*for flute (electronically doubled), guitar, piano cello (electronically doubled) and percussion*

Alice Howes, choreography, film and edit  
Leanne Gibson, Adrienne Kraus Latanishen  
and Melissa Lloyd, dance  
George F. Spicka, music

**Kairos** [2018]

*for fixed, 2 channel electronic media*

Adrienne Kraus Latanishen, choreography, film and edit  
Paul Latanishen and Nasir Powell, additional film  
Adrienne Kraus Latanishen and Nasir Powell, dance  
Keith Kramer, music

**Tuba Contra Mundum** [1987]

*Eric Bubacz, tuba*

Molly Jean Kirkup Heer, choreography, film, edit and dance  
Janice Macaulay, music

**Elegy (wood moths)** [2020]

*Jonathan Newmark, viola, Elizabeth Skola Davis, violoncello and  
Ian Rashkin, contrabass*

Adrienne Kraus Latanishen, choreography, film and edit  
Tessa Hom and Anastasia McKenzie, dance  
Ian Rashkin, music

**Resistance** [2012]

*Andrew Stewart, piano*

Alice Howes, choreography, film and edit  
Valerie Branch, Adrienne Kraus Latanishen, Melissa Lloyd, Meredith  
Rabil Sibley and Alicia Williams, dance  
Garth Baxter, music

**Second Nature** [2015]

*for computer generated sound*

Molly Jean Kirkup Heer, choreography, film, edit and dance  
Anna Rubin, music

**White Noise** [2019]

*for fixed media*

*Children readers: Anastasia Anastasopoulou, Sasha and Mila Becker,  
Ekaterina Gozhelova, Sophie Levine, Minja and Viktor Luković, John and  
James Wentzel, Tara and Luka Wissel*  
Text by Juanita Rockwell  
([text translation](#))

Adrienne Kraus Latanishen, choreography, film and edit  
Anastasia McKenzie, Nasir Powell  
and the CCBC Fall 2020 Improv Class, dance  
Ljiljana Jovanović, music

**Introduction and Scherzo** [2001]

*Yeon-Jee Sohn, oboe, Nancy Switkes, bassoon  
and Ying-Ting Chiu piano*

Molly Jean Kirkup Heer, choreography, film, edit and dance  
Jonathan Newmark, music

**Won't Forgive, Won't Forget** [2020]

*for symphony orchestra*

Alice Howes, choreography, film and edit  
Valerie Branch, Adrienne Kraus Latanishen, Melissa Lloyd,  
Meredith Rabil Sibley, and Alicia Williams, dance  
Harriet Katz, music

## Program Notes

Advise us to savour the gift of life,  
While we are young and the evening fair,  
For our life slips by, as that river does:  
It to the sea - we to the tomb.

– from *Beautiful Evening (Beau Soir)* by Paul Bourget

**Dis-Romantically Lamenting** is a combination of various sound materials. Through this aural patchwork, I'd like to express the various shapes of life. Do you believe that you can see everything around you correctly? Do you believe that every moment of your life feels true? Jin-Hwa Choi

**Madame Grand Doigts (Madame Longfingers)** was originally intended as a full ballet and is based on a Cajun Folk tale. The title character is, depending on the tale, either a ghost or a boogeyman-like character, possibly a witch, who will scrape her long fingernails against the windows when she comes to steal away naughty children's toes, or sometimes the whole child!

These excerpts are: *Les flammes d'enfer - the "bal de maison"* or house party. Couples two-step to zydeco music while a mischievous child sneaks around misbehaving. *Canaile Cocodrie* - wiley alligators hold their own version of the party outside Madame Longfingers' home; *Ce soir chez sa sorcière, Adonner* - the child sneaks into the witch's hut, steals HER toes, then agrees to return them (keeping one); *Matin aux Finale* - the sun rises, and a new day begins. Elizabeth Skola Davis

The inspiration to compose **Breathing** arose from the virtuosity and passionate, nuanced flute playing of Grace Wang, who performs it in this dance concert. Ray Fields

This is a midi-version of **Gravity Wave**, a piece I composed for the Pique Collective, a Baltimore based ensemble that performs New Music. Pique Collective consists of flute, guitar, cello, piano, and percussion. With regard to *Gravity Wave*, the flute and cello

both are to be doubled electronically. These doubled parts are included in the score. The piece's rhythmic intent is manifest, with a steady quarter note pulse throughout. With few exceptions, the piece is in 6/8 meter. The most noticeable exception is the first section, which consists of alternating measures of 5/8 and 6/8. ----- In 1664, Isaac Newton was the first to become aware of gravity. Called "the Law of Universal Gravitation," it is the force that draws objects toward each other. However, Newton was unable to determine what this force was. Albert Einstein had many ideas about gravity and space. He predicted that when two bodies, such as planets or stars, orbit each other - they would cause ripples in space. These would spread out like ripples when a stone is tossed into a pond. Gravity waves are invisible but fast, traveling at the speed of light (186,000 miles per second). They were observed for the very first time in 2015, using the combined Laser Interferometer Gravitational-Wave Observatories in Hanford, Washington and Livingston, Louisiana. George Spicka

**Kairos** is an electronic composition inspired by the Bob Crewe artwork of the same name. The piece features recordings of songs composed by Bob Crewe as source material as well as temporal expansion techniques (temporal dilation) that aid in timbre creation. Keith Kramer

The title of **Tuba Contra Mundum** was not chosen to convey paranoia, but rather to indicate the solo performer's exultation in his or her own virtuosity. Featuring a variety of moods and gestures, Tuba Contra Mundum is meant to suggest the spirit of a concerto in which the individual performer triumphantly holds his own against the group – a piece for tuba and orchestra without the orchestra. Tuba Contra Mundum is published by the TUBA Press. Janice Macaulay

**Elegy (wood moths)** was originally sketched - as the main title suggests - as a tribute to a friend who had recently met an

untimely end. Time has passed though, and while the friend is still missed, the material has transformed, like fallen wood in the forest, acting as habitat for moths, beetles, and more, reflecting decay, transformation, and growth. Ian Rashkin

**Resistance** is a highly emotional work that begins in atonality and gradually moves to a very tonal conclusion. Garth Baxter

**Second Nature** was commissioned by the Baltimore Dance Project and premiered in 2015 with Doug Hamby as choreographer. His dance, for four male performers, was based on continuous and vigorous movement so I concentrated on maintaining an active pulsed accompaniment with string - like layers, and a percussive element emulating Indian tablas. Anna Rubin

In signal processing, **White Noise** is a random signal having equal intensity at different frequencies, giving it a constant power spectral density which eerily relates to the whole world currently experiencing an "equal intensity at different frequencies" brought by a "random signal" of a virus. My exploration of instability, cultural roots and life somewhere in between attempts to send a universal message through a very personal experience. The sound is a mixture of pre-recorded text in 9 languages (read and sent by children via phone, WhatsApp, Skype, Viber and FaceTime), musique concrète, sound effects and a time capsule of my music over the past 32 years, performed by 15 musicians. It was written as part of the *The Suitcase/Der Koffer* project, and it is dedicated to Mauricio Kagel's radio drama *Erratische Blöcke* (erratic blocks). Ljiljana Jovanović

**Introduction and Scherzo** was written for a coaching session at the Bennington chamber music conference in 2001, commissioned by two Dutch physicians, oboist Jan Jakob Mooij and bassoonist Hans Cats. We premiered it that summer, with me as pianist. The standard works for this combination, by

Francis Poulenc, Andre Previn, and Jean Francaix, are all fundamentally light works. I was trying to write something a bit darker that still fit this fundamentally light combination of instruments. The score is published by Trevco-Varner. Jonathan Newmark

Outrage impelled the writing of **Won't Forgive, Won't Forget**—outrage at Trump's malfeasant non-handling of the pandemic, outrage at the police killings of Black men and women and the perpetual racism of this country. Outrage at so much horror. When I finished writing the piece, my outrage didn't diminish one bit. Harriet Katz

## Performers



Alicia Williams Image courtesy of Alice Howes

## Trajectory Dance Project

**Valerie Branch** graduated magna cum laude from the University of Maryland College Park with a Bachelor's Degree in Dance. She has experience touring as a performing and teaching artist both nationally and internationally. Valerie has brought dance into schools throughout South Africa and St. George's, Grenada and has received an invitation from the Danish Embassy to participate in a Cultural Arts Program Exchange Visit to Denmark. As a Master Teaching Artist with Wolf Trap Institute for Early Learning Through the Arts, a Teaching Artist Fellow and Regional Director of the MD Wolf Trap with Young Audiences of Maryland, her mission is to bring dance to schools throughout

the DMV area and beyond. She is a company member and Managing Director of Dakshina/Daniel Phoenix Singh Dance Company and is the Founder and Artistic Director of VB Dance Ensemble, a professional contemporary dance company focused on bringing social and cultural awareness and change through the power of dance into schools around the nation. Valerie always enjoys the opportunity to work with Alice Howes and Trajectory Dance Company.

**Leanne Gibson** is a born and raised Baltimore artist who graduated with her AFA degree in Dance from CCBC in 2014. Here she earned the award for Outstanding Achievement in a Dance Company from 2012-2013. After transferring to UMBC, she earned her BA in Dance in 2017. Gibson has attended multiple ACDA Conferences and has worked with choreographers such as Melanie George, Nicole Martinell, and Alvin Mayes. Leanne is currently performing with the Trajectory Dance Project and teaching in Maryland public schools.

**Alice Howes (choreographer)** is a dance artist and educator who is currently a faculty member at Montgomery College and at The Washington Ballet at THEARC. She has served on the dance faculties of Coppin State University, UNC Charlotte, American University, and Salisbury University. In addition, she served from 1995 to 2004 as artistic director and resident choreographer of Washington, D.C.'s Sister's Trousers Dance Company, a modern dance ensemble based in the D.C. area. Sarah Kaufman of The Washington Post described Howes' performance as "riveting, thrilling and deeply mysterious". Howes' choreography has appeared in selective showcases at venues such as D.C.'s Dance Place, The Booth Theater in Charlotte, North Carolina and the Kennedy Center's Terrace Theater and Millennium Stage. She holds an MA in dance from American University and an MFA in dance from Sam Houston State University. Howes also has earned a Certificate of Movement Analysis (CMA) from the Laban Institute of Movement Studies in New York City.

**Adrienne Kraus Latanishen** (see below)

**Melissa Lloyd** is an alumna of the Community College of Baltimore County (CCBC) dance program where she studied under Tommy Parlon and Melinda Blomquist. Other past education and performances include the Performing Arts Center of San Diego, El Camino College (Torrance, CA), The Gibney Dance Center for the Performing Arts (New York City, NY) with Raw Movement Dance, Peter Pucci's *Migration* at CCBC, and at the Gordon Center for the Performing Arts in Molly Jean Kirkup Heer's *Ego is not your Amigo*. She is currently dancing with Trajectory Dance Project directed by Alice Howes and Deep Vision Dance Company directed by Nicole Martinell.

**Meredith Rabil Sibley** graduated from the University of North Carolina at Greensboro with a BA in dance performance. She had the privilege of studying release technique at UNCG under its founder B.J. Sullivan. She has 12 years of training in various dance styles: modern, jazz, tap, ballet, and hip hop. Meredith also has experience dancing professionally with DEVIATED THEATRE 2009-2012, Deep Vision Dance Company 2013, and VF Dance Theater 2013 - 2015. She has performed at such venues as the Kennedy Center Millennium Stage, Dance Place, American Dance Institute, and the Greensboro Fringe Festival. Meredith currently teaches dance at Northeast High School and is the dance company director.

**Alicia Williams** is a Maryland native, born and raised in Baltimore city. She graduated from the Baltimore School for the Arts in 2008 and later attended Coppin State University as a dance major. She then danced for two years with Ballethnic, a ballet company located in Atlanta, GA, and has recently returned to the Baltimore area. Since her return, she has performed in the ballet/opera *Astronaut Symphony*, rejoined Trajectory Dance Project and choreographed for the Montgomery College Dance Company.



Image courtesy of Molly Jean Kirkup Heer

**Molly Jean Kirkup Heer (choreographer/dancer)** has her BA in Dance from the University of Maryland - College Park. She is a dancer, guest choreographer and educator around the Maryland/DC area for over ten years with local companies, studios, public and private schools. As well as teaching dance, she is a 500 hour registered yoga teacher with Elite Athlete, Pre-Natal and PilatesBarre Certifications. She has previously danced with Withhart Dance Project and the Collective and is currently working on creating and sharing her own works that reflect on culture through a satirical lens.



Image courtesy of Adrienne Kraus Latanishen

**Adrienne Kraus Latanishen (choreographer/dancer)** is a professional dancer, choreographer, and professor from Baltimore, Maryland. She graduated with honors from The Community College of Baltimore County and The University of Maryland with her B.A. in Dance. Currently, she is an adjunct dance professor at CCBC. Adrienne dances professionally for Trajectory Dance Project, Molly Jean Kirkup Heer, and independently for herself. She has also danced for Natalie Boegel, BlueShift Dance (principal dancer), The Collective (dancer, choreographer, teacher), B3W of New York City, Andary Dance, and withhart.dance.projects (founding member, assistant director). She was Director of Dance at St. Timothy's

School, a private and boarding school for girls for six years and choreographed as Artist in Residence at Patapsco High School and Center for the Arts for numerous years. Recently, Adrienne choreographed for The Salem Players and Northeast High School. She is so thankful to work with Baltimore Composers Forum again!

**Tessa Hom**, from Baltimore, Maryland, began dancing at age three. She attended the dance magnet at Patapsco High School and Center for the Arts under Claire Sweet, Christen Svingos Douglass, and Sonia Synkowski. There, she performed works by Stephanie Powell, Denise Rogers, Peter Pucci, Adrienne Kraus Latanishen, Torens Johnson, and Clancy Works. Tessa attained her BFA in Dance Performance and Choreography at Towson University in 2018. At Towson, she studied under Runqiao Du, Susan Mann, Linda-Denise Fisher-Harrell, Catherine Horta-Hayden, Vincent Thomas, Betsy Romer, and Nicole Martinell. In addition, Tessa choreographed a piece for Patapsco High School's Dance Company which was chosen for the 20th Annual Baltimore County Dance Festival. In 2018, Tessa was accepted into a community ensemble performing with Compañía Sharon Fridman at Jacob's Pillow where they made their American debut with their piece *Free Fall*. Tessa is looking forward to pursuing a career in choreography and dance performance.

**Anastasia McKenzie** was born in Kirov, Russia, and raised in Baltimore, Maryland. Anastasia graduated in 2015 from CCBC, where she was a dance major. She recently graduated with her BFA in Dance Performance and Choreography at Coker College in Hartsville, South Carolina. Anastasia was a part of the pre-professional Coker Repertory Dance Company at Coker College. In 2012, Anastasia was nominated to travel to London, England to represent Maryland in dance. During the summer of 2016 she was 1 of 25 lucky dancers chosen to travel to Italy for a two-week summer dance intensive. Anastasia is currently

back in school pursuing another degree while continuing to perform and creating choreography.

**Nasir Powell** aka Nas began dancing professionally at the age of 10 with Lesole's Dance Project, and took part in its Edu-Dance program launch in South Africa. He is a founding member of Deric and Friends, a collective that taught and competed in the Zambian hip-hop scene. In Baltimore, Nasir has been a member of Trajectory Dance Project.

**The CCBC Fall 2020 Improv Class Dancers:** Justin Allen, Cheyenne Harris, Rachel Huber, Elena Laird and Stephanie O'Hare.

### Composers

Composer **Garth Baxter** is noted for his modern traditionalist style of writing. This is a style that combines the traditions of form and clear melodic writing with the use of contemporary approaches to harmonies and other elements. Baxter was born in Philadelphia, Pennsylvania, in 1946, and moved to California when he was nine years old. He earned music degrees from Pepperdine University and California State University at Northridge. He studied composition with Robert Hall Lewis, Joseph Wagner, and William Thornton. In addition to writing music Baxter currently teaches and mentors emerging composers. Baxter's compositions for chorus, orchestra, symphonic band, piano, organ, flute, voice, and guitar, as well as other instrumental combinations, have been performed throughout the world. His music has been featured on radio and on-line programs worldwide. He has received numerous awards, commissions, and honors. His song cycle, *From the Heart: Three American Women* (Columbia Music Company) was the topic of a doctoral dissertation. His recording *ASK THE MOON*, works for voice and piano by Garth Baxter, released January 2018 by PARMA Recordings (Navona), has been praised worldwide. The

recording *Katherine Keem Sings Songs and Arias by Garth Baxter*, from Centaur Records, has been acclaimed for its significant contribution to the voice and guitar repertoire. A recording of Baxter's instrumental works, *Resistance*, was released from PARMA Recordings (Navona) February 8, 2019, and has received wonderful reviews and numerous airplays. Baxter's works are published by Columbia Music Company, ALRY Publications, Les Productions D'OZ, Doberman - YPPan, Guitar Chamber Music Press, Mel Bay Publications and Theodore Presser.

[www.garthbaxter.org](http://www.garthbaxter.org)

**Jin-Hwa Choi** is a Korean composer who completed her DMA at the Peabody Conservatory in the studio of Michael Hersch. Choi's musical language is inspired by various aspects of life including painting, poetry, and her own daily experiences. She combines Asian and Western musical characteristics in her works. Her compositions tend to illustrate the impressions through boundary - less tonal and atonal language.

Born at Womack Army Hospital, Fort Bragg, North Carolina, **Elizabeth Skola Davis** grew up moving frequently. Under the tutelage of her mother, she studied voice before moving on to the piano, organ and cello, then earned a B.M. in cello performance from the University of Evansville (Indiana). While pursuing a master's degree at Louisiana State University (Baton Rouge, LA), she shifted majors from performance to music theory, then ultimately to music composition. As a student of Dr. Dinos Constantinides, Davis earned several awards including third prize in the 1989 ASCAP Victor Herbert Young Composers competition and one of seven honorable mentions in the 1991 contest. Davis currently resides in Columbia, MD, where she teaches strings privately and is Strings Instructor at a Catholic high school in Laurel, MD.

**Ray Fields** has composed music for orchestra, chamber ensembles, choir, the stage, and film. His works have premiered

at Imani Winds Chamber Music Festivals, DC New Music Conferences, MilkBoy ArtHouse, the University of Illinois, Prince George's Community College, the University of Maryland, and the Children's Discovery Museum in Acton, Massachusetts. His liturgical works have been included in worship services in Kensington, Maryland and Pittsburgh, Pennsylvania. In addition to composing music, he has written a book analyzing Morton Feldman's *Piano and String Quartet*. He has studied with Thomas DeLio, Robert Gibson, Mark Edwards Wilson, and Christopher Pavlakis.

**Ljiljana Jovanović/Becker** is a multilingual composer, New Music Theatre maker, sound designer and site specific soundscape creator with over 30 years of experience. She is interested in stories told from a female perspective and in applying an instrumental thinking and aesthetics to the theatricality of both music composition and performance, weaving stage directions directly into the score and celebrating the live elements of the performance. She is listed in Adkins Chiti Foundation: Donne in Musica and has participated in the 2. Tonkünstlerfest Baden-Württemberg, Rheinisches Musikfest, Documenta IX and MusikTriennale Köln festivals, and was part of The Creator TV production in Vancouver, the GEDOK Music Series in Cologne, and *Women Between Worlds* and *New Roots* documentaries directed by Exsul van Helden. Awards and grants include two residencies at the Banff Centre for Arts and Creativity, Meet the Composer Grant and the first prize for an abstract radiophonic form *Modi'in* by Radio Belgrade Drama Program. Ljiljana writes primarily under the professional name Jovanović. [www.jovanovicljiljana.weebly.com](http://www.jovanovicljiljana.weebly.com)

**Harriet Katz** (b. 1944) grew up in New York, starting piano at 5 and switching to cello at 9. She has played it ever since, but didn't make music her career till later in life. An English major (Harvard-Radcliffe '66), she then moved to Los Angeles. In the early '70s she wrote and edited ACLU publications. Gov. Jerry

Brown appointed her in 1976 as a public (non-lawyer) member of the State Bar of California's governing body. She started playing music professionally in the '90s, teaching cello and founding Ladies Choice String Quartet, which performed at more than 1800 events over the years, including Oprah's 50<sup>th</sup> birthday luncheon. She started composing in 2006, in the wake of the death of her husband, jazz musician and collage artist [Joel O'Brien](#). Composing has added a new dimension to this latest phase of her life. Her opera *RUTH AND NAOMI* was presented by Los Angeles' University Synagogue in 2011. (Video of opera performance at [www.harriekatzmusic.com](http://www.harriekatzmusic.com)) *RUTH AND NAOMI* is a story about a story: a feminist, magical take on the Book of Ruth. It is above all an exploration of love and grief. Harriet retired from Ladies Choice String Quartet in 2012 and moved back east to be closer to family. She lives in Pikesville MD, plays in community orchestras and ensembles, and is past president and current treasurer of the Baltimore Composers Forum. Many videos of her works performed in the Baltimore area are at <https://harriekatzmusic.com/other.html>

**Keith Allan Kramer's** compositions are performed frequently throughout the U.S. as well as internationally. Recent performances of his work include two highly successful all-Kramer programs at New York's Merkin Hall. Recent all-Kramer releases include the critically acclaimed albums *Causal Dualism* and *Emerge*. Keith's composition *Sogni* was recently premiered, toured and released by acclaimed British pianist Martin Jones and a recent European premiere of his work *Rinnovo*, for piano and percussion, featured internationally renowned pianist Anna D'Errico. Keith's work for oboe and piano *L'etere del Tempo* was recently released on volume 32 of the Society of Composers, Inc. CD series. Keith's composition *Suspension of Disbelief* for piano trio enjoyed its New York City premiere at Carnegie Hall in 2019. [www.keithkramer.org](http://www.keithkramer.org)

A graduate of the University of Washington School of Music, Seattle, **Ian Rashkin** studied double bass with Barry Lieberman and composition with Kenneth Benshoof, and has written music for Degenerate Art Ensemble, Seattle EXperimental Opera, Seattle Repertory Theater, New City Theater, Synnara Records, and many more. His most recent work includes scores for two short films (Get Up 8 and Salvation), and Telemachus at Pylos, performed by the Patagonia Winds. He currently resides in Baltimore, where he serves as president of the Baltimore Jazz Alliance, and performs with The Baltimore Philharmonia Orchestra, Mike 'n' Ike, and other groups.

**Janice Macaulay** received her doctor of musical arts degree in composition from Cornell University, and a bachelor's in English and two master's degrees in English and music from Brown University. Awards have included the 2018 Alex Shapiro Prize from the International Alliance of Women in Music, Best of Category Prizes for Chamber Music and for Vocal Music in the Delius Competition, several Honorable Mentions from the IAWM, multiple grants from Meet The Composer, as well as grants from the Cornell Council on the Creative Arts and from the National Women's Music Resource Center. Her music has been performed at the Charles Ives Center for American Music and at colleges and universities across the country. Dr. Macaulay was Associate Professor and Music Department Coordinator at Anne Arundel Community College. She has also taught at UMBC, Wells College, Brown University, Cornell University, and St. John's College. For two decades she lectured on a wide variety of musical topics for the Road Scholar / Elderhostel program at the Peabody Institute of Johns Hopkins University. [JaniceMacaulayMusic.com](http://JaniceMacaulayMusic.com)

Composer, pianist, violist, and conductor **Jonathan Newmark**, born 1953 in New York City, earned his MM in composition from University of Cincinnati College-Conservatory of Music in 2015. Teachers have included Joel Hoffman, Douglas Knehans, and

Michael Fiday at CCM, as well as Jonathan Kolm, Gloria Wilson Swisher, and James McVoy. He has participated at the Chamber Music Conference at Bennington, VT since 1981, working with composers including Donald Crockett, Allen Shawn, Martin Bresnick, Daniel Godfrey, Kurt Rohde, Paul Moravec, Chen Yi, Pierre Jalbert, Jesse Jones, and Ted Hearne. His works have been performed by The Westerlies quartet, Sybarite5, Beo Quartet, Wet Ink Ensemble, Juventas, Great Noise Ensemble and Trinity Chamber Orchestra. His bass clarinet trio won the Juventas New Music score competition at the Boston New Music Festival in 2017. His 2014 piano sonata appears on a new CD by British pianist Martin Jones. A 1974 graduate of Harvard College, he earned his MD from Columbia University College of Physicians and Surgeons in 1978. He is a board-certified neurologist, full professor of neurology at the Uniformed Services University of the Health Sciences, retired Colonel, US Army Medical Corps, former Chemical Casualty Care Consultant to the Army Surgeon General, and one of the nation's leading authorities on medical response to chemical warfare and terrorism. He lives in Burke, Virginia.

**Anna Rubin** Anna Rubin has composed for a variety of musical genres including chamber, choral, wind and orchestral ensembles as well as electronic music for stage, video and dance. Recent performances include commissions for the Washington (DC) International Chorus and the Piano on the Rocks International Festival, Sedona; other works were heard at the 2019 NYC Electroacoustic - ICMA Festival, several cities in Spain and Italy where Fulbright pianist Margaret Lucia toured with *For the Love of Bees* and in Bogotá as well. Upcoming performances will occur in Baltimore, Rothko Chapel/Houston and Sedona. New Music USA has funded a new work, *Migrant Women's Voices*, for soprano, mezzo, piano and actor to premiere in 2021. Her works are recorded on the Albany, Sony and SEAMUS labels.

Pianist **George F. Spicka** has composed over 650 pieces. While covering a number of genres, the main focus has been Modern Chamber Music and New Jazz. A member of the BCF since 1992, he's served as board member, secretary, vice-president, co-president, and president. Themes for his chamber music are frequently based on science (he serves as Curator of Paleontology for the Natural History of Maryland), and the writings of George Orwell.

<https://georgefspicka-composer.weebly.com/>

### *Upcoming Performances*



#### *Sonitus*

A collaboration with Elise Christina Jenkins, mezzo soprano, Jason Buckwalter, baritone and Bonghee Lee, piano.

*Saturday, April 24, 2021*

*Program TBA*

#### *String Theory* *Fall, 2021*



An all string quartet program includes the works of Garth Baxter, Gavin Brown, Ray Fields, Victor Frost, Harriet Katz, Amit Kumar, Janice Macaulay, Jonathan Newmark, Ian Rashkin, Anna Rubin, Ariyo Shahry and George F. Spicka.

Visit [ccbcmd.edu/dance](http://ccbcmd.edu/dance)  
for more information



Photos: Amy Jones  
Photography

## Dance at CCBC



Special thanks to Tommy Parlon, Dance Coordinator at the Community College of Baltimore County and Melinda Blomquist, Artistic Director of the CCBC Dance Company.

### *Media*

Web site: [baltimorecomposersforum.com](http://baltimorecomposersforum.com)

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### *Officers and Board Members*

Ljiljana Becker, President, Board Member

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Gavin Brown, Webmaster, Board Member

Ariyo Shahry, Board Member

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