



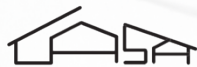
The University of the Incarnate Word
and
the Composers Alliance of San Antonio
present

Music Wall Duo

Abigail Walsh, flute | Pei-I Wang, piano



performing music by members of
the Composers Alliance of San Antonio



Friday, April 29, 2022, 7:30 p.m. – Ingrid Seddon Recital Hall

PROGRAM

Pop Song: Hula Hoop Kevin Salfen
Goes Round and Round (rev. 2020)

Experiments for Flute and Piano Ken Metz
(2006, rev. 2020)

I. Balancing Act II. Crash and Burn III. No Return
IV. If Only V. Tone Holes

Kaleidoscope (2007) Juan Luis de Pablo Enríquez Rohen

Capriccio for Flute and Piano, Op. 33 Dimitar Ninov
(2017)

Stelae (2021) Timothy Kramer

I. Foreboding II. Fight or Flight III. Waiting
IV. Mourning V. Lament VI. Wash, Rinse, Repeat
VII. Emergence VIII. Exuberance

Intermission

Kaykhosrow's Ascension (2006) Brian Bondari

Dragonflies (2020) Yvonne Freckmann

Domenican Nights (2021) Samuel Gaskin

Seven Little Pieces for Flute and Piano Misook Kim
(1993)

I. Largo II. Andante moderato III. Allegretto
IV. Flowing V. Short. Very short. VI. Presto VII. Adagio

Amazing Grace (2019) Misook Kim

THE PERFORMERS

With the belief that music reflects the stories of life and can break down literal and metaphorical walls, **Music Wall Duo**, featuring members Abigail Walsh on flute and Pei-I Wang on piano, has been performing together since 2014. With a strong commitment to cutting-edge classical music, stylistic diversity, innovative programming, and ground-breaking contemporary music, the Music Wall Duo have been featured artists at the Wisconsin Flute Festival, Engelbach-Hart Music Festival, Lincoln Land Recital Series, Paris-Belle House Concert Series, Glenbrook Lane Artist Series, Millikin University, Benedictine University, University of Illinois-Springfield, Illinois Central College, and more.

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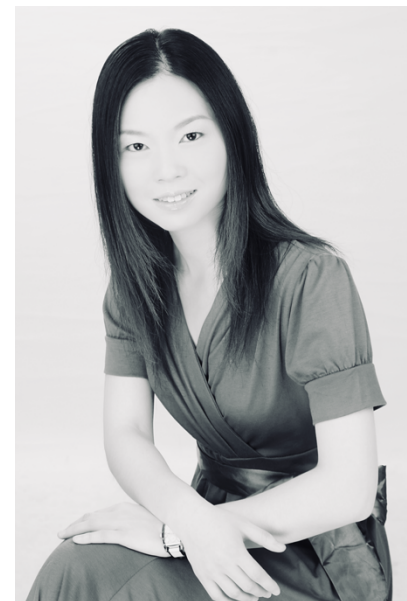
A versatile and passionate performer and educator, **Abigail Walsh** is a faculty member at Grand Valley State University in Allendale, Michigan. She is a regular substitute musician in the Illinois Symphony Orchestra and often performs in their *Around the Town* concert series and through the Music Matters outreach program. She has been a faculty member at the University of Illinois-Springfield, Illinois College and the Hartt School and has taught at the Flute by the Sea and Five Seasons Chamber Music summer music festivals. She teaches master classes and performs in solo and chamber recitals regularly including several National Flute Association (NFA) conventions as well as the Florida, Wisconsin, Mid-Atlantic, Chicago, Iowa, and FNMC Flute Festivals. Walsh has been a featured soloist with the Cedar Rapids,

Decatur, and Taylorville Municipal Bands as well as with various groups at the University of Iowa, the Hartt School, the University of Illinois-Springfield and through the Engelbach- Hart Music Festival. As an ambassador of new music, she is a member and performer in the Flute New Music Consortium. Winner of the 2021 CanAmerican Flute Symposium Young Artist Competition, she has been a prize winner or finalist in the NFA Piccolo Artist Competition, the Washington Society Young Artist Competition and the Emeritus Recording Competition. Please visit her website, www.abigailwalsh.com, or follow her on YouTube @ [akwflute](#) or Instagram @[akwflute](#) to learn more.

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A captivating pianist, **Pei-I Wang** is Coordinator of Keyboard Studies at Millikin University in Decatur, Illinois. She has performed as a featured soloist with the Illinois Symphony Chamber Orchestra, Millikin-Decatur Symphony Orchestra, Sangamon Valley Civic Orchestra, Taiwan National Symphony Orchestra, and the University of Illinois Symphony Orchestra. She has received awards in various competitions, such as the Liszt-Garrison International Piano Competition, the National Music Competition in Taiwan, the UIUC Concerto Competition, and the 21st-Century Piano Commission Competition with composer John Ritz. As a keen advocate of contemporary music, Wang has performed new music at the Midwest Composers Symposium, the Electronic Music Festival at the University of Louisville, the Illinois Symphony Orchestra's *Around the Town* concert series, and a commissioned contemporary concert at the Krannert Center for the Performing Arts, among others. Wang is a frequent adjudicator, performer, clinician, and presenter. Currently, she serves as Secretary-Treasurer of the Illinois State Music Teachers Association, and President of the Decatur Area Music Teachers Association. Please visit millikin.edu/people/pei-i-wang to learn more.



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THE COMPOSERS: NOTES & BIOS

Kevin Salfen (Professor of Music, University of the Incarnate Word) is an interdisciplinary artist, scholar, and producer. Salfen's music has been performed in Japan, England, China, and throughout the U.S. He was a finalist for the ASCAP Young Composer Award, was nominated for the 2019 Artist Foundation of San Antonio People's Choice Award, and has been recognized twice for his music by the American College Theater Festival. Salfen was executive producer for two film projects: *Made in SA: New Performers, New Musicians* (2020) and *SA24: Two Dozen Songs from Now* (2021), and his intercultural work *Phoenix Fire* received a grant from the National Endowment for the Arts. Major research interests include twentieth-century British music and Japanese music in film and theater. Salfen has written a music appreciation e-textbook, *Pathways to Music* (Kendall-Hunt, 2nd ed., 2018), and his writing on Britten has appeared in multiple academic journals and essay collections. He has presented papers at numerous academic conferences, including the national meeting of the American Musicological Society and the Society of Ethnomusicology, and he is currently President of the American Musicological Society, Southwest Chapter. He curates and writes for the blog *Sound Trove*.

Pop Song: Hula Hoop Goes Round and Round was originally conceived as the second movement of a flute sonata, with a four-movement design inspired by the concert tradition: a moderate first movement laying out the essential material, a second-movement scherzo, a lyrical third, and a blistering finale. When I wrote the second movement, though, I wanted to add a layer to the rhythmic verve typical of a scherzo. While the "hula hoop" of kinetic energy keeps spinning, there is also a different rhythmic level that is broadly lyrical: that point when the hula hoop moves so fast that the colors blur and a kind of liquidity emerges. It is also, of course, like a "pop song." As I revisited and revised the work during the COVID era for the Music Wall Duo, the nostalgic quality of it – the atmosphere of blasting an '80s ballad on your car's cassette deck – seemed stronger than ever to me. I suppose when I first wrote it, I thought I was being clever or ironic by injecting post-tonal sonorities and mixed meters into a pop framework, but now those traits seem to function like memory. The distant pop song that you loved and don't fully recollect, the hiccups and fractures in your recall of it, the directness of how you used to feel now always out of reach. When we come back around to the music of our past, things blur. Liquidity emerges.

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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.

Experiments for Flute and Piano (2006) is a series of musical experiments (as you might expect) designed to test ideas occurring in life and music. Since this piece was completed, it has become a metaphorical laboratory for further musical attempts to explore the unknown in the language of music.

- I. *Balancing Act* - A metaphor for the way many of us live our lives.
- II. *Crash and Burn* - Well, it happens a lot these days.
- III. *No Return* - Or ABA' w/o A.'
- IV. *If Only* - If only...lots of things...then...
- V. *Tone Holes* - A pun intended for the flute tone holes and the whole tone scale that is an important ingredient in this experiment.

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Juan Luis de Pablo Enríquez Rohen currently teaches music at the Tecnológico de Monterrey. He is a member of the Composers Alliance of San Antonio and is a registered composer at BMI Classical. He holds two Bachelor's degrees in Music Composition and Choral Conducting from Trinity University and a Master's in music composition from the University of Houston. His compositional 'JLPER Theory' and more than twenty years of connecting music with astronomy and archaeology has led him to decipher a cosmic, musical and mathematical proportion in the architecture of many archaeological sites in Mexico as well as in the most important Meso-American monoliths such as the Aztec Sun Stone, revealing the representation of all the elements of our Solar System and beyond - a huge discovery of a most important scientific aesthetics of all pre-Columbian civilizations. Most of this research can be found at academia.edu. Juan Luis 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, Robert Nelson and Reynaldo Ochoa. He lives in Cuernavaca, México, as an active teacher, speaker, guitarist and composer.

The successive reflections through plates of mirrored glass create, as an optical result, the presentation of symmetrical patterns through an optical window. When a tube is gently rotated it creates the instruments' marvel of revealing ever changing patterns. The etymology of the word **Kaleidoscope** alludes to "the observation of beautiful forms". This piece, composed in the year 2007, reflects on the kaleidoscopic nature of the 'JLPER Theory' - a multidisciplinary theory that unifies the disciplines of music with astronomy

and archaeology. The flute accompanies the series of the 'JLPER Theory' and utilizes quarter tones to depict the microtonal movement of the kaleidoscope. The piano presents some of the possible colors intertwined in the

combination of the rows of the material. The middle section presents a cadenza for solo flute which elaborates on the motivic gestures of the series to return to a slight variation of the original theme until the closure of a brief coda.

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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.

Typical for the genre of capriccio (caprice), *Capriccio for Flute and Piano* is characterized by frequent changes of mood. Its main motives evoke joy and enthusiasm as they consistently permeate the texture, holding the form together. The little fugato in the middle calms down the energy for a while, and then suddenly gives way to the material from the beginning, followed by a short coda in an uplifting mood.

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Founding member and past President of CASA, **Timothy Kramer**, has had his works 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.

Many cultures erect monuments, or stelae, as memorials to commemorate events. Written for the Music Wall Duo in 2021, *Stelae* presents eight short pieces that commemorate some of the emotions I felt during the pandemic. They are my reflections on what we experienced throughout the last year or so: dread, loss, sadness, relief, hope, renewal, and caution. The movements are short (1 or 2 minutes), and may be summarized by these brief comments:

- I. *Foreboding* - That feeling of uneasiness right before something bad is going to happen.
- II. *Fight or Flight* - Sheer panic; markets are in free fall; time to buy more toilet paper.
- III. *Waiting* - Will this be done soon? Everything is still, but nothing is calm.
- IV. *Mourning* - Devastatingly sad. So many deaths.
- V. *Lament* - A simple threnody, built on a dirge.
- VI. *Wash, Rinse, Repeat* - The tedium of handwashing, on-line sessions, remote work, take-out.
- VII. *Emergence* - A glimmer of hope as spring arrives and case counts fall.
- VIII. *Exuberance* - We think it is over, but our enthusiasm is overtaken by that old feeling of dread.

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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.

Inspired by Ferdowsi's *Shahnameh* (Persian Book of Kings), *Kaykhosrow's Ascension* is a loosely programmatic work depicting the suffering and eventual heavenly departure of Kaykhosrow, one of ancient Persia's greatest kings.

After many years of honorable ruling, Kaykhosrow became sated with kingship. As the descendent of the righteous Kavus and the wicked Afrasyab, he began to feel the weight of his crooked heritage. For five weeks he locked himself away and prayed, anguishing lest he fall into wicked ways. One night the angel Soroush appeared to him in a dream and comforted him, saying "You will find a home beside the Source of Righteousness, there is no need for you to sojourn in this darkness any longer." Kaykhosrow then gave away all his riches and even his crown. With a party of his followers he made his way up a mountainside. During the night he disappeared, leaving no earthly trace.

Musically, the "ascension" of Kaykhosrow is found in the octatonic scale. Each section of the piece ascends by one note in the scale, though there is one slight alteration. There is one central theme – all thematic material grows out of the main idea. In the final section there is an eventual breakdown as the parts become disassociated with one another and eventually disappear, thus representing Kaykhosrow's final moments and mystical renunciation of the world. *Kaykhosrow's Ascension* was commissioned by DuoSolo and premiered in Carnegie Hall.

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From the whistling windmills of the Dutch landscape to the buzzing insects of the South African savanna, **Yvonne Freckmann** translates the soundscape of life into her music. A multilingual musician who grew up playing the piano and clarinet, she found her voice by combining electroacoustic and freely tonal music into one, all while remaining rooted in the concert music tradition. In May 2020 she released her debut album *UNDA Cellotrónica* with cellist Clara Rivière: original works for cello and electronics. Freckmann has been commissioned by pioneering ensembles from her hometown, SOLI Chamber Ensemble and Musical Bridges Around the World, and is a proud satellite member of Composers Alliance San Antonio (CASA).

Dragonflies, for flute and piano, is a piece for two players continuously connected, in parallel flight or emerging from within one another's sound: like two dragonflies whisking and darting about, or seemingly frozen mid-air. Composed for Abigail Walsh and Pei-I Wang, *Dragonflies* aimed to showcase their ensemble playing, virtuosity and sensitivity. Based on a continuously

recurring harmonic sequence, like a chaconne, coupled with the freedom of an impromptu, this duo captures stasis and motion in one.

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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.

Domenican Nights was originally an exploration of Domenico Scarlatti's K. 27, a charmingly ephemeral sonata for harpsichord — one of the over 500 he penned during his lifetime. Scarlatti's knack for writing popular music with roots in folk music landed him a comfortable living in service of the Spanish and Portuguese royal courts. But beyond his knack for earworms, Scarlatti's harmonic sensitivity could shift pieces immediately from superficiality to profundity. The motivic germs of "Domenico's City" — the motoric sixteenth-note pattern, the octave leaps, and descending melody — are taken from K. 27, and I hope this piece features a similarly effective harmonic sensibility. A second image that propelled the writing of this piece was that of a city at nighttime. Beginning with a cinematic wide-angle lens perspective, the music then zooms in closer to different areas of the city, where the realities of urban nightlife are thrown into sharp relief. Moments of repose and introspection are also present, but the excitement and chaos of the metropolitan bustle are impossible to ignore. Following a brief recall of opening material, a flick of the wrist abruptly turns off the image.

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Misook Kim received her B.M. 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 has mentioned 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.”

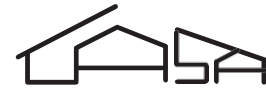
Kim has performed as a composer as well as a pianist in various concerts of her own works and other composers from solo to larger ensemble compositions throughout the States and Korea. Including commissions for the MUSICOPIA, AURA Contemporary Ensemble, PICOSA, Hudson Duo, Olmos Ensemble, she has won 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. Most recently, Kim has won the 2018 Global Music Awards and Music Teachers National Association, ISMTA Commissioned Composer Competition for her composition for orchestra, *The Awakening*. Her music was broadcast on Classical Spotlight of KPAC (Texas Public Radio) and WFMT (Chicago’s Classical 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). In the fall of 2006, Kim joined the faculty at the Conservatory of Music at Wheaton College, IL.

Seven Little Pieces for Flute and Piano is one of the seven little pieces series for small ensemble works. The first three pieces were written in 1993 and the rest of them were added in 1994. I had tried to get free of any formal organization of structure or the strong motivic/thematic material.

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.

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The **Composers Alliance of San Antonio (CASA)** is one of South Texas’s most active, dynamic composers’ organizations. Since its founding in 1999, CASA has been dedicated to supporting its members and promoting new music, collaborating with many of the region’s most outstanding performers. Through CASA’s educational initiative “Made in SA,” members have written pieces for area piano studios, collaborating directly with teachers and their students. Kefali Press has published five volumes of these pieces, and a documentary about the project premiered at the 2020 Lift-Off Global Network Film Festival. CASA has also collaborated with regional poets such as 2015 Texas Poet Laureate Carmen Tafolla, and their “SA24” project brought together contemporary poets and composers with area performers for the premiere of two dozen new art songs. Throughout the COVID pandemic, CASA has regularly offered virtual concerts and has begun to develop “CASA Conversations,” a series of interviews about contemporary composers and music. For more information, find CASA at casatx.org or on Facebook and YouTube.



Composers Alliance of San Antonio