



Presents

Intersegmental 38

In collaboration with a visual artist Mina Cheon

Featuring

Ji Eun Kim, soprano, Soyeun Jung, gayageum,
Youngik Jang, guitar, Bonghee Lee, piano and Hyo Ju Lee, piano

Photographs of the *Unification Flags* paintings courtesy of professor
Cyrus Feldman.

3State Concert Series

2025



Intersegmental 38
Bonita Lestina Concert Series
March 14, 2025 at 8:00pm
Stacy C. Sherwood Community Center
3740 Blenheim Blvd
Fairfax, VA 22030



Intersegmental 38
February 22, 2025 at 6:30pm
Asian Arts & Culture Center, Towson University
Center for the Arts, Recital Hall
7700 Osler Drive
Towson, MD 21204

2024



Intersegmental 38 - Preview
June 29, 2024, 2:00pm
The Writer's Center
4508 Walsh Street
Bethesda, MD 20815



Intersegmental 38 - Preview
June 22, 2024, 4:00pm
C. Grimaldis Gallery
523 N. Charles Street
Baltimore, MD 21201

2023



Intersegmental 38: Baltimore
November 19, 2023, 2:00pm
409 North Charles Street
Baltimore, Maryland 21201

Intersegmental 38: Seoul
June 24, 2023, 8:15pm

<https://www.youtube.com/watch?v=fjApMqe0WZ8>

Crossing Over the 38 Parallel:

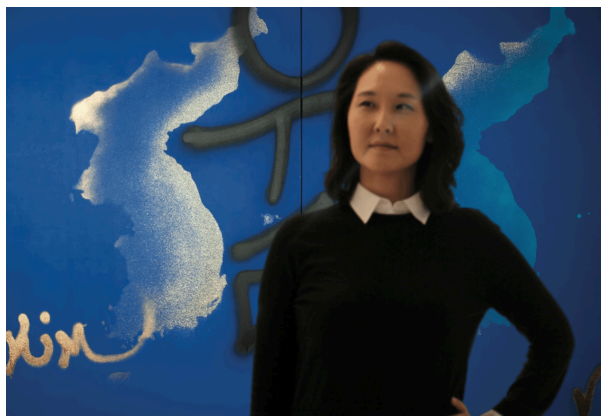
38 beats, 38 repetitions, 38 different movements, 3/8, 3' 38"...

How do we cross over the border with music?

How do we cross over the line with music?

How do we compose global peace?

How do we prompt unity?



Mina Cheon (천민정) is a new media artist, scholar, educator, and activist best known for her “Polipop” paintings inspired by Pop art and Social Realism. Cheon’s practice draws inspiration from the partition of the Korean peninsula, exemplified by her parallel body of work created under her North Korean alter ego, Kim Il Soon, in which she enlists a range of mediums including painting, sculpture, video, installation, and performance to deconstruct and reconcile the precarious history and ongoing coexistence between North and South Korea. Intersegmental 38 is exploring the connection between the sound and 17 flags from Mina’s most current work *Haunted Koreas*.



Dreaming Unification #1 (One Korea)
Anthem Dissolved [2023]
for solo performance and piano
Jin-Hwa Choi

“***Anthem Dissolved***” consists of three parts. First, the performer selects and arranges the numbers corresponding to the 12 pieces that are divided in the work. The first performance is played without any musical expressions. The second performance is played with all musical expressions. In this work, I reinterpreted the national anthem of the (disappeared) Korean Empire and divided it into several pieces. I thought about the country that existed before the division of South and

North Korea, which no longer exists. In the given artwork, the South and the North are not divided. This differs from reality.”



Dreaming Unification #2 (One Land, Flat Plane)
A Dream, Domesticated [2023]
for solo piano
Jin-Hwa Choi

“Since I was young, I have heard many arguments about peace. Is it really necessary? What is true peace? Can peace between South and North Korea be achieved? Is it really everyone’s dream? I dedicate this work (especially the ‘silent passages’) to the many hidden individuals who are trying to reveal the terrible reality of North Korea to the world. In order to express this, I intentionally recorded a performance in which I peek through a crack in a door. If it were performed on stage, it would be performed partially hidden behind a curtain.”



Dreaming Unification #3 (One Korea, Land and Water)
Land and Water [2023]
for soprano and piano
Se-Yeon Oh

“I attempted to convey the blueness and ambiguity of the picture. While Korea is often referred to as ‘Ha-Na(one)’, it has lost its unity and is now shrouded in a blue fog. The artwork is characterized by blue ground and water, which can leave viewers wondering if they are immersed in water or trying to emerge from it. The national anthem of the Republic of Korea was sung using only ‘vowels’, adding to the sense of unease and imperfection. Despite this, we will continue to search for direction.”



Dreaming Unification #4 (United Chemical Eros)

Silver Water [2024]

for gayageum and guitar

Anna Rubin

"This piece was written for Soyeun Jung, gayageum and Young Jun Lim, guitar. The piece is an imagistic evocation of light on water. The gayageum opens with a long-short rhythmic figure against the guitar's strumming accompaniment. The players will swap these motifs back and forth throughout the piece as they gently evolve along with short melodic fragments. A pulsing repetitive figure occurs around three-quarters into the piece and then the gayageum's opening rhythms return against the rich, full chords in the guitar. I am indebted to Soyeun for her help."



Dreaming Unification #5 (United Copper Melt)

Struggle [2023]

for solo piano

Ha-Eun Lee

"I composed *Struggle* for piano after viewing the fifth artwork of the Korean Peninsula series by artist Mina Cheon. While gazing at the painting, which depicts the Korean Peninsula, I reflected upon the Korean War between South and North Korea, and the events that transpired during that period. I infused the composition with emotions such as the atrocities of war, the chaos of the time, fear, sadness, and the sorrow of parting, with the hope that such a tragic history will never repeat itself."



Dreaming Unification #6 (Eclipse)

KUSION (FUSION:Korea) [2023]

for solo piano

Young-Wook Lee

"The Republic of Korea and North Korea are cease-fire countries where the war is not completely over. But we are looking for hope in anxiety. Our hopes are not over."



Dreaming Unification #7 (United Country, 나라) *

Dystopia [2023]

for solo piano

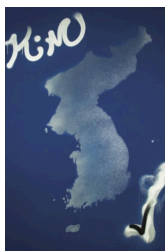
Young-Wook Lee

"Aren't we just hoping for unification? What makes you want unification? The benefits of reunification? National unity? We do not know the dark side of reunification." * *Translation: Na-Ra - country, nation*

Interlude [2023]

for solo gayageum

Keith Kramer



Dreaming Unification #8

*(Kim ✓)**

Crossing Over the Border [2023]

for voice and piano

Words by Miesha Lowery

Garth Baxter

“Crossing Over the Border was a joint project between author Miesha Lowery and I. The aim of the song is to express the search for relief from the constant stress that is related to divisions in our lives. Fear creates a mood of hate and uncertainty. The objective is to set a scenario of hope, love, and peace. With courage, this will bring a new way to live.”



Dreaming Unification #9

(Let's Live and Die Together Now “같이 살고 죽자 지금”)

Crossing Borders [2023]

for solo piano

Janice Macaulay

“The simple formal structure of *Crossing Borders* (A B A' B' Coda) features two apparently incompatible musical systems that clearly contrast in tempo, rhythm, articulation, dynamics, and melodic and harmonic elements. The musical barriers are easily crossed during the piece and eventually surmounted as the two styles come together cooperatively in the short waltz-like coda. The piece also features subtle references to the number 38, which is most clearly heard in the opening rhythmic motif that presents three short notes followed immediately by another eight (3 + 5).”



Dreaming Unification #10

(New feminist slogan: She's Coming, 8282 means not fast enough, quickly quickly “그녀가 온다 8282 빨리빨리”)

Four Fairy Tales [2023]

for soprano and gayageum

Gavin Brown

“Mina Cheon’s image, *New Feminist Slogan/Do It Quickly* inspires the characters in the tales to tell their positions on the speed with which change happens: the frog thinks that any change happens too fast and must be slowed down; the princess warns that if the pace is too slow, nothing may happen; the moon ignores the world around him and sings the same unchanging song every night; the magician celebrates the change which has happened, which always seems like magic at first.”



Dreaming Unification #11

(Umma, Unification, Now, Kim Il Soon “엄마, 통일, 지금, 김일순”)

At the Last Ember Light [2018]

for solo guitar

Garth Baxter

“*At the Last Ember Light*, a quiet work for solo guitar, is an expression of remembrance and love. Remembering lost loved ones is one of the great comforts of life. Although it can produce a melancholy feeling, it also keeps alive the everlasting connection to those who were so important in our lives.”



Dreaming Unification #12
(Umma, Unification “엄마, 통일”)

Umma (엄마) [2023]
for soprano, guitar and piano
Keith Kramer

“***Umma (엄마)*** is a composition based on proportions of 38 durations in each section of the piece and features a contrapuntal intertwining between the guitar and piano. The harmonic and melodic material is derived from the 013458 hexachord. The voice is featured wordlessly until near the end.”



Dreaming Unification #13
(Floral-coral from Land to Sea,
Give 8282 quickly quickly “주세요 8282 빨리빨리”)

8282/38 [2023]
for soprano and guitar
Ljiljana Becker

“3 ships lost at sea, sending 8282 (“come quickly”) signals in English, Korean and Serbian: ahoy, quickly, now, from land to sea come, from the sea from the land come; 여덟 (8), 둘 (2), 바다 (sea), 모국 (motherland); три (3), осам (8), копно (land), заједно (together). Guitar’s questioning Leitmotiv appears 8 times, piloting the ships from a sea to an ocean into the landlocked safety.”



Dreaming Unification #14
(East Meets West Streaming Unconscious)

Jindallae Blossoms [2023]
For soprano, guitar and piano
Gavin Brown

“Mina Cheon’s image, *East Meets West, Streaming Unconscious* is celebrated by borrowing lyrics freely from Kim Sowol’s song, Jindallae Flower (진달래꽃), perhaps the most well-known poem in Korea according to changes.press, which says “it would not be an exaggeration to claim that almost every Korean knows this poem by heart.” Onto this sad song about parting lovers a cheerful pop-classical tune is placed, so that we may see that there are always two sides to everything, whether we are conscious of it or not.”



Dreaming Unification #15
(East Meets West Streaming Unconscious)

Cartographic Etude No. 1 [2023]
for soprano, guitar and piano
Ian Rashkin

“This piece is a study in the imaginary tradition of navigating by means of melodic lines. I heard a story about pigeons, how some of them got lost during a race. The investigator concluded that the birds were navigating via the actual frequencies emitted by the earth, and that their course was interrupted by a sonic boom. I have no idea if this is true, but it made me think, what if birdsongs were actually maps? And what if not only birds did it, but people? What if people learned a musical language, scales corresponding to cardinal directions, and passed down songs indicating safe passages? In this etude, the guitar’s melody is actually a map of the border between North and South Korea, while the piano and vocal lines relate to the features one might see along the way, adding artistic interest to a melody that is bound by geography.”



Dreaming Unification #16
(Oori [우리], Protest for Peace, Diptych)
Doordast (Far away) [2023]
for solo French Horn
 Ariyo Shahry, French Horn
Ariyo Shahry

“In essence, ***Doordast (Far away)*** is a musical journey that encapsulates the dialogue between a solo French horn and the captivating artwork that inspired its creation. It is a virtuosic celebration of the harmonious fusion of visual and auditory art forms, inviting listeners to immerse themselves in the captivating world of Oori’s artistic vision. Throughout the piece, the solo French horn, in a virtuosic display of artistry, becomes the vessel for expressing the range of emotions evoked by the artwork—awe, mystery, introspection, and triumph. Pushing the boundaries of its traditional repertoire, The horn embraces an array of extended techniques, including multiphonics and microtonal glissandi, elevating the performance into an extraordinary exploration of the instrument’s expressive capabilities.”



Dreaming Unification #17
(Triptych Flag Figuration East Meets West, Joseonhwa Protest Art)
Back [2023]
for gayageum, guitar and piano
Ljiljana Becker

“Back to form; back to quasi tonality; back to almost “serial” application of rhythm and limited melodic choices for each instrument; back to amalgamation of east and west, south and north.”

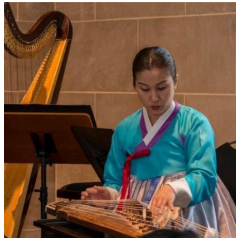
Guest Artist

Mina Cheon [천민정] was born in Seoul, South Korea; lives and works in Baltimore, New York, and Seoul. She has exhibited internationally, including at the Inaugural Asia Society Triennial 2020-2021, Busan Biennale 2018, American University Museum, Sungkok Art Museum and her work is in the collections of the Baltimore Museum of Art, Smith College Museum of Art, and Seoul Museum of Art. Her solo show *Haunted Koreas* was presented in December 2022 at the American University Museum in Washington DC with an exhibition essay by critical theorist Avital Ronell. She is represented by the Ethan Cohen Gallery in New York. Mina Cheon received her PhD in Philosophy of Media and Communications from the European Graduate School, European University for Interdisciplinary Studies, Switzerland; MFA in Imaging Digital Arts from UMBC: An Honors University in Maryland; MFA from the Hoffberger School of Painting, MICA; and BFA in Painting from Ewha Womans University (EWha), Seoul, Korea. She is a Full-time Professor at the Maryland Institute College of Art (MICA) and currently serving as an Associate Dean, Undergraduate Studies, leading First Year Experience (FYE); was a visiting professor and lecturer at EWha and a mentor of Art-Uni-On, a global mentorship network by Hyundai Co. and the Seoul National University College of Fine Arts. Mina Cheon is the author of *Shamanism + Cyberspace* (Atropos Press, 2009), was a contributor for ArtUS, Wolgan Misool, New York Arts Magazine, Artist Organized Art, and served on the Board of Directors of the New Media Caucus of the College Art Association, was Associate Editor of the academic journal Media-N where she contributed critical essays covering SeMA Mediacity Seoul Biennale 2016 and the Venice Biennale 2017.

Performers



Dr. Ji Eun Kim, a Korean native soprano, has performed many leading roles in numerous operas and concerts including *Don Giovanni*, *The Marriage of Figaro*, *Dialogues of the Carmelites*, *Dark Sisters*, *Owen Wingrave*, and *La Traviata* (act 3), among others. She has received several accolades for her opera performances, including “Ji Eun Kim brought warm charisma to the opera’s subversive protagonist, Eliza, and shaped a strong, resolute persona with minimal resources” (The Examiner for Nico Muhly’s *Dark Sisters*), and “Kim’s initially delicate singing accurately depicted Violetta’s physical and mental frailty, but she revealed a clean well-tempered sound in her passionate duet with Alfredo” in the third act of *La Traviata* (BU Today). In 2016, Dr. Kim made her debut at Boston Symphony Hall as a soloist of Beethoven’s Ninth Symphony conducted by Ken-David Masur. In the summer of 2015 she was a featured artist at Pittsburgh Festival Opera and performed the role of the Countess in *The Marriage of Figaro*. Dr. Kim is a faculty member at International School of Music and Roberson School of Music, and a soprano soloist at Global Mission Church in Silver Spring, Maryland.



Soyeun Jung (gayageum musician) completed her undergraduate and graduate degrees in Traditional Korean Music at Dankook University Cheonan, South Korea. She is the 1993 Grand Prize Winner of the 2nd Annual National Gayageum Competition in Goryeong, Gyeongsangbuk-do, and was a soloist at the 1994 National Rising Star Concert in Seoul, South Korea. Soyeun has performed professionally with the Cheonan City Korean Music Orchestra from 1994 until 2003, touring the United States, Great Britain, Japan, and South America. She was a Lecturer at Chungnam Arts High School in the Chungnam province of South Korea, and is currently the president of the Gayageum Gumwoo Association in Virginia, USA.



Dr. Youngik Jang is an award-winning multi-faceted guitarist, educator, and composer in Maryland, Virginia, and Washington D.C., who has been globally performing as a soloist and chamber musician, along with many international award achievements, notably the first prizes at the Seoul Baroque Competition and small ensemble division at Guitar Foundation of America, and second prize at Edwin H. & Leigh W. Schadt String Competition. Along with his composition premier for the electric guitar at Peabody Institute of the Johns Hopkins University and industrial experiences in K-pop production and film scoring in South Korea, Dr. Jang is currently active in emphases of performance, education, and composition while serving Montgomery College as Professor of Music in guitar study, music technology, and general music education. Dr. Jang received the Bachelor of

Music and Master of Music degrees at Peabody Institute of the Johns Hopkins University and the Doctor of Musical Arts degree at Shenandoah University under the tutelage of Julian Gray.



Pianist **Dr. Bonghee Lee** is an avid soloist and chamber musician. Dr. Lee’s interviews, performances, and recordings have been broadcasted in Croatia, South Korea, and throughout the US. Lee has performed and presented masterclasses in numerous acclaimed venues in the U.S., France, Canada, China, and South Korea. She earned her Doctor of Musical Arts degree with a graduate fellowship at the Peabody Institute of the Johns Hopkins University, where she completed her Master’s degree under Sarah Stulman Zieler Prize and the Lillian Gutman Memorial Prize. She holds a Bachelor of Music degree in Piano Performance from Yonsei University in South Korea. Currently, Dr. Lee is an Assistant Professor at Northern Virginia Community College, and serves as an Adjunct Professor at Community College of Baltimore County. Dr. Lee also has an avid interest in musical criticism, writing critiques and reviews, and has been a music columnist for *the Korea Times* since 2016 and *Yewon Music Journal* since 2019. She has annual global concert tours with the L’abri trio and the Presence trio, and has released two albums with these ensembles. Dr. Lee is also actively collaborating with composers around the world, commissioning and premiering works related to the most prominent genres of today. Bongheele.com



Dr. Hyo Ju Lee, a distinguished pianist from South Korea, is renowned for her dynamic performances as both a soloist and chamber musician across the United States and South Korea. Since her professional debut at the age of thirteen she has delivered numerous performances and secured top honors at the Schumann Honors Piano Competition at the New England Conservatory, the Jacob Flier International Piano Competition, and was featured in Winner Concerts in Boston and New Paltz. Additionally, she has won the Junior Chopin Piano Competition in South Korea, the Sukmyung University Music Competition, and the Music Journal Piano Competition. Her academic credentials include a BM from Seoul National University, where she studied under Soo-Jung Shin and Jong-Hwa Park, MM from the New England Conservatory with Alexander Korsantia, and a DM from the Peabody Institute, where she studied with Yong Hi Moon. Dr. Lee has served as a faculty member at the International School of Music and Peabody Preparatory, and currently maintains a private piano studio. In 2024, she joined the Music School at Bryn Mawr School.

Composers in Program Order

Jin-Hwa Choi is a Korean composer who completed her DMA at the Peabody Conservatory in the studio of Michael Hersch. Currently, Choi teaches music composition and theory at Kookmin, Chung-nam, and Chang-won University in South Korea. Her 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, which tend to illustrate impressions through boundary-less tonal and atonal language.

Se-Yeon Oh is currently a student at Kookmin University and has been studying under Won-Sun Choi and Jin-Hwa Choi. In 2021, Oh was awarded a prestigious academic scholarship to continue her studies at Kookmin University. Her work for Glockenspiel, 'Anxietiverse-the universe of unrest', was performed at the Composition Department recital on October 24th, 2022. Se-Yeon Oh's musical insight can be summarized as follows: "I believe that sound exists in everything, and I strive to give meaning to my music. My aim is to create a unique and ever-evolving picture that constantly surprises me and others. I find inspiration in both jazz and classical music, and I am passionate about improvisation, as well as composing and performing music in a state of creative awakening. My ultimate goal is to help my audience reach their own personal ideals through my music."

Anna Rubin's music is propelled by her love of the speaking and singing voice as well as environmental and political issues. She 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. Composing for baroque and Korean instruments has also been one of her interests. Recent commissions include works for the Piano on the Rocks Festival, Sedona (2019, 2021) and a 2023 commission for the German choral ensemble Kammerchor Westfalen. She is publishing a solo CD in 2024 featuring solo and duo piano works while Another recent CD featured *Chiaroscuro* for wind ensemble. Her works are recorded on the Neuma, Albany, Sony and SEAMUS labels. She is currently collaborating with artist/architect Yen Ha on the installation, *Storm Event*, which will be shown at Baltimore's Creative Alliance and Richmond's Artscape Gallery in 2024.

Ha-Eun Lee is currently a student at Kookmin University, where she is studying composition with Jin-Hwa Choi. Lee was originally drawn to composition because of her fascination with creating tonal music, but upon entering university, she discovered the allure of non-tonal music and has been experimenting with various forms. She is delighted to be immersed in the boundless world of music. In 2020, Lee presented 'Leaping,' a piece for two pianos, at the Kookmin University Composition Department Recital. Her works *An Old Photograph* for flute and piano and *Pansy* for violin and piano were performed at the Decomposition concert in 2021. Additionally, Lee participated in the Fusion the Classics project at Seodaemun Youth Center in 2021, arranging a Korean traditional song called *Neo-young, Na-young*.

Young-Wook Lee is a composer who graduated with top honors from Goyang Art High School. He studied composition at Kookmin University with Na-Ra Shin, Mun-Hee Lee, and Jin-Hwa Choi, and is currently serving in the military band. Lee's works were featured at the Kookmin University Decomposition concert, including his pieces *Conflict* for string quartet and *Concord* for piano. In 2022, 'Concord' was also performed at the SEAC (Seoul New Music Festival).

Keith Kramer is a composer of over 40 works for orchestra, chamber ensembles, solo instruments and electronic media. The London Symphony Orchestra, conducted by Miran Vauptić, recently recorded and released Keith's work for cello and orchestra, *Luce del Sole*, featuring cellist Ovidiu Marinescu. Keith's music has also been performed and recorded by the Slovak National Symphony Orchestra, the Moravian Philharmonic Orchestra, David Taylor, Leonard Garrison and many others. Recent performances of his work include two highly successful all-Kramer programs at New York's Merkin Hall, documented on the DVD *Beyond Sonic Boundaries Live!*. Additional all-Kramer releases include the critically acclaimed albums *Causal Dualism* and *Emerge*. Keith's work *Sogni* was recently premiered and toured by acclaimed British pianist Martin Jones and a European premiere of his work *Rinnovo*, for piano and percussion, featured internationally renowned pianist Anna D'Errico. Keith's work *Suspension of Disbelief* for piano trio enjoyed its New York City premiere at Carnegie Hall in 2019.

Composer **Garth Baxter** is noted for his modern traditionalist style of writing. Baxter was born in Philadelphia, Pennsylvania, in 1946. 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. Baxter's compositions for chorus, orchestra, symphonic band, piano, organ, flute, voice, and guitar, and 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 music has been the topic of Doctoral and Masters Theses. His recordings, ASK THE MOON, works for voice and piano by Garth Baxter, and an album of instrumental works, Resistance, by PARMA Recordings (Navona), have 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 new album of his works, Ask of me what the birds sang, was released by Navona Records December 2022. Baxter's works are published by Columbia Music Company, ALRY Publications, Les Productions D'OZ, Doberman-YPPan, North Star Music, Guitar Chamber Music Press, Mel Bay Publications and Theodore Presser. www.garthbaxter.org.

Janice Macaulay has received awards from the International Alliance of Women in Music, including the Alex Shapiro Prize as well as several Honorable Mentions, two Best of Category Prizes for Chamber Music and Vocal Music in the Delius Competition, multiple grants from Meet The Composer, as well as grants from the National Women's Music Resource Center and the Cornell Council on the Creative Arts. Dr. Macaulay

taught at University of Maryland Baltimore County, Anne Arundel Community College, Wells College, Brown University, Cornell University, Peabody Conservatory, and St. John's College. Her music is recorded on the Navona and Albany Records labels. For more information visit JaniceMacaulayMusic.com.

Composer **Gavin Brown's** musical journey began with the soundtrack to the movie *The Sting*. He took up piano so he could play the ragtime music of Scott Joplin which was featured in that movie. He studied music at DePauw University and composition with Panamanian composer Roque Cordero at Illinois State University. Brown's music draws from a number of influences from classical and jazz to rock and pop.

Ljiljana Becker is a multilingual composer, sound designer and Neues Musiktheater creator. She participated in the 2. Tonkünstlerfest Baden-Württemberg, Rheinisches Musikfest, Piazza virtuale (Documenta IX), MusikTriennale Köln, GEDOK Music Series, and won the first prize at Radio Belgrade's *Radionica Zvuka*. Her principal teachers include Željko Brkanović, Ulrich Sűße, Mauricio Kagel, and William Kleinsasser, and she holds the MFA Theatre degree from Towson University. June 22, 2022 marked the 30th anniversary of the Piazza virtuale project, and Ljiljana premiered her radiophonic collage, *Ceci n'est pas une pipe - Revisited* at Goethe Institute in Belgrade, Serbia, as part of the *Slobodanka Stupar: Das ist keine Pfeife/zum zweiten Mal* exhibition. jovanovicljiljana.weebly.com

Ian Rashkin studied double bass with Barry Lieberman and composition with Kenneth Benshoof, and has had his music performed or recorded by Degenerate Art Ensemble, Seattle EXperimental Opera, Seattle Repertory Theater, New City Theater, Thomasa Eckert, Synnara Records, Patagonia Winds, George Mason Percussion, and many more.

As an active composer and arranger, **Ariyo Shahry** explores the connections of the past, present, and future, specifically with inspiration from the natural world, poetry, and visual art. He incorporates music with a vast spectrum of acoustic and electronic musical styles into a variety of settings. As a member of the Baltimore Composers Forum, he works with many of the area's finest musicians. Mr. Shahry has received a Masters of Science degree in Information and Communications Technology from University of Denver and two Bachelor of Music degrees for composition and French Horn Performance from the Peabody Conservatory of Johns Hopkins University. Shahry has studied composition with Michael Hersch and Keith Kramer and French horn with Javid Madjlessi and Philip Munds.

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