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## *Meditations, Prayers, Visions*

A Virtual Concert

November 2020

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### Program

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| <i>Amazing Grace</i> (arr.)<br>Stephen F. Austin State University<br>Women's Choir<br>Tod Fish, director                 | Brian Bondari  |
| <i>Chants</i><br>Joshua Bryant, tenor saxophone<br>Samuel Gaskin, organ  | Samuel Gaskin  |
| <i>Solitude</i><br>Dimitrina Ninova, piano   | Dimitar Ninov  |
| <i>What Does It Mean?</i><br>from <i>Viral Inquiries</i><br>Camille Cadra and Stefan Cadra, piano                        | Stefan Cadra   |
| II. <i>Schizo-Scherzo</i><br>from <i>Symphony B-A-C-H</i><br>Janáček Philharmonic Orchestra<br>Jiří Petrádlík, conductor | Timothy Kramer |

<p><i>Suite to the Holy Trinity</i>  I. <i>The Tenderness of the Father</i>  II. <i>Jesus Christ, Redeemer of Mine!</i>  III. <i>Holy Spirit, Sweet Guest of the Soul</i>  Juan Luis de Pablo Enríquez Rohen, guitar</p>	Juan Luis de Pablo Enríquez Rohen
<p><i>Conversions 1</i>  Ingrid Peters, violin  Mark Alexander, piano</p>	Charles Goodhue
<p><i>Train III</i>  Clara Rivière, cello</p>	Yvonne Freckmann
<p><i>29,029'</i>  Lesley O'Donel, flute</p>	S. Beth May
<p><i>Chromatic Nocturne</i>  ~  <i>Meditation Prelude on "Have Thine Own Way,  Lord"</i>  William James Ross, piano</p>	William James Ross
<p><i>After Reading Baudelaire</i>  <i>(Récitative parodique comme un quodlibet)</i>  Orit Amy Eylon, mezzo-soprano  Ara Koh, piano</p>	Kevin Salfen
<p><i>Amazing Grace</i>  Jennie Oh-Brown, flute  Misook Kim, piano</p>	Misook Kim

## Program Notes and Composer Biographies

***Amazing Grace* (arr. Brian Bondari)** – This unique and tender arrangement of *Amazing Grace* is perfect for high school and collegiate women's choirs. Bondari's arrangement showcases each of the voice parts on the main melody, culminating in a broad and soaring final verse. Interestingly, the fourth verse is John Newton's original text and not the commonly substituted text, thereby ending on a positive, hopeful note.

**Brian Bondari** was raised on the coastal plains of southern Georgia, spending the bulk of his youth fishing, skateboarding, and swatting gnats away from his face. Eventually, it dawned on him that since his last name began with a “B”, it was futile to resist fate any longer, and he therefore decided to join the swollen ranks of the other B-named composers.

He plunged headlong into his studies, first completing Bachelor’s degrees in Music Education and Music Composition at Valdosta State University in Georgia. By then, he had grown sick of swatting gnats, so he packed his bags and headed to the Midwest for graduate school, completing his MM and DMA in Music Composition at The University of Kansas. Several excellent teachers over the years tried valiantly to teach him the craft of composition, including Tayloe Harding, Mary Ellen Childs, and Kip Haaheim, but Bondari finally found his mentor in James Barnes (another B-named composer). Under Barnes’ tutelage, he wrote a lot of strange music. Degrees in hand, Bondari headed for Texas. After a two-year stint at UT Tyler, he took a position at Trinity University and now calls San Antonio “home”. He now spends less time skateboarding and even more time writing strange music, often blatantly tuneful and based on Greek and Persian mythologies. In San Antonio is where he plans to stay, unless those south-GA gnats somehow migrate that far west.

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**Chants (Samuel Gaskin)** – Joshua Bryant emailed me in October of 2018 about a three-movement piece for tenor saxophone and organ that he wanted to perform at his alma mater, the University of Oklahoma, in March of the following year. I welcomed the opportunity to play something outside of the usual repertoire, and following the performance, I knew I wanted to write something for us to perform. One could rightly accuse me of a young composer’s opportunism (especially given that I’ve now finished a second piece for tenor sax and organ featuring Erroll Garner’s quintessential contribution to the American songbook, “Misty”). But I continue to enjoy the juxtapositions—sonically, culturally, and otherwise—between the two instruments. *Chants* exploits inherent ambiguities: French or English? Sacred or secular? I think the truth is somewhere in between.

**Samuel Gaskin** completed graduate studies in organ performance from the University of North Texas (MM, 2018) with Dr. Jesse Eschbach. He has played with the San Antonio Symphony under the baton of Jeannette Sorell (*Apollo’s Fire*) as well as with the San Antonio-based early music group Sonido Barroco. Samuel has traveled to Europe to study improvisation with Thierry Escaich, Baptiste-Florian Marle-Ouvrard, and Franz Danksagmüller, among others. In 2013, he was a finalist in the Mikael Tariverdiev International Organ Competition held in Kaliningrad, Russia and in received 1st prize in the 2016 University of Michigan International Organ Improvisation Competition. Interested in collaborations of all kinds, Samuel enjoys performing with vocalists, instrumentalists, jazz combos, and contemporary improvisation ensembles, recently performing at the 2020 North American Saxophone Alliance Convention with the Aruna Quartet. Samuel has studied composition with William James Ross, S. Andrew Lloyd, and Ethan Wickman. In his spare time, Samuel enjoys playing ultimate frisbee and walking his dog Theo.

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**Solitude (Dimitar Ninov)** – *Solitude* is a piano miniature from my *Piano Album, Op. 1. Thirteen Light and Descriptive Piano Pieces*. It evokes nostalgia in its opening measures, followed by a slightly dramatic middle section and a reprise of the nostalgic feeling. In the small codetta, bass and soprano exchange the nostalgic theme and give it greater character.

**Dimitar Ninov** teaches music theory at Texas State University. He is a published composer and theorist as well as an invited lecturer at international, national, and regional music conferences. His original research spreads in the fields of tonal harmony and musical form. His music has been performed in North America, South America, Europe, and Asia. Ninov is a former Chair of the National Association of Composers, USA. He holds a DMA in composition from UT Austin and master's degrees in theory and composition from the National Academy of Music in Sofia, Bulgaria.

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**What Does It Mean? (Stefan Cadra)** – *What Does It Mean?* is the second movement from my *Viral Inquiries*, a set of piano duets written for the Made in SA piano duet series, conceived in response to questions posed in viral videos. How does this piece answer the viral question? Well, for starters twice the rainbow means twice the pianists, one of whom simulates wind chimes.

**Stefan Cadra** is a member of the Composers Alliance of San Antonio, and holds Fine Arts/Composition, Performance, and Education degrees from Texas Tech University and Texas State University. He enjoys fixing things (especially his 80s Toyotas), solo desert/mountain backpacking, acquiring an ever-increasing trove of percussion instruments to use during his frequent live performances of both vernacular and cultivated musics, and making his granddaughter laugh.

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**II. Schizo-Scherzo (Timothy Kramer)** – *Schizo-Scherzo* sits as the second movement of *Symphony B-A-C-H*. Each movement of the symphony is based on the name of Bach (B, A, C, H) and in this movement the texture is all monophonic – a single line – but the change in orchestration creates the illusion that many more lines are present. The scherzo is also split between meters in duple and triple. Within the faster melodic motion quotations emerge from scherzo by both Beethoven and Mahler.

Founding member and past President of CASA, **Timothy Kramer** now lives in Jacksonville, Illinois. His works have been performed widely throughout the United States and Canada, and in Europe, South America, and Asia with performances by symphony orchestras (Indianapolis, Detroit, Tacoma, San Antonio) chamber groups (North/South Consonance, SOLI Ensemble, ONIX Ensemble, Luna Nova, Detroit Chamber Winds, Ensemble Mise-en) and university ensembles (Michigan State, Arizona State, Indiana University, Florida State, etc.). He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the AGO, commissions from the Midwest Clinic, the Utah Arts Festival, and the Detroit Chamber Winds, among others, and been a featured composer at national conferences of the American Guild of Organists, the Society for Electro-Acoustic Music in the United States, the American Choral Directors Association, the Society of Composers, Inc., and the College

Music Society. In 2019-2020 he served as the Composer-not-in-Residence with the San Francisco Choral Artists. His degrees are from Pacific Lutheran University (B.M.) and the University of Michigan (M.M., D.M.A.), and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University in San Antonio for 19 years. In 2010 he moved to Illinois College as Chair of Music and named the Edward Capps Professor of Humanities in 2013, and Professor Emeritus in 2020. His works are published by Southern Music, Earnestly Music, Hinshaw, and Selah and are recorded on Calcante, North/South, Capstone, and Parma, who recently released a CD of all his orchestral music with the Janáček Philharmonic.

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***Suite to the Holy Trinity (Juan Luis de Pablo Enríquez Rohen)*** – Specially composed for the Composers Alliance of San Antonio Virtual 2020 Concert, this suite in three movements is dedicated to the Holy Trinity. The score is tonal. The most important question at the beginning of its composition was developed around the concept of language. The work could not be atonal or abstract because that would have implied the description of the religious experience through an unexpected language; complex for some, and incomprehensible for many. The understanding and contemplation of God cannot be made from a grandiloquent and conceited experience. On the contrary, the tenderness, the humanity and the mysticism can only be expressed through beauty. In any case, religious concepts might be expressed from the abstract but the resulting language shall not be strident in its totality. Evidently, postmodernism, demands to extend the techniques of the instrument toward not so common sonorities; this naturally reflect only to the acoustic effects that accompany the musical material and not the material itself. It could never be my intention to speak about the Father through the "escolopendra" or centipede idioms. Rather this would correspond to the perspective of a demon. No, my optic is oriented from the veneration and Love to The Father, The Son and The Holy Spirit. Not in vain has been the change of aesthetic search of my favorite composer, Krzysztof Penderecki, in his late religious works, by making a return to a Tonal/Central Ultra-Romantic language. The movements of this suite are structured by fifths and in the following tonalities: 1) A, 2) E, 3) B. The final notes by themselves or by effects of modulation are an intervallic third apart.

I. *The Tenderness of the Father* – The first is a contemplative movement of glorification that reflects on the Tenderness of the Father. In the moments of Peace, Serenity, Joy, and Happiness, our spirit expresses through the smile, being this, the most genuine expression of the Father. This movement utilizes a tremolo of five wounds or strokes. I learned this technique from a Flamenco book by Juan Serrano. For more than 30 years I have tried and failed to accomplish this technique. Finally, with this piece, I can more or less defend it, without dominance but with exposure. The movement is explicitly a movement of contemplation. It might seem long and overexposed through repetition; however, its composition process is based on utilizing its reiteration until its maximum possibility without redundantly exhausting its themes and technique.

II. *Jesus Christ, Redeemer of Mine!* – The purpose of the second movement is the adoration and veneration of the Life and Death of Our Lord Jesus Christ. Christ is not in the earthquake, nor in the storm, nor in the blaze or firestorm. He is in the gentle breeze. He is the Infinite Mercy. He is the Infinite Love and the Never Exhausting Fountain of Sweetness and Kindness. This movement is rhapsodic in nature. It does not have a defined structure but bases its overall form on the most

important episodes in the Life and Death of Jesus Christ (Birth and Childhood, Baptism, The Miracle of Chanaan, Public Life of Jesus in Galilea, The Foot Washing by Jesus, The Last Supper, Jesus Praying in the Garden, The Via Crucis, and The Resurrection).

III. *Holy Spirit, Sweet Guest of the Soul* – This is a movement of contemplation of The Ghost and The Comforter of us, the Faithful. He is The One that Comforts, Consoles, Encourages and reanimates. He is The One that Lives. The One that intercedes in our favor as a defendant in court. This movement describes briefly every one of the Seven Gifts of The Holy Spirit. These are: Counsel, Piety, Understanding, Wisdom, Science, Fortitude and, Fear of God. All of these referring to events described in the Scriptures.

For a detailed description of the events and characters in. this suite please refer to the score made available through the composer upon request.

**Juan Luis de Pablo Enríquez Rohen** – Born in Mexico City, 1971. His compositional 'JLPER theory' and more than 20 years of connecting music with astronomy and archaeology has led him to decipher the Aztec Sun Stone, revealing all the elements of our Solar System and beyond – a huge discovery of a most important scientific aesthetics of all pre-Columbian civilizations.

Having studied in liberal arts institutions, he has taught music at the University of Houston, Universidad Nacional Autónoma de México, Universidad La Salle, TEC de Monterrey, Centro Morelense de las Artes and the Escuela Superior de Artes de Yucatán. His most important teachers have been: Timothy Kramer, Víctor Rasgado, Michael Horvit and Robert Nelson.

Currently, he lives in Mexico, as an active teacher, speaker, guitarist and composer.

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Born in 1932 in Ames, Iowa, **Charles Goodhue** began piano studies at age five and enjoyed many fine teachers through graduate school and beyond. Since his teen age years, he has been composing music. He holds a PhD from UC-Berkeley in Biochemistry (1961), a B.S. in Chemistry from the University of Illinois at Urbana (1954) and worked thirty years as a research scientist for Eastman Kodak Company.

After retiring from Kodak, he worked for Genencor, a subsidiary of DuPont, and then decided to go part time to Eastman School of Music (1993-1994). He began studying composition with Samuel Adler and then continued privately. When Genencor moved to California, Dr. Goodhue moved to San Antonio to work as a Research Director for Lipatek. In 1998, he became a local piano teacher (which is something he never dreamed he might do) and later joined Composers Alliance of San Antonio (CASA) where he continues to compose more music.

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***Train III – For cello, urban field recording, and pre-recorded cello (Yvonne Freckmann)*** – The piece *Train III* features a looped 1-minute field recording of a rumbling train, while the cello introduces transcriptions of the train's sonic layers that sequentially loop and accumulate each

minute over the course of the piece. The recording stems from Yvonne Freckmann's journey from Germany to the Netherlands in 2014.

The first version, *Train*, winner of the Search for New Music PatsyLu Prize that year from the International Alliance of Women in Music, is four minutes long and scored for seven players. The compositional germ of the piece is the idea of imitating the noise layers of the train, by translating them into matching acoustic instrument timbres. This became the first of a series of compositions featuring field recordings as an integral sonic source. A second version, *Train II*, expanded the ensemble idea in time to twelve minutes.

For the purpose of the *UNDA Cellotrónica* album with cellist Clara Rivière, *Train III* adapts the concept to solo cello, showcasing its versatility in range and techniques, thus further exploring the sonic possibilities of detailed mimesis of the world around us.

*Train III* premiered at the *UNDA Cellotrónica* concert at Trinity University, San Antonio, Texas, in April 2019.

**Yvonne Freckmann** is a composer, pianist, and sound artist based in Madrid, Spain. She grew up in Poteet and San Antonio, Texas from junior high through college, studying piano and composition at Trinity University and eventually becoming a member of CASA. Her studies took her elsewhere: the University of Louisville as a Bomhard Fellow, and The Hague, the Netherlands on a U.S. Fulbright Grant, and all throughout she has remained an active satellite member. Freckmann has been commissioned by SOLI Chamber Ensemble and Musical Bridges Around the World and programmed on festivals around the world. From within quarantine in spring 2020 she released her first album *UNDA Cellotrónica* with cellist [Clara Rivière](#): original works for cello and electronics.

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**29,029' (S. Beth May)** – This piece was written for Lesley O'Donel. Before I began composing, I asked what she had been thinking about recently, and her response, "[I] have been dreaming about forging ahead in journeys by water and climbing/exploring lately," along with her striking photos of hikes in the Washington wilderness, immediately made me think of Junko Tabei's groundbreaking ascent up Mount Everest. Tabei, the first woman to summit Everest, was buried in an avalanche at Camp 2 for six minutes before going on to reach the summit, an elevation of 29,029'. Some parts of this piece are literal mappings of the climb – for example, I correlated the elevations to frequency changes within the range that O'Donel and I agreed upon. Other aspects of the piece attempt to portray experiences Tabei described in interviews and her own writings, from falling rocks to her sensation of suffocation in the avalanche, the loss of oxygen at higher altitudes, and the final ascent to the summit, which, by Tabei's account, was much more perilous than previous descriptions had led her to expect.

In an interview from *Outside Online*, Brad Frenette asked Tabei, "You reached the summit on May 16. What did you first think of when you made it? Did you do or say anything out loud at that point to mark the moment?" Her response: "I didn't shout anything, but I thought: 'Oh, I don't

have to climb anymore.” I hope this piece provides a similar sense of satisfaction for both the performer and the listener.

**S. Beth May** is an Olympia, Washington based composer. She serves on the music faculty at Centralia College, where she has taught full time since 2015. She previously served on the music faculty at Northwest Vista College from 2002 to 2014. Beth’s music has been performed in concerts throughout the United States, as well as in the UK. In addition to composing concert works, Beth also enjoys collaborating with filmmakers and choreographers. Some recent collaborations have included working with director Emmy Krielkamp on the sound design and original score for Centralia College’s 2018 production of *A Midsummer Night’s Dream* and with director Darragh Kennan on the 2016 Centralia College production of *Euridice*, co-composing a new piece with the band class at Le Moyne Elementary School as part of the Society for New Music’s Composer in the Schools program, and collaborating with choreographer Wendy Ellis on a new piece. Beth also enjoyed collaborating with sound designer Kelly Walker and director Heather May on the production of *Heavier Than...*, which took place at Hobart and William Smith colleges in the spring of 2014. Her work has been featured on Apple Orange Pair’s debut CD, *Seeds*, and on Neal Fitzpatrick’s solo guitar CD. Beth has performed as a soloist and accompanist throughout the United States. Her textbook, *Music Fundamentals: An Introduction* is available from Kendall-Hunt.

In addition to composing and playing the piano, Beth also enjoys playing the double bass, cooking, hiking, running, gardening, knitting, printmaking, studying Spanish, and hanging out with her husband Dennis in their 1920s bungalow with their two cats and their dog.

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***Chromatic Nocturne (William James Ross)*** – This composition uses the total chromatic palette in a intuitively expressive way. I use all the notes with my musical ear the only guide. I call myself an amateur pianist although I have occasionally accepted money for it. Here I am the soloist.

***Meditation Prelude on “Have Thine Own Way, Lord” (William James Ross)*** – This work is based on an old Gospel hymn that was my maternal grandmother’s favorite hymn. I combine in it several elements, diatonic music with a real taste of chromatic elaboration, and in the last verse even jazz, which gives new meaning to the hymn’s words, “Hold o’er my being absolute sway.”

**William James Ross** is an American composer born in Dallas, Texas. He was educated at Juilliard School of Music, Trinity University of San Antonio, Texas, and the University of Michigan in Ann Arbor, from which he received the Master of Music degree in Music Composition, where he studied composition with Pulitzer Prize winning composers Ross Lee Finney and Leslie Bassett. He has won prizes for several of his works.

Mr. Ross’s compositions have been published by H. W. Gray, Southern Music Company (San Antonio), McAfee Music Corporation, and C. F. Peters. He has also self published several works, and recently a number of teaching works have been published in several volumes under the auspices of the Composers Alliance of San Antonio by Kefáli Press, LLC.

His compositions have been commissioned by Marilyn Mason several times, by several churches and several times by the Olmos Ensemble, an elite ensemble of principal players of the San Antonio Symphony. He has been married to Frances A. Ross for 56 years, and they have two grown children and five grandchildren.

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**After Reading Baudelaire (*Récitative parodique comme un quodlibet*) (Kevin Salfen)** – “After Reading Baudelaire,” by San Antonio poet Wendy Barker, is an extended meditation on the choices a mother makes and how those choices affect family and career. Over the course of the poem, the writer reflects on her son, now grown, musing about what it must be like to “regret nothing,” like Edith Piaf in the famous song. The poet’s rich world of reference – Baudelaire, Piaf, mothers, sons – inspired me to set the poem as a “quodlibet,” a genre dating back to the Renaissance in which the composer pieces together a variety of quotations to make a new work, often parodistic in nature. Here I use three “parent” quotes (or misquotes) – Debussy’s “La balcon,” from the *Cinq poèmes de Baudelaire*; “Summertime” from Gershwin’s *Porgy and Bess*; and “Non, je ne regrette rien” as sung by Edith Piaf – and a number of “children” quotes – arias from *Die Zauberflöte*, the “Coronation Scene” from *Boris Godunov*, and another song of my own – to suggest a similarly rich field of musical reference. With its frequent forays into opera and its refusal to commit to a single aria-like melody, the song resembles something like the recitative of an operatic character.

**Kevin Salfen** (Associate Professor of Music, University of the Incarnate Word) is a scholar and multimedia artist and producer. His writing on Benjamin Britten has been widely published, and he has presented his work at numerous conferences, including the American Musicological Society and the Society for Ethnomusicology. Kevin is a student of Japanese noh theater and a member of international performing ensemble Theatre Nohgaku, whose 2018 tour of *Blue Moon over Memphis*, a noh about Elvis, was positively reviewed in the *Los Angeles Times*. Kevin’s music has been performed in England, China, Japan, and throughout the US, and his intercultural work *Phoenix Fire*, about the failed 1940 and successful 1964 Olympics, received awards from the Japan 21st-Century Exposition Fund and the National Endowment for the Arts. He writes for and curates the blog Sound Trove.

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**Amazing Grace (Misook Kim)** – The introduction of the flute part in *Amazing Grace* for flute and piano represents the daegeum, a large bamboo transverse flute used in traditional Korean music. This long solo flute section intensifies the daegeum’s distinctive sound; along with the soothing low notes, the piercing high notes, altered timbres caused by overblowing, slow yet wide vibrato and spit attack, there is also the almost eerily beautiful musical quality.

The piece is derived from the hymn, *Amazing Grace*, which is written in the major pentatonic scale. The main motivic ideas from “Arirang” (a Korean folk song that is also based on the pentatonic scale) and “Amazing Grace” are utilized throughout the work.

**Misook Kim** received her B.M. (Cum Laude) from Seoul National University, Seoul, Korea. After finishing her “New Star Concert” sponsored by the Cho-Sun Newspaper, she entered the

graduate school at the University of Texas at Austin where she completed her M.M. and D.M.A. degrees in composition and the certificate of piano performance. Reviewer Mike Greenberg, writing in the *San Antonio Express-News*, called the composer “a bold and unrepentant modernist.” He also wrote, in *San Antonio Current*, “her music was fearlessly Modern – spiky, protean, often highly compressed, proudly declining to participate in the fashion for ‘accessibility – but she was so sure-footed in her instincts and her craft that she earned her listeners’ trust to lead them safely and enjoyably through the strange realms she conjured.”

Kim has performed as a composer as well as a pianist in various concerts of her own works and other composers’ from solo to larger ensemble compositions throughout the States and Korea. Including commissions for the MUSICOPIA, Hudson Duo, Olmos Ensemble, she has won International Alliance for Women in Music (IAWM) Judith Zaimont Award and the Long Island Arts Council International Composition Competition in 2007. She has also won 2008 International Sejong Music Composition Competition. Her music was broadcast on Classical Spotlight of KPAC (Texas Public Radio). Founding member of the Chicago New Arts Trio and CASA (Composers Alliance of San Antonio), Kim has served as a board member of SAIPC (San Antonio International Piano Competition). She was a former faculty member at the University of the Incarnate Word and Trinity University in San Antonio, TX. She had also served as a music director at KUMC (Korean United Methodist Church). In the fall of 2006, Kim joined the faculty at the Conservatory of Music at Wheaton College, Illinois.

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## About CASA

**CASA (Composers Alliance of San Antonio)** is the most active organization for composers in the San Antonio area, regularly presenting concerts of its members’ music in venues throughout the city. The “Made in SA” initiative, designed to encourage collaboration between student pianists, their teachers, and living composers, has led to the publication of five books (*Made in SA I-V*, Kefāli Press), available for purchase in hard copy or digital download through JW Pepper, and a documentary film, *Made in SA: New Music, New Musicians*. CASA members also recently participated in the project *SA24*, a collaboration between San Antonio-area poets and composers. A documentary film about the project is forthcoming.

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