

7th Annual OH MY EARS New Music Festival

STRING THEORY

Monorchid | Sunday, Feb 23, 2020; 11 am

HOPE WILK

Chanson dans la nuit by Carlos Salzedo

Bariolage by Elliot Carter

Sequenza II by Luciano Berio

Objection by Kyle Tieman-Strauss

DUO CHARANGO

Fratres by Arvo Pärt arr. Jamie Monck

le peu de temps qu'il nous reste by Bosba arr. J. Monck

In Ecclesia by Nick Norton

GRACE SCHEELE

When it comes to terms like “refugee” and “asylum-seeker” what comes to mind? Does our collective perspective on these terms shape immigration policy, or does immigration policy shape our perspective? Is it as simple as that binary construct? Since the beginning of the Syrian Civil War in 2011, an estimated 6.7 million Syrians have been displaced. Throughout 2015-2016, during what is now termed as the European migrant crisis, Syrian displacement and refugee aid became a central topic in Canadian and American media. Through sampling news broadcasts, podcasts, live interviews, and quoting immigration law, this structured improvised set centers on each country’s depiction of the refugee ‘other.’

ANNICK ODOM

Ivory Bones by Christine Delphine Hedden

Untapped Potential by Jacob Sandridge

Sarah by Annika Socolofsky

Dust to Dust and In-between by Clay Gonzalez

This is Home by Jacob Rogers

Selections from “Dear Old Sundays” by Ben Morris

Singer and bassist Annick Odom's solo project, "West Virginia, My Home," mixes Appalachian folk songs, storytelling, and newly commissioned works to share the complexities of her home state, tinged with love, sadness, humor, and a bit of homesickness.

DOUGLAS JURIS

“Huma” by Aftab Darvishi

BIOS

HOPE WILK has participated in music festivals such as the Bang on a Can Summer Festival at MASS MoCA, Summer Institute of Contemporary Performance Practice, Bowdoin International Music Festival, and the Chautauqua Music School Festival Orchestra. She holds degrees from The Royal Conservatory's Glenn Gould School and the New England Conservatory of Music, where she was awarded The John Cage Award for her commitment to contemporary music performance and the title of Honor's Chamber Ensemble with her flute, viola, harp trio: OWL riot. As a soloist, She has garnered acclaim for her performance of Ginastera's Harp Concerto, being titled runner-up in concerto competitions with The Boston Pops and The NEC Symphony. An advocate for new music, Hope has worked with composers such as John Luther Adams, Sofia Gubaidulina, Julian Anderson, and many others on performances of their chamber works. Most recently, Hope was a prize winner in the American Harp Society National Competition's Young Professional Division. She currently lives in Buffalo, NY where she frequently performs with the Buffalo Philharmonic Orchestra.

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DUO CHARANGO, half Ciyadh Wells, half Jamie Monck, is a guitar duo aimed at challenging the notion of what a "classical" guitar duo can be. Ciyadh and Jamie unofficially formed a duo while the pair was studying at the University of Louisville. They officially became Duo Charango in 2018, and gave their first performances in the summer of 2019. The repertoire Duo Charango initially explored was music primarily of living composers from the Western Hemisphere such as Clarice Assad and Javier Contreras. They have since branched out to electric guitar repertoire, creating brand new transcriptions of works by Arvo Pärt and Julius Eastman for two electric guitars. One of Duo Charango's most exciting ventures is their Neoteric Guitar Project, which commissioned Bosba, Annie Leeth and Elizabeth A. Baker to compose three brand new works for electric guitar duo. Duo Charango will be premiering these pieces at the New Music Gathering festival in Portland, Oregon June of 2020.

American-Canadian **GRACE SCHEELE** is an award-winning contemporary harpist, composer, curator, and improviser dually based in Kitchener, Ontario and Chicago, Illinois. Through her work she explores themes of lived experience, developing narrative/locality through diageic sampling, gender identity, and nationality. As a soloist, she reimagines the pedal harp as an electroacoustic instrument: improvising with looping, samples, bowing, effects, and preparations. Recent performance highlights include The Music Gallery's EMERGENTS I 2018/19 series where she premiered a set of structured solo improvisations based on the theme of elegaic memory. A featured performer in Soundstream's and Olivia Shortt's Ear Candy: Fauxstalgia, she improvised with Juno-Nominee Cree-Mennonite cellist Cris Derksen, pianist Darren Creech, Teiya Kasahara, and Smith Purdy. In July 2019 she utilized samples of Apollo 11 mission logs and speeches by Presidents John F. Kennedy and Richard Nixon along with historical newscasts in her space-themed performance at the Aga Khan Museum's Moon Landing Festival.

Pianist **DOUGLAS JURIS** explores new listening experiences through cross-disciplinary experiments and program innovation. His new play, "The Dog Runs Because He Can," about a piano sonata and the mysterious disappearance of the composer who wrote it, debuts in January 2020 at Allegheny College in Meadville, Pennsylvania, where he is an Assistant Professor of Music. In late January and February Dr. Juris will be a Musician in Residence at the Banff Centre for the Arts in Canada where he will prepare world premieres for piano by Daniel Temkin and Aftab Darvishi and also develop ideas combining music and narrative. A world premiere recording of "Five Strong Winds" by Marc Satterwhite with clarinetist Matthew Nelson (University of Louisville) will be released later in 2020 on Centaur Records. Other recent collaborators include San Francisco's Alexander String Quartet and violist Lauren Burns Hodges (University of Florida) with whom he toured China. Dr. Juris also enjoys connecting with artists from other disciplines; for a recent series of performances of John Cage's complete "Sonatas and Interludes," he collaborated with an Indian chef, dancers, and a man who paints with his beard on rice paper.

ANNICK ODOM is an American-Belgian musician living in The Netherlands. In her solo project, "West Virginia, My Home," she explores Appalachian narratives by working with American composers as well as folk musicians from her home state. She graduated in 2018 with a master's from the Royal Conservatoire in The Hague. In addition to her solo work, she also plays in the trio Sweet Joe Pye. Recently, she has performed at Banff Center for the Art's Ensemble Evolution, New Music on the Point in Vermont, and the Rotterdam Bluegrass Festival.