

A photograph of a piano keyboard, viewed from a low angle looking down the keys. The keys are white and black, and the piano's lid is open. The background shows a brick wall and a window frame. Text is overlaid on the image.

Composers Alliance of San Antonio  
presents:

# Made in SA

Seddon Recital Hall, UIW  
Jan. 25, 2015, 3:00pm

**Music  
composed for  
& performed by  
young SA pianists**



UIW Department of Music

**Made in SA: Music Composed for & Performed by Young SA Pianists  
Seddon Recital Hall - January 25, 2015, 3:00pm**

**Program**

<i>Texas Hot March</i> (Level 2) Christina Liu, student of Susan Hong	William James Ross*
<i>Butterflies</i> (Level 4) Helen Lou, student of Elizabeth Gutierrez	Timothy Kramer
<i>Riding the Tornado</i> (Level 4) Anya Hansen, student of Deborah Rhine	William James Ross*
<i>Riverwalk</i> (Level 5) Cristina Liu, student of Susan Hong	Ken Metz*
<i>Don't Eat Too Much Candy</i> (Level 5) Megan Fessler, student of Mary Thomason	Ken Metz*
<i>Three Moods</i> (Level 5) Leila Masalihit, student of Jessica Mackey	Yvonne Freckmann
<i>Jackrabbit</i> (Level 6) Lauren Zacho, student of Charles Goodhue	Charles Goodhue
<i>DOWO Tales</i> (Level 6) Ben Zacho, student of Charles Goodhue	Charles Goodhue
<i>Interlude No. 1</i> (Level 6) Lily Wang, student of Sara Toudouze	William Gokelman**
<i>Frazzled</i> (Level 6) Onyx Norris, student of Cindy Landgrebe	William Gokelman**
<i>Serene</i> (Level 7) Lexi Lindsey, student of Cindy Landgrebe	Lexi Lindsey
<i>In a Playful Mood</i> (Level 7) Mackenzie Fessler, student of Mary Thomason	Dimitar Ninov
<i>Chuggin' Along</i> (Level 7) Zoe Gurwitz, student of Jessica Mackey	Yvonne Freckmann

<i>Dust Devil in an Empty Lot</i> (Level 8) Quentin Johnston, student of Yu-Yin Wang	Kevin Salfen*
<i>Romantic Adventure</i> (Level 9) Elias Hansen, student of Deborah Rhine	Dimitar Ninov
<i>Through Life's Lowest</i> (Level 9) Quentin Johnston, student of Yu-Yin Wang	Quentin Johnston
<i>Laughing at Myself</i> (Level 9) Carmen Lizzaraga, student of Sara Toudouze	Juan Luis de Pablo Enríquez Rohen
<i>Blue Music Box Addition</i> (Level 9) Quentin Johnston, student of Yu-Yin Wang	Kevin Salfen*
<i>In Bartók's Modes</i> (Level 9) Erin Guetzloe, student of A. J. Collins-Thompson	Brian Bondari*
<i>Spring</i> (Level 9) Ryan Cao, student of Elizabeth Gutierrez	Juan Luis de Pablo Enríquez Rohen
<i>Two Dolphin Interludes</i> I. "Playing" (Level 10) II. "Hydroplaning" (Level 9) Lorelei Sydelle Boehme-Leal, student of Pablo Aguilar	Beth May
<i>Ludicrous Tonalis</i> (Level 10) Erin Guetzloe, student of A. J. Collins-Thompson	Brian Bondari*

\*member of ASCAP

\*\*member of BMI

## Composer Bios and Program Notes

**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. Now he works as a professor at Trinity University and calls San Antonio home.

*In Bartók's Modes* (Level 9) – Written as an homage to Béla Bartók, this little piece explores a handful of different musical modes, never quite settling in one or the other.

*Ludicrous Tonalis* (Level 10) – An ode to Paul Hindemith, this challenging little piece explores some of the German composer's harmonic language and is intended for an advanced student.

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Composer **Yvonne Freckmann** began her piano studies at age seven, and the piano remains one of her favorite instruments. She enjoys writing at the piano and for the piano, and especially for young pianists. She also played clarinet and accordion growing up, and began composing her first pieces in high school. Yvonne studied music in San Antonio, Texas (Trinity University) and in Kentucky, and she currently lives in Europe as a Fulbright Scholar in the Netherlands. Yvonne loves to hear from the musicians playing her music. Her website is [yvonnefreckmann.com](http://yvonnefreckmann.com)

*Three Moods* (Level 5) – All three pieces use different versions of five-finger position, but with different notes. Each mood needs to be very clear, even to the last person sitting in the back of the audience. The first mood, *Mysterious*, is walking tempo, but the dynamics change very suddenly. The hands imitate each other. *Joyful* uses 7/8 meter (2 eighths + 2 eighths + 3 eighths) to dance. Here, the fingers sometimes move in the same direction (parallel), or mirrored. *Thoughtful* has several ideas happening at one time. One is two different harmonies playing at the same time: the right hand is in F# major (basically black keys), while the left hand is part of a whole-tone scale. The right hand plays the same melody in eighth notes (measures one and two), and then with quarter notes (measures six to nine), so twice as slow. Can you find the left-hand *ostinato* (repeated pattern) and when it moves to the right hand?

*Chuggin' Along* (Level 7) – This is a groovy piece for someone who enjoys syncopation. Syncopation is an effect where you have a steady beat (in this case in the left hand), and notes that are not on the main beats (in the right hand). Your right hand stays in the same place on the keys the entire piece until the end, and repeats the same pattern. This is called *ostinato*. The right hand moves around more, and sometimes plays chords that remind me of a train. The ending should be a quiet, but sudden surprise.

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**William Gokelman** is chair of the Music Department at the University of the Incarnate Word. He is a choral director, pianist, and composer. He started playing piano at age ten and had so much fun he's been playing ever since. His three little dogs often inspire his compositions.

*Frazzled* (Level 6) – My littlest dog, four pounds, tries to catch his tail everyday, but never does. In this piece, both hands try to catch each other but end up going round and round, and finally stomp their "paws" in frustration. Poor little dog!

*Interlude* (Level 6) – Each hand takes a turn singing a lovely melody – imagine a vocalist singing words to the tune – while the other hand provides a steady accompaniment. Let the notes that cross over each hand ring like bells.

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**Charles Goodhue** – When I was old enough my mother sat me at the piano and said, “Meet Mr. Brennan, your music teacher; listen, learn, and practice and you will become a player.” When I was a few years older my father presented me with a chemistry set and said, “Study, observe, and learn. When you have teachers honor them, and study, listen, and learn and you will become a scientist.” Thus the direction of my life was set. Many fine teachers and mentors were in my future, enabling me to discover, invent, play piano, and compose music. And then to pass on what I learned: to teach.

*DOWO Tales* (Level 6) – *DOWO* is the birder’s Alpha Code for Downy Woodpecker, a small, attractive, rather tame bird. Downey is a boy-bird. This piece is about Downey’s first flight. He starts by slowly stretching and flapping his wings, testing them. The tempo can be slow. Next he awkwardly flies to nearest limb. You can reflect this by being a little jerky with tempo. As Downey becomes confident he flies further, and more gracefully. You can show this in the music.

*Jackrabbit* (Level 6) – Jackrabbits are hares, much larger than rabbits. They can jump over 15 feet. There are no jumps in this piece, but there is loping. Loping is a slow, rhythmical hop, a long, easy stride. Jackrabbits move about by loping. In this piece Jackrabbit is loping happily down a Texas trail to meet his buddies in New Mexico. He will bring his friends back to Texas for a picnic. Perform your piece with this scene in mind.

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**Quentin Johnston** is a fourteen-year old, ninth-grade home schooler who has been playing piano since age four. He was runner up in the 2014 Texas Music Teachers Association composition competition and hopes to pursue a career in composition. He also plays flute in the Youth Orchestra of San Antonio’s flute choir and has enjoyed learning violin this past year.

*Through Life’s Lowest* (Level 9) is a sorrowful piece, replaying the disappointments of life. This is expressed by going outside the key of E-flat to the parallel minor key with dissonant chords resolving into acceptance.

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**Timothy Kramer's** works have been performed widely throughout the world by major ensembles and orchestras, including such groups as the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras, the Winters Chamber Orchestra, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble (Mexico), the Detroit Chamber Winds and Strings, and Luna Nova. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the American Guild of Organists, among others. 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, where he also founded CASA (the Composers Alliance of San Antonio). In 2010 he became Professor and Chair of the Music Department at Illinois College in Jacksonville, Illinois, where he was recently named the Edward Capps Professor of Humanities. Please visit [timothykramer.com](http://timothykramer.com) for more information.

*Butterflies* (Level 4) is my first work written for beginning piano students. The piece presents a single melodic line shared between the right and left hands in constant eighth-note patterns. The floating legato lines, played very quietly, suggest the motion of butterfly wings.

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**Lexi Lindsey** is a student of Cindy Landgrebe. She is 15 today and has studied piano from an early age. She is home-schooled. She has been interested in composition for several years and writes her own pieces. She studies piano, cello, and clarinet. She participates in track as a discus thrower. She also is interested in science.

*Serene* (Level 7) – The theme of this piece came to me as I was improvising while practicing the piano. It reflects my mood at the time, I’ve been told.

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**S. Beth May** was born in Lafayette, Indiana, and currently lives in Baldwinsville, New York. She enjoys composing for chamber ensembles and working with choreographers and directors on collaborative pieces. Currently working as a freelance musician and private business owner, she previously was a music faculty member at Northwest Vista college from 2002 until 2014, and she maintains close ties to the music program there and to San Antonio.

*Two Dolphin Interludes* (Level 10; Level 9)– These two pieces were written for a young pianist who loves dolphins. I got some of my ideas from watching really interesting videos about dolphins and how they play and use hydroplaning to fish for food in shallow waters.

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**Ken Metz** is usually learning about, listening to, teaching, or writing music. If music were food he would eat way too much, and he really thinks music is one of the greatest things in the world. He loves to compose because it is like creating something from nothing, a type of magic.

*Don’t Eat Too Much Candy* (Level 5) – This piece could have a text and I heard the title in the first part. Don’t eat too much candy; it’s not good for you. Right?

*Riverwalk* (Level 5) – When people talk about San Antonio they often mention the Alamo and the Riverwalk. It always feels good to walk along the San Antonio River.

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**Dimitar Ninov** is a published composer and music theorist as well as an invited lecturer at international, national, and regional music theory conferences. His music has been performed in North America, Europe, South America, and Asia. Ninov’s two piano albums, published by the FJH Music Company and Abundant Silence Publishing, respectively, are being distributed worldwide, and his violin and piano piece “A Lonely Man’s Prayer” has been recorded on the “Made in the Americas” CD series. A number of other keyboard pieces are included in various publications of the FJH Music Company.

Ninov holds a doctoral degree in composition from the University of Texas at Austin and master’s degrees in theory and composition from the National Academy of Music in Sofia, Bulgaria. Presently he teaches music theory at Texas State University in San Marcos, Texas. His research interests encompass the fields of tonal harmony, musical form, and meter.

*In a Playful Mood* (Level 7) – With its rhythmic impulses, shifts and turns, *In a Playful Mood* calls to mind a mischievous character – perhaps a little child who teases you and invites you to play along.

*Romantic Adventure* (Level 9) – The music of this piece evokes the impression of a pleasant journey which induces a longing for a beautiful romantic world.

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**Juan Luis de Pablo Enríquez Rohen** was born in Mexico City in the 1971. Author of music compositions in different styles and genera, Juan Luis de Pablo Enríquez Rohen is mostly known for his compositions and research related to the obscure themes on the “Music of the Spheres.” Having studied in the practical and theoretical branches of music he has taught music at the University of Houston, Universidad Nacional Autónoma de México, Universidad La Salle, Centro Morelense de las Artes, Centro de Creación Musical, CENCREM and the Escuela Superior de Artes de Yucatán. His most important teachers have been Timothy Kramer, Víctor Rasgado, Francisco Núñez, Rob Smith, Reynaldo Ochoa, Michael Horvit y Robert Nelson.

His language and music works resume an evolution in timbre and style combinations, dramaturgy, expressiveness, imaginary worlds, liberal arts, treatises in numeric coincidences, archo-astro-musicology and his own proportional serialism. He has participated as an original music creator in numerous works for the theater arts scene in Mexico. Five out of ten of his compositions for large orchestra have had a premiere by the Querétaro Symphony Orchestra. His chamber works continue to be premiered on important theaters of Mexico and the US. Currently, he lives in Merida, Yucatan, where he teaches music to young musicians of all ages.

*Laughing at Myself* (Level 9) – In the summer of 1993, after several years of musical drawings and recordings, I began to notate my compositions. *Laughing at Myself* became my first notated piano piece. Shortly after finishing the score, I showed it to one of my long time and dearest professors: Mrs. Sylvia Hazlerig, a wonderful teacher, composer and human being. The moment she looked at the score and played it at sight before me, I became fascinated by hearing my music through someone else’s artistry, but it was even greater an emotion for my mind and soul when Mrs. Hazlerig expressed her review: “Good job, very nice composition!” I knew then, for the first time, that it was possible for me to become a composer. This piece is dedicated to her and to all my enthusiastic teachers who have given me the opportunity to write music and laugh at myself after every one of my premieres.

*Spring* (Level 9) – After the arrival of spring you can hear the dance of nature. Can you hear its tiny steps? The arrival of spring can be heard as a natural clock. Can you hear the sound of spring?

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**William James Ross** is a native Texan born in Dallas. He is currently the Organist at Christ Lutheran Church on Broadway in Alamo Heights. He has won prizes both for his compositions and his organ playing, and has been listed in *Who’s Who in American Classical Music* since 1981. His works have been published by several publishers. He has taught at St. Mary’s University and the University of Texas at San Antonio.

*Texas Hot March* (Level 2) – It is very hot in Texas in the summertime. Imagine how it would be to have to march on the hot sidewalk barefoot in the summer time. Then pretend your fingers are playing on very hot keys and play the short notes very short. The longer notes can feel like stepping off the sidewalk to the grass for relief.

*Riding the Tornado* (Level 4) – Tornadoes are scary things, huge storms that whirl at breakneck speed in a circle. But they are also fascinating and exciting. Imagine that you are given a gift of magic wings so you can fly safely with a tornado without getting hurt. Higher and higher you would go! You would look down at mid-flight to see the ground far below. Then you would go even higher and higher. Finally the tornado would dissipate in the upper atmosphere, letting go of the houses, trucks, cows and cars that would go crashing to the ground with a tremendous noise as the tornado leaves. (But after the noise died away you would gently float safely to the ground because of your magic wings!)

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**Kevin Salfen** is Associate Professor of Music at the University of the Incarnate Word in San Antonio. He was born in Texas and has lived in England and Japan. He is a musicologist and composer, and he particularly enjoys studying the music of Benjamin Britten and Japanese noh theater.

*Blue Music Box Addition* (Level 9) – It's sort of like a slow blues. (It's even swung.) But every time those ascending chords come back, they're added to.

*Dust Devil in an Empty Lot* (Level 8) – One summer afternoon in San Antonio, I saw a giant dust devil in a parking lot, swirling around furiously. The right hand and left hand come together and pull apart, like the shifting cone of dust and pebbles.

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**CASA (Composers Alliance of San Antonio)** was started in 1999 when a group of composers in San Antonio, Texas, many of them associated with the city's universities, began to gather regularly for informal meetings. Timothy Kramer, one of the founding members, wanted to initiate a forum where composers could talk shop, exchange ideas—either practical or philosophical—and form a unified voice for contemporary concert music in the south Texas region. In his words, the concept of CASA "grew out of the idea of a French salon, where discussions would generate agreements or disagreements (in aesthetics), the sharing of technical information, or the awareness of music outside of our own small worlds." After a few years of meeting, the members of CASA decided to organize a public hearing of their music. In March 2002, the UTSA New Music Festival featured selections from their recent music, with the hope that a full CASA concert could soon take place. The group's wishes were fulfilled in October 2002, when the first all-CASA concert took place at Trinity University's Ruth Taylor Concert Hall. At that event the group's larger artistic aim became evident. Rather than encourage a particular stylistic aesthetic, as some composers' groups have done in the past, it embraces a diverse range of styles reflecting its members' different ages, backgrounds, and life experiences. Since then, CASA has continued to meet at regular intervals to plan further events, including annual concerts. CASA's first CD was released in February 2005.

Visit us on Facebook (<https://www.facebook.com/ComposersAllianceSA>) or at our website (<http://www.casatx.org/CASA.htm>)

**A message from Dr. Ken Metz, president of CASA:**

On behalf of CASA, I wish to thank all of today's performers and student composers for helping to make this event happen. Also thanks their teachers and parents who have devoted themselves sustaining music in our world. I hope that students are inspired by this concert to keep performing and even to begin or continue to compose their own music. Thanks also to UIW for providing this space and making it the inaugural concert for Seddon Recital Hall. And finally, a special thanks to Dr. Carolyn True for editing CASA's *Made in SA!*

Thanks to the generous support of:

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