

3State Concert Series



Baltimore
Composers
FORUM

Presents

**Sound in Motion VII:
Connectedness**

Featuring

**Choreographers Alice Howes,
Molly Jean Kirkup Heer and Adrienne Kraus Latanishen
&
Katie Repka, clarinet and Ljubica Sekulić, harp**

Supported by CCBC Arts, Collington Artists in Residence Program and
Glenelg United Methodist Church Concert Series



February 20, 2026 at 2pm

CCBC Essex

Carole Drake Cascio Dance Studio West/E.WELL 200
7201 Rossville Blvd,
Baltimore, MD 21237



February 21, 2026 at 4pm

Collington Artist in Residence Program
Collington Community Center
10450 Lottsford Rd.
Mitchellville, MD 20721



March 4, 2026 at 7pm

Concert Series at Glenelg
Glenelg United Methodist Church
13900 Burntwoods Rd.
Glenelg, MD 21737

Program

4 Dances [2025]

for B ♭ clarinet and harp

Alice Howes, choreography

Anna Webb and Alicia Williams, dance

Gavin Brown, music

Flight of the Nighthawk [2025]

for solo B ♭ clarinet

Adrienne Kraus Latanishen, choreography

Lia Mervis, dance

Steven P. James, music

Automaton Monk [2021 rev. 2025]

for fixed media

Alice Howes & Dancers, choreography

Wren Petersen, Sara Quintanilla, Shavona Whitted, Alicia Williams, dance

Norma Walker, Douglas Fox and Douglas Paisley, narration

Anna Rubin, music

Asymmetrical Memory [2025]

for B ♭ clarinet and harp

Molly Jean Kirkup Heer, choreography

Lia Mervis and Aurora Heer, dance

Ian Rashkin, music

Gambols a la Mode [2025]

for solo harp

Adrienne Kraus Latanishen, choreography

Sarah Harris, LeAnn Jones, Cheyenne Viereck, Alexis Gibson, dance

Jonathan Newmark, music

Convergence [2025]

for B ♭ clarinet and harp

Adrienne Kraus Latanishen, choreography

Gabby Pfeifer and Adrienne Kraus Latanishen, dance

Keith Kramer, music

Paean [2025]

for B ♭ clarinet and electronics

Molly Jean Kirkup Heer, choreography

Lia Mervis and Elena Laird, dance

Stephan J. Carlson, music

Awareness [2025]

for fixed media

Alice Howes, choreography

Wren Petersen, Sara Quintanilla and Shavona Whitted, dance

Ray Fields, music

Cat and Mouse [2025]

for B ♭ clarinet and harp

Alice Howes & Dancers, choreography

Justin Allen, Gabby Pfeifer, Anna Webb, Alicia Williams, dance

Janice Macaulay, music

Perunika [2025]

for children's vocal group, B ♭ clarinet and harp

Molly Jean Kirkup Heer, choreography

Lia Mervis, Elena Laird, Stephanie O'Hare, Stephanie Rafferty, Felicia Grube, dance

Children: Ilija & Pavle Djuričković, Nikolina Mijušković, Jana & Emilia Popov

and Sasha & Mila Becker

Dajana Douglas, Visual Art

Ljiljana Becker, music

Program Notes

4 Dances reflect the liquid nature of harp music and the soaring nature of the clarinet. Dance One, *Lament*, features an elegiac conversation, perhaps between lovers who will soon part. Dance Two, *Hands*, is a throwing of hands up into the air as the talk takes a more joyful cast. Dance Three, *Troposphere*, is high up in the air, where the landscape is unfamiliar and relations again chill. Dance Four, *Olympus* is like watching a circus on a cloud as it floats away, ferris wheels still turning. Gavin Brown

Flight of the Nighthawk was inspired by the elegant, swooping dance of an evening bird feasting on a gourmet mosquito meal. It dips, dives, and makes a unique "whoosh" sound as it pulls out of its dramatic descent, the air audibly whistling through its wings. The clarinet dances along to the flight of the nighthawk, sometimes elegantly sweeping in the dusky gloom, sometimes chirping, sometimes fluttering, sometimes screeching, sometimes resting. Steven James

Automaton Monk (2021 rev. 2025) is based on a poem Monk Automaton, c. 1560 (Part III) by Rebecca Morgan Frank from her collection, Oh You Robot Saints. The text is a commentary on the contemporary technology of robots, tracing them back to the first known automated sculpture, a praying monk created in the 16th century. She followed the poem's strong dramatic arc as well as exploiting its marvelous evocations of various sounds and the many moods of the poem—ironic, erotic, humorous, catastrophic, dystopian. In processing and creating sounds she contrasted intelligible and unintelligible words, percussive timbres and harmonic washes, drone and chaotic sound. Anna Rubin

Asymmetrical memories,
Swirling among old photos,
Faded, unfamiliar but intimately known,
In part, uncertain like particles of history unique to the observer,
Black and white, sepia, kodachrome,
Waterspots, sunspots, duplicates, and alternates,
Together what's left of a life.
Ian Rashkin

Gambols a la Mode is a short set of dances for solo harp. Gambols are a medieval term for leaping, frisky, or playful dances. The piece took on a modal tinge, hence the title. Jonathan Newmark

Convergence, for clarinet and harp, explores the timbral contrasts and similarities between the two instrumental colors. Serial and extended techniques are featured in the work. Keith Kramer

Paeon is music for Bb clarinet and fixed electronics. Its name and subjective theme are inspired by the man-made birds and golden tree decorating the throne room of Constantine VII— emperor of Byzantium. Art is no stranger to technology, and music is no exception. The clarinet itself is a machine, and the clarinetist a machinist. Any piece of musical technology extends the artistic reach of the musician, and enables us to reshape art, our world, and even ourselves. My *Paeon* is an homage to the role of technology in the pursuit of art and humanity. What will we make of our world? What will we make of ourselves? Stephan Carlson

Awareness is an introspective electro-acoustic composition. All of the sounds in this work are derived from a struck triangle. The original sound is deconstructed digitally, explored for the sounds hidden within, and then re-assembled and composed. Ray Fields

In **Cat and Mouse** I imagined the interplay between two agile and equally matched actors countering each other with quick movements and wary pauses that end in a sudden conclusion. Can you guess which is which? Did the cat prevail? Perhaps the mouse escaped, leaving both to anticipate their next encounter. Janice Macaulay

Perunika [Iris]
Serbian Folk Song

Along the road the iris grew,
All the wedding guests picked the iris.
Pavle the groom does not pick it,
Does not pick it, because he is forced to marry.

A Serbian folk song, a honey trickle of a Greek tragedy, a Tabula Traiana-esque memory of the past triumphs. PERUNIKA. Ljiljana Becker

Performers



Image courtesy of Alice Howes

Alice Howes (choreographer) is a dance artist and educator who is currently the dance coordinator and dance company director at Montgomery College in Rockville, Maryland. She also serves on the faculty of the Community College of Baltimore County. She has taught on the dance faculties of the Washington Ballet @ the ARC, Coppin State University, UNC Charlotte, Community College of Baltimore County and American University. She served as artistic director and resident choreographer for Trajectory Dance Project, a Baltimore-based modern dance ensemble from 2012 – 2023. 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.



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 society through a satirical lens.



Image courtesy of Adrienne Kraus Latanishen

Adrienne Kraus Latanishen (choreographer/dancer) is a professional dancer, choreographer, educator from Baltimore. She graduated from CCBC and UMD with degrees in Dance. She's danced for Trajectory Dance Project, Molly Jean Kirkup Heer, BlueShift Dance, The Collective, B3W, Andary Dance, withhart.dance.projects, and independently. She's been cast in music videos and a commercial. Adrienne was Director of Dance at St. Timothy's School and Artist in Residence at Patapsco High School. She's been adjunct dance faculty and choreographed for the Dance Company at CCBC since 2015, and in 2022, became Coordinator of Performing Arts for Continuing Education. She's been teaching and choreographing for over 20 years at various programs and organizations including Baltimore Composers Forum. AKL served Baltimore County as a member of the Baltimore County Commission on Arts and Sciences. She was made a teaching artist for the Carole Cascio Fund for Mind Movement Dance Connections. Recently, Adrienne began teaching at Washington College.



Image courtesy of Katie Repka

Dr. Katie Repka is a clarinetist in the Washington D.C. area and native of Buffalo, NY. She works as the Music Administrator for the Washington Commanders Marching Band, supporting the musical and logistical operations of the ensemble. Katie earned her Doctor of Musical Arts in clarinet performance from George Mason University with her dissertation *Topics and Themes in Aaron Copland's Concerto for Clarinet*. She holds a Bachelor's degree in music education and

performance from The Crane School of Music, and a Master's degree in performance from Penn State University. Katie has appeared in venues including Carnegie Hall, the Kimmel Center, and Hershey Theatre in addition to several venues across the DMV area. Her major teachers include Dr. Kathleen Mulcahy, Dr. Anthony Costa, Dr. Julianne Kirk-Doyle, and Ms. Patti DiLutis.



Image courtesy of Ljubica Sekulić

Ljubica Sekulić is a Serbian/Swedish harpist and violist, with music degrees for both instruments from the University of Belgrade Academy of Music (Serbia), and University of Gothenburg Academy for Music and Drama (Sweden). She has extensively performed throughout the Balkan Peninsula, European Union as well as in the USA. She performed both harp and viola solos with the Stockholm Academic Orchestra, Orchestra Arte, Trosa (Sweden) and Sarajevo Philharmonic Orchestra (Bosnia and Herzegovina), as well as on Serbian, Swedish, and North Macedonian TV and radio stations. In October 2025, Ljubica participated in the 28th International Pedagogical Forum of Performing Arts, giving a lecture "The Future of Instrumental Music Education - the Concept of Multi-Instrumentalism" at the University of Arts in Belgrade, drawing an inspiration from her 20 years of experience in teaching multi-instrumental music. Her performances have inspired several composers to write solo and chamber music pieces. www.youtube.com/user/ljubicakatarina

Dancers' Biographies



Composers (in program order)

Gavin Brown's musical journey began with *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. His music draws from a number of influences from classical to jazz to rock and pop. A native of the American Midwest, he currently resides in Springfield, Illinois.

Steven James is a pianist and composer from Portland, Oregon, bringing enthusiastic adventure and improvisation with the intense rhythms of nature and the human experience. Recent activities have included the "Oregon Soundscapes" solo piano project, percussion and piano trio projects for Cascadia Composers' "Found Sound" and "Three Rivers" concerts, and his own solo "Spooky Piano" recital consisting of works by Peabody composers in October 2025. Aside from these projects, Steven's music has been performed from coast-to-coast by professional ensembles, including the Center4NewMusic in San Francisco, the Galiano Island Concert Society in Vancouver, B.C., and the SonoKlect Series in Lexington, Virginia. Steven holds a bachelor's and master's degree in piano from the University of Oregon, and currently studies music composition with Kevin Puts at the Peabody Institute.

Anna Rubin's music is propelled by her love of the speaking voice, the world of pollinators, robots and black holes. She has composed for a variety of musical genres including chamber, choral, wind and orchestral ensembles as well as electronic music for concert stage, video and dance. Recent commissions include works for the Piano on the Rocks International Festival, Sedona and a 2023 commission for the choral ensemble Kammerchor Westfalen. Her works are recorded on the Neuma, Albany, Sony, Accordion XXI Century and SEAMUS labels.

Ian Rashkin graduated from the University of Washington School of Music, Seattle, where he studied double bass with Barry Lieberman and composition with Kenneth Benshoof. Since then he has composed works for the Degenerate Art Ensemble, Seattle EXperimental Opera, Seattle Repertory Theater, New City Theater, Synnara Records, and many more, as well as scoring films for Funhouse Films, GR Films, and others. Recent performances of his work have included

chamber works for various combinations of strings, winds, vocals, and piano, as well as jazz combos – see <https://ianrashkin.com> for details. His Symphonic Dance No. 1 was premiered by the Greenspring Valley Orchestra in November, 2024. He currently resides in Los Angeles, where he performs with The Beach Cities Symphony Orchestra, Bruce Friedman, the Rhythm Roosters, and his own group, the Infernal Jazz Racket.

Composer **Jonathan Newmark**, pianist, violist, and conductor, earned his MM in composition from the University of Cincinnati College-Conservatory of Music in 2015. Teachers included Joel Hoffman, Douglas Knehans, and Michael Fiday at CCM, as well as Jonathan Kolm, Gloria Wilson Swisher, and James McVoy. His works have premiered at the Imani Winds, Charlotte New Music, June in Buffalo, Connecticut Summerfest, Operation Opera, Texas New Music, Eugene Difficult Music, artsonglab, Divergent Studio, New Music on the Point, and nief-norf Festivals, are published by TrevCo Varner and WaveFront Music, and appear on six CD's on Phasma, Navona, PnOVA, and Music Unlimited labels. A 1974 graduate of Harvard College, he earned his MD degree from Columbia University in 1978. He is a board-certified neurologist, 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.

Keith Kramer is a composer of over 50 works for orchestra, chamber ensembles, solo instruments and electronic media. Keith Kramer's music is at times subtle and restrained, and other times ferocious and demanding. Always searching for new modes of expression, each piece that Keith composes represents another facet of a continuous journey of discovery. The London Symphony Orchestra, conducted by Miran Vaupotić, recently recorded 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

première of his work *Rinnova*, 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 première at Carnegie Hall in 2019.

Stephan Carlson (b. 1990) is a composer, song-writer, and music educator in Maryland. His work tends to occupy a cross-section of several areas: vocal musics including choral, a cappella, and barbershop music; experimental instrumental music; and electronic music, often a blend of noise synthesis and experimental spectral techniques coupled with idioms from popular music like rock and metal.

Ray Fields has composed music for orchestra, chamber ensembles, choir, dance, the stage, and film. His works have premiered on-line and at international music festivals, Imani Winds Chamber Music Festivals, DC New Music Conferences, the Clarice Smith Performing Arts Center, MilkBoy ArtHouse, the University of Illinois, Prince George's Community College, Stevenson University, 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, Ray Fields writes about music for academic publications. His book-length analysis of Morton Feldman's *Piano and String Quartet* was published in August 2022 by Rowman and Littlefield. He has also written a chapter for a collection of essays honoring Feldman's centenary to be published in 2026.

Janice Macaulay has received awards from the International Alliance of Women in Music, including the Alex Shapiro Prize, prizes for Chamber Music and Vocal Music in the Delius Competition, and grants from Meet The Composer, the National Women's Music Resource Center, and the Cornell Council on the Creative Arts. Dr. Macaulay taught at UMBC, AACC, Wells College, Brown, Cornell, Peabody, and St. John's College. Her music is recorded on the Navona and Albany Records labels. Her current project is a setting of an Emily Dickinson poem for voice and orchestra with soprano Bree Nichols and the Nürnberger Symphoniker, Evan-Alexis Christ, conductor, for an album called *Her Voice: Women's Words in Sound* on Navona Records.

Ljiljana Becker is a multilingual composer, Neuesmusiktheater creator and pianist 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 was part of the 2. Tonkünstlerfest Baden-Württemberg, Rheinisches Musikfest, Documenta IX and MusikTriennale Köln festivals, *The Creator* TV production in Canada, the GEDOK Music Series in Germany, and *Women Between Worlds* and *New Roots* documentaries. Awards and grants include two residencies at the Banff Centre for Arts and Creativity, Meet the Composer Grant, the first prize for an Abstract Radiophonic Form by Radio Belgrade Drama Program, and AHMC FY25 Artists & Scholars Project Grant. www.jovanovicljiljana.weebly.com

3State Concert Series



Upcoming Performances

Thus Far

Excerpts from *Let It Be Said* and *Intersegmental 38* projects in collaboration with author Miesha Lowery and visual artist Mina Cheon, featuring Mohammad Rohaizad Suaidi, narration, Ji Eun Kim, soprano, Soyeun Jung, gayageum, Youngik Jang, guitar, Bonghee Lee, piano, and composers Ljiljana Becker, Gavin Brown, Keith Kramer, Janice Macaulay, Ian Rashkin and Anna Rubin.

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

September 5, 2026 (Place & Time TBA)

Special thanks to



Dance
at
CCBC



CCBC Performing Arts Office and Irina Lapteva, Director of the Arts, as well as the CCBC Dance Program and Melinda Bloquist, Artistic Director of the CCBC Dance Company and Dance Program Coordinator.



CCBC Arts and Culture



CCBC Arts Live! Spring 2026

Crookston Music Studio for use of the harp in this program.



The Arts and Humanities Council of Montgomery County for championing creation of new work.



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