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# ephemera universalis

A Virtual Concert – March 21, 2021, 3:00 p.m.

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| “Herzlich tut mich verlangen”  | Hans Leo Hassler/Johann Sebastian Bach<br>arr. Samuel Gaskin |
| <i>Jump Up, Spooky!</i> [Tiny video 1]   | S. Beth May<br>Video by Heather May                          |
| “ <i>Celestial Lights</i> ”: <i>Fantasy for Alto Saxophone<br/>and Wind Ensemble</i><br>II. Adagio “ <i>Moonlight</i> ”          | Charles Booker, Jr.  |
| “Theodicy”   | Stefan Cadra<br>Poem by Joshua Robbins                       |
| <i>DANZA -al estilo antiguo y futuro-</i>  | Juan Luis de Pablo Enríquez Rohen                            |
| <i>Serenity Industry</i> [Tiny video 2]  | S. Beth May<br>Video by Heather May                          |
| <i>Reaching Out</i>  | Ken Metz   |
| <i>BLM</i> [Tiny video 3]  | S. Beth May<br>Video by Heather May                          |
| <i>Lyric Symphony</i><br>III. <i>Toccatas, Textures and Spaces</i><br>IV. <i>Running the Course</i><br>V. <i>Winds of Change</i> | William James Ross   |
| <i>Fragile</i> [Tiny video 4]  | S. Beth May<br>Video by Heather May                          |

Мома гори момък (*Moma gori momak;*  
*Maiden Burns a Bachelor*)

Dimitar Ninov

*Pour Me Something Fizzy* [Tiny video 5]

S. Beth May  
Video by Heather May

*Two Lepidopteran Movements*

I. Creep  
II. Flutter

Stefan Cadra

*Snow Day, No. 1*

Kevin Salfen

*W. B. Yeats Readings with Music*

Charles Goodhue  
Joe DeMott, reciter

*Peaceful Progress* [Tiny video 6]

S. Beth May  
Video by Heather May

*Chiaroscuro*

I. *Nightscape*  
II. *Supplication*

Brian Bondari

## Program Notes and Bios

"**Herzlich tut mich verlangen**" (adapted Hans Leo Hassler, harmonized by J.S. Bach, arranged by Samuel Gaskin) – Unlike *The Musical Offering*, the *Brandenburg Concerti*, or *The Well-tempered Clavier*, Bach's *371 Chorales* won't be heard in a concert performance. However, one can still find its harmonizations used in the traditional hymnals of many Christian churches. For a musician of the church, the lines inevitably become part of the rhythm of the liturgical year. "Herzlich tut mich verlangen" is traditionally sung during the darkest week of the Christian church calendar, marking the days of Jesus' death before his resurrection on Easter. This particular version of "Herzlich" explores possibilities of the carefully-wrought contrapuntal lines of Bach while juxtaposing the commonplace and the transcendent — a daily commute with the potential of music profundity.

**Samuel Gaskin's** interest in composition grew from his love for harmony and improvisation as an organist. Samuel has studied with notable organist-improvisers such as Thierry Escaich, Baptiste-Florian Marle-Ouvrard, Franz Danksagmüller, and Thomas Ospital. As a performer, he is interested in music of all kinds, playing jazz piano in ensembles throughout his graduate school studies and harpsichord with the San Antonio Symphony under the baton of Jeannette Sorell (*Apollo's Fire*). He is also active as a collaborative pianist with both instrumentalists and vocalists. In 2013, Samuel was a finalist in the Mikael Tariverdiev International Organ Competition held in Kaliningrad, Russia and in 2016 won 1st prize in the University of Michigan International Organ Improvisation Competition. Transcribing served as an important component to his composition, first focused on improvised works for piano and organ, then on jazz improvisations, including tracks from the album *Equilibrium* by Ben Monder (guitar) and Kristjan Randalu (piano), for future publication by the Terentyev Music Publishing Company. Samuel began composition studies with composers William James Ross, S.

Andrew Lloyd, and finally Ethan Wickman. He is interested in exploring the sometimes-contradictory relationship between improvisation and composition.

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*Tiny Videos* – The past year has felt relentless, with seemingly constant shifts in perspective and information. At times it has been very hard to find our footing. These tiny videos developed as a way of finding a moment of peace, of taking a breath, of allowing the time to really see and hear the world around us in all its beauty and pain - if only fleetingly - before resuming reality

**S. Beth May** is an Olympia, Washington based composer. She serves on the music faculty at Centralia College, where she has taught full time and coordinated the music program 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. 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.

**Heather May** is Associate Professor of Theatre at Hobart and William Smith Colleges and the artistic director and founder of Mosaic NY. May teaches acting, directing, stage management, script analysis, theatre for social change, and the theatre capstone. May was a resident artist at Indy Convergence and has studied at programs including La MaMa Umbria International Directors Symposium, Dell'Arte International Summer Intensive, and Pig Iron Theatre's Something from Nothing workshop. May is a Full Member of the Stage Directors and Choreographers Society and a member of Actors Equity Association. In 2019 as part of a collaboration with students, May wrote their first play, *#TheBallantineDays* and they are currently collaborating with students on a video retelling of the story of "Hansel and Gretel" called *Tone a Blind Eye* for release in April. To learn more about May's work, check out [drheathermay.com](http://drheathermay.com).

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**"Celestial Lights": Fantasy for Alto Saxophone and Wind Ensemble, II. Adagio "Moonlight"** – Composed in the summer of 2015, this piece was commissioned by and dedicated to Dr. Christopher Barrick, chair of the music department and professor of saxophone at the University of Arkansas – Fort Smith. **Movement II** *tempo adagio* is a German style *romanze*. <https://youtu.be/VXyA2DWIC-g>. This recording features the San Antonio Chamber Winds and County Line Community Band, performing at Texas A&M University at San Antonio on May 6, 2018, under the baton of the composer with guest soloist Dr. Rami El-Farrah.

**Charles L. Booker, Jr.**, (b. 1952) is a retired U.S. Army Bandmaster, and former Associate Professor at the University of Arkansas - Fort Smith where he served as Director of Jazz Studies, Director of Bands, and Chair of the Music Department. During his tenure at UA Fort Smith he taught trumpet, band, jazz band, conducting, music theory, orchestration and composition. Mr. Booker studied composition with Hank Levy (composer/arranger for Stan Kenton), Dr. Steve Strunk and Dr. James Balentine, and conducting with Dr. Robert Garofalo and Dr. Robert Rustowicz. Mr. Booker received his degrees from the University of the State of New York and the

University of Texas at San Antonio. He later completed courses for Texas teacher certification in secondary music at Texas State University. His compositions are published by Alfred, Kendor, Southern Music Company, Wingert-Jones, Potenza Music, Print Music Source, and Lecta Music (Booker Music). His music has been performed internationally by schools, universities, community bands and professional bands and orchestras that include The Army Band ("Pershing's Own"), the U.S. Army Field Band, the U.S. Military Academy Band (West Point), the U.S. Air Force Band of Mid-America and the U.S. Air Force Academy Band. ". More information on Mr. Booker and his music can be found at his website: [www.charlesbooker.com](http://www.charlesbooker.com)

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**"Theodicy" after *City of God*** (Poem by Joshua Robbins)

If righteousness remains,  
it is moonlight glinting

the mica-flecked steps  
and waxed lips of barren

concrete planters as midnight  
skaters' kickflips grind

oblivion near the courthouse  
sign's annunciation

where stragglers huddle  
in a delinquent arc

against the wind's cold  
dispensation of *Guilty*

and *Not* in which any  
joke like *How do you*

*make God laugh?* means  
it's time to split wheat

from chaff, to let whoever's  
without sin pull

from the ashtray's dark  
one more damp refry

since those who believe  
surely never die.

**Dr. 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 teaches music theory and percussion at The University of the Incarnate Word,

and enjoys fixing things, solo backpacking, traveling with his wife, and fishing regularly with his granddaughter.

**Joshua Robbins** is the author of *Praise Nothing* (U of Arkansas P, 2013), part of the prestigious Miller Williams Series in Poetry, and his recognitions include, among others, the James Wright Poetry Award, the New South Prize, selection for Best New Poets, and a Walter E. Dakin Fellowship in poetry from the Sewanee Writers' Conference. He is Associate Professor of English and Creative Writing at the University of the Incarnate Word.

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*DANZA -al estilo antiguo y futuro-* – I created this electronic sound piece in the year 2007 with the program Reason by Propellerhead. I especially composed this, along with fourteen other electronic works in two volumes, under the name *La Danza del Futuro y las Encueration Girls* for a troupe of dancers in the Estate of Morelos, Mexico.

The technique of composition in this particular dance is all about the “JLPER Theory,” a theoretical and multidisciplinary research between music, astronomy and archaeology based originally on the platonic music of the spheres but supported by further philosophical concepts of the peoples of Meso America. The heavens have been an important part of the understanding of time and space for many an ancient culture; this JLPER Theory raises awareness on the elements that give structure to our universe as it reveals precise concepts related to ancient anthropological practices such as the comprehension of the seasonal times on Earth and the precise knowledge of our Solar System (well before European scientists) as well as behavioral patterns in the cosmos that should lead to further undiscovered understandings. Here, each pair of notes of the two cosmic series (which always add up to fourteen) serves as the harmonic foundation of the work, creating a unique and coherent progression throughout.

The “Art Work” used is a collection of “pastel works,” made throughout my years as a composer, most of which also reflect on cosmology. This video production has been especially created for the March virtual concert of the Composers Alliance of San Antonio.

**Juan Luis de Pablo Enríquez Rohen** (b. 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 a confined teacher, speaker, guitarist and composer.

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*Reaching Out* is an essay in music and video focusing on the heliotropic aspects of trees.

**Ken Metz** is a professor and assistant chair of music at the University of the Incarnate Word in San Antonio, Texas. There he teaches music theory and other theory related courses. His main scholarly

focus is composition, and his music has been performed across the United States. He is currently a member of CMS, SCI, ASCAP, NACUSA, and past president of CASA (Composers Alliance of San Antonio). Routledge published a textbook, *Fundamentals for Aspiring Musicians*, by Robert J. Frank and himself, in 2010.

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My new *Lyric Symphony* was begun the week after my birthday on September 6 in the year of the Covid-19 Pandemic, 2020. It is the first time that I have composed a large-scale orchestral work with multiple movements, in this case five. The entire work is based on a single rather elegant twelve-note chromatic set that I received in my sleep. The set is simplicity itself, consisting of two elements. The first is a wedge-shaped sequence consisting only of four major thirds separated by half-steps, ascending to create the wedge: D-flat, F, E, G-sharp, then descending to fill it in: G natural, E-flat, F-sharp, D. The leftover notes to complete the total chromatic are the BACH motive, in German musical nomenclature, B (B-flat), A, C, H (B-natural).

The third movement, **Toccatas, Textures and Spaces**, follows the second without a pause. It is a movement of contrasting sections. There is a section that combines the twelve chords produced by combining the notes of the four forms of the row, the prime (original), the inversion, the retrograde, and the retrograde inversion. It actually stands out from the rest of the music because it is based on chords with varying intervals and numbers of notes. The movement ends with a triumphant contrapuntal free for all that I enjoy very much. This movement is the apex of a form that I consider to be pyramidal.

The fourth movement, **Running the Course**, is a joyous Scherzo with quite a solo role for the marimba. It is in modified rondo form in that the return of the main theme expands from within. The marimba plays an accompanying role at one place with a pattern in eighth notes that feature forms of the row that mirror each other rather beautifully. All those major thirds create music that strikes me as positive and lyrical: music that sings.

The final movement, **Winds of Change**, begins with the kind of music that imitates the wind. What the wind blows in is a different sort of music in many ways, harmonic progressions more traditional and connected, still positive and reassuring, but more poignant and direct. To be sure, the chromatic other notes assume a complementary and commentary role. They are derived from various forms of the row, but secondary to the new-old harmony. The music concludes with an affirmative tutti that is based on the D-flat chord that we have returned to so many times. The A natural that rings out again and again at the top reminds us of our cosmic origin.

**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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**Мома гори момък** (*Moma gori momak; Maiden Burns a Bachelor*) – The folklore text gives an account of a young and beautiful maiden who mesmerizes all the men in the village and makes them do crazy things: the bearded shave, the married divorce, the spiritual give up their ideas. Behind the merry account, however, the theme of unrequited love emerges and develops into a dramatic culmination, followed by a quiet finale, as the narrator (the bachelor), wishes to be burned by the fire of love like dry wood, and his ashes be scattered by the wind, so that no memory of him ever remains.

**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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**Two Lepidopteran Movements: I. Creep; II. Flutter** (for solo flute) by Stefan Cadra – The work's duration is as diminutive as its subject matter.

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**Snow Day, No. 1** – A response to the Valentine's Day winter storm of 2021 that shut down the state of Texas, *Snow Day, No. 1* uses simple means – the stretching of time, the darkening of and gradual zooming in on an image, subtle stereo separation and filtering of different iterations of a single sample – to suggest both the experience of deprivation and unanticipated insight that might arise from that deprivation. The audio also bears a certain sonic affinity to the 雪女 (*Yukionna; The Woman of the Snow*) section from Kobayashi Masaki's 1965 film 怪談 (*Kwaidan*), with its memorable and evocative score by Takemitsu Tōru (1930–96).

**Kevin Salfen** is a musicologist, composer, performer, and producer. He is Associate Professor of Music at the University of the Incarnate Word in San Antonio, Texas, where he is also Co-Director of the Office of Sustainability. His writing on Benjamin Britten has appeared in *Music & Letters, 19th-Century Music*, and multiple essay collections, and he has written a theme-based music appreciation textbook (*Pathways to Music*, Kendall-Hunt), now in its second edition. His paper presentations at regional, national, and international conferences cover topics ranging from anime to sustainability, from irony in music to the scores for James Bond films. Salfen has played key organizational roles for a number of conferences, including the 2018 national meeting of the American Musicological Society, and he is currently president of the society's Southwest Chapter. Salfen is a student of Japanese noh theater and a company 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*. Salfen's music has been performed in England, China, Japan, and throughout the US, and his *New Year Canticles* has been performed at the National Cathedral in Washington,

D.C., and at Ripon Cathedral in England. His intercultural work *Phoenix Fire*, about the failed 1940 and successful 1964 Olympics, received an award from the National Endowment for the Arts. He writes for and curates the blog [Sound Trove](#).

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**W.B. Yeats Readings with Music** (Presented to Irish Historical Society 2011) – The original video and sound recording of the poetry reading with original music score was poor quality. Since I could not repeat the program, I asked Tom Goodhue to edit the video. The original video background was yellow, nearly identical to the yellow of Joe DeMott's shirt. Tom's solution was to separate the images of the performers and superimpose them on to stock video images relating to the poems. Thus, the various scenes with performers surrounded with yellow halos floating within dream-like sequences. The video still has some imperfections, but mostly runs smoothly. It was enjoyable to me to watch and listen. Less than half of the original video was edited. File sizes were very large, making rendering tedious. Technical details available by request.

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. A recent interview is available [here](#).

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**Chiaroscuro: I. Nightscape; II. Supplication** – In art, "chiaroscuro" refers to strong contrasts between light and dark, typically affecting the whole composition. My piece, created using Propellerhead Reason, explores this contrast of lightness and darkness, mainly manifest as *a light within the darkness*. All video footage is public domain.

**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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**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. During pandemic times, CASA has released several concerts online, available through the CASA YouTube channel. CASA's "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) and a documentary film, *Made in SA: New Music, New Musicians*. (See the trailer [here](#).)

For our latest concerts and other activities, please [subscribe](#) to our YouTube channel. Keep up with us on Facebook (<https://www.facebook.com/ComposersAllianceSA>) or visit our website (<https://casatx.org>)

Special thanks to Brian Bondari, Yvonne Freckmann, and Kevin Salfen for their work on this virtual concert.