

ELYSE KAHLER holds a Bachelor of Music in Composition and with All Level Certification from West Texas A&M University and a Master of Arts from the University of North Texas. During her time at UNT and WTAMU, she has studied with Alexis Bacon, BJ Brooks, Christopher Moore, Joelle Wallach, and William Coble. Currently, she is pursuing a Doctorate of Musical Arts in Music Composition with Peter Fischer and Mei-Fang Lin at Texas Tech University, where she also teaches Intermediate Music Theory.

Kahler writes for a variety of ensembles and levels, and has particular interests in fun and engaging music for middle school students and inspiring music for the modern church. Her research interests include music composition pedagogy. Recent compositions include a collaborative project with Anne Wharton, entitled *Perspectives*, premiered in spring of 2018, a chamber work for Bent Frequency, based in Atlanta, GA (through the Charlotte New Music Festival) and a clarinet quartet for 15:19 ensemble in Pavia, Italy (through the highSCORE Festival). Kahler is a member of the Equinox New Music Collective, a group dedicated to bringing contemporary music to new audiences.

Kidnapped by musicologists, **ANNE WHARTON** is indoctrinating the music world with the physical and psychological benefits of movement. While being held hostage until she completes her MM in Musicology, Wharton infiltrated the School of Music under the guise of the TA in Vernacular Dance. Using her cover in the Vernacular Music Center, Wharton corrupts her unsuspecting students in Dance Practices for Musicians encouraging them to embrace the joy of dance with somatic exercises and vernacular dance forms. There was also something about choreographing sand pirates near TTU, but it's a long story.

She's been spotted in the Lubbock community brazenly infecting locals with her love for the BalFolk music and dance revival from France, Contra dancing, and Irish traditional music and dance. Popping up on stages, under bridges, and in festivals, she continues to perform and choreograph as a contemporary dancer. But not content to simply move and create, she also insists on researching and writing about this stuff too. Even worse, she draws on her background in public relations and productions to enable other artists to commit shenanigans across Texas and even once or twice in Trinidad. Simply put, she's a conniving interdisciplinary artist, scholar and educator. And worst of all, she plays bagpipes...

SKYE BROWN is from Des Moines, IA. She is currently a graduate student pursuing a Doctorate of Musical Arts in wind conducting. She completed her undergraduate degree in music education at Drake University. Skye taught high school instrumental music in Indianola, IA for five years and completed her masters degree in wind conducting at Messiah College in Mechanicsburg, PA.

SARAH WINGFIELD is an interdisciplinary artist located in Austin, Texas. A mantra repeated throughout her training as a dancer and choreographer at Austin Community College is "every body is a dancing body." Her work and practice aim to extend that mantra to all practices - artistic or otherwise. Sarah has trained in many fields and crafts including photography, cinematography, video editing, motion graphics, graphic design, printmaking, sculpture, architectural, interior, and industrial design, and many genres of dance. Her focus in dance is site specific and dance film all with a contemporary/modern technique. Throughout her undergraduate education in Anthropology at the University of Texas at Austin, she has discovered ways to develop projects that provide intersections between many subjects, contexts, audiences, and themes. Her mission is to continue this practice of connecting dots, and help others to "have their cake and eat it, too" in their own personal styles.



New Music Festival Presents

PERSPECTIVES: THOUGHTS ON LANDSCAPE

MARCH 7, 2018 8:00 PM

Perspectives: Thoughts on Landscape

Echoing the sensations of watching silent sunsets on the horizon or the flow of water beneath your feet on a bridge, this piece explores relationships with temporal landscape through sound and body.

Inspired by the Rio Grande River and Lubbock landscapes, the performance weaves dance through a chamber ensemble blurring lines between concert music and concert dance.

Movement I: Water

Movement II: Sediment

Movement III: Roots

Movement IV: Body

Please join us for an artist talkback and reception immediately following the performance.

Composer: Elyse Kahler

Movement concepts and direction: Anne Wharton

Conductor: Skye Brown

Videographer: Sarah Wingfield

Choreographers and dancers:

Almendra Melodía González Berríos, Sarah Midgley,

Kris Olson, Sydney Petitt, Anne Wharton

Musicians: Patrick Alarcon (horn),

Raquel Bruening (clarinet), Briana Dunn (flute),

Mikhail Johnson (piano), Haley Kirychuk (violin),

Rachel Mazzucco (harp), Neemias Santos (cello)

Recordings are engineered and produced by Will Strieder and Recording Studio student assistants.

Hemmler Recital Hall is maintained by Tiffany Holmes and Hemmler Crew student assistants.

A Conversation...

Elyse: Back in 2016, I attended a music composition festival that had an option to collaborate with choreographers. I didn't take advantage of the opportunity then, but when I started thinking about my doctoral project I decided to find my way to that experience. When I met you in our Music and Gender class and found out your background was in dance, I decided to approach you about collaborating.

Anne: Yeah, I had just finished a research project on the absence of female composers in modern dance and was really excited to create work to fill that gender gap. We met at the Starbucks in the SUB in April of 2017 and started making a list of subjects that interested us. I think we had everything from Palo Duro Canyon to Star Trek, but we ended up running with this sensation I had from visiting the Rio Grande Gorge Bridge outside of Taos, New Mexico. I remember staring off into the calm of the canyon on the horizon and also getting pulled back into the present with the rush of the river directly beneath me; there was a softening and sharpening of perspective and a curve in time.

Elyse: I latched onto that idea and started developing harmonic material. In the summer of 2017, I wrote the four movements to overall form an arc shape in terms of style and form. The first and fourth are high-energy and I used ostinatos and rhythmic motives. On the other hand, I created more of an atmospheric soundscape with the second and third movements. We had talked a lot about improvisation when we met for coffee so I made the second movement aleatoric and planned to have both the musicians and dancers improvise that movement. I wrote the third movement to sound improvised but strictly dictated the whole composition. Throughout Perspectives, I featured all twelve chromatic pitches just organized in different ways and in different amounts.

Anne: We met up in J&B, huddling over your laptop and sharing earbuds for me to hear your score for the first time. I don't think I really knew what to expect and definitely had to listen to the third a couple of times before I started getting movement ideas. The more I listened, and especially as I started choreographing and rehearsing with my dancers, each movement started to represent a landscape aspect. The first movement was always water for me; both the timeless strength of the Rio Grande River but also the playful splashes of droplets and the chaos of the cascades. The third movement was about trees for me. As the dancers worked through improvised movement scores, we started developing these ideas of weaving, tangling roots.

Elyse: The second aleatoric movement was interesting. Because Sibelius won't render it, we had no audio except what I heard in my head, until the first time the ensemble rehearsed the piece and I was able to make a recording. So instead of the music providing a rhythm for the dancers, the dancers came up with the rhythm.

Anne: Yeah, we started with a footwork pattern from a traditional dance in Southern France, bourrée à trois temps. The whole movement score came out of that very specific rhythm. It had playful qualities but also developed some gravity. I started thinking of it as the rocks or the dirt piece; little rocks happily tumbling down the canyon but also the smooth stones shaped by the endless rush of the river.

Elyse: And then we decided to continue with this idea of perspectives and use a film at the end of the evening to provide yet another different visual angle.

Anne: I somehow managed to convince my friend Sarah from Austin to drive up for a weekend of filming. I started thinking about the Lubbock horizon, the beautiful sunsets and sunrises we have here, and how our narratives interweave with our environment. The idea of body as landscape.