

Sunday, Feb 18
3:00 PM
Petroff Residence



Composers Alliance of San Antonio

presents

A Salon Concert

~ **Program** ~

<i>Title / Performer(s)</i>	<i>Composer</i>
<i>Improvisation on a JLPER Theory Theme</i> -- video performance Juan Luis de Pablo Enríquez Rohen, piano	Juan Luis de Pablo Enríquez Rohen
<i>Rhapsody No. 4</i> Martin Ernest Kesuma, piano	Peter Petroff
<i>Seasons</i> I. Summer II. Autumn III. Winter IV. Spring Christina Rivera, soprano William Gokelman, piano	William Gokelman
<i>Piano Album for Children and Youth, Op. 1</i> No. 1. "The Sparrow" No. 2. "Golden Leaves" Martin Ernest Kesuma, piano	Dimitar Ninov
<i>Cienfuegos</i>	William James Ross
<i>Ave Maria</i> Katy Sisco, soprano William James Ross, piano	

Meditation on “Stations of Mychal”

Kevin Salfen

a shadow finds a shape (NYC Mix)

Ames Asbell, viola

Joey M. Martin, piano

Several Clowns

Ken Metz

Martin Ernest Kesuma, piano

Sonata in D-flat Major

Clark Haygood

I. *Adagio espressivo*

Clark Haygood, piano

Two Women

Kevin Salfen

I. “After Reading Baudelaire”

II. “Walking the Edge”

Orit Amy Eylon, mezzo-soprano

Ara Koh, piano



Thanks for attending the 3rd annual CASA salon concert!

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~ Program Notes ~

(concert order)

Improvisation on a JLPER Theory Theme

(Juan Luis de Pablo Enríquez Rohen)

This is a piano improvisation based on my multidisciplinary theory between music and astronomy: the “JLPER Theory”. Right after I visited the jaguar at the San Antonio Zoo, I felt very inspired and drove to Trinity University to get a hold of a good piano to record it.

Rhapsody No. 4

(Peter Petroff)

Rhapsody No. 4 is a jazz-style piano work written in the typical 19th-century Romantic rhapsodic structure. It is currently our college-level competition piece for the Rose Petroff Competition for young pianists, and it has been recorded by Dr. SungEun Park.

Seasons

(William Gokelman)

Seasons is a set of poems by Ruth Friedberg, beloved teacher, friend and mentor. They were presented to me many years ago when I was a fledgling composer. The songs are first impressions upon reading Ruth’s poems, and try to capture her pinpoint reactions to the four seasons.

I. Summer

I lie
Helpless, pinned
To the earth by shimmering
Waves of heat. Above
My vanquished head
A curious
Butterfly
Circles.

II. Autumn

Autumn winds
Moaning in the branches.
I must hide,
Lest winter
Find me.

III. Winter

Bare,
Ice-laden trees
Hang low over deserted paths.
In the frozen ground,
The daffodils
Tremble.

IV. Spring

Spring
In the Valley,
A gentle wind coaxes
The orange blossoms.
Beneath your hands
I, too,
Awaken.

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Piano Album for Children and Youth, Op. 1

(Dimitar Ninov)

No. 1. “The Sparrow” – You will see the sparrow leaping among the branches of a tree....

No. 2. “Golden Leaves” – You will feel the melancholy of autumn with its golden leaves falling....

Cienfuegos

(William James Ross)

The art song “Cienfuegos” is a setting of Jenny Browne’s masterful poem about crabs crawling in great numbers across the road. It is about an actual place, the name of which means “One hundred fires.” The crabs walking is depicted musically by the use of the total chromatic palette, at times imitating the crabs walking backwards in great number, at times accumulating clusters.

“Cienfuegos” by Jenny Browne

Cienfuegos, where
hundreds of red-clawed crabs perhaps
thinking
of getting the band back together
or drawing the card of second chances

or maybe just looking to lay their last good
loving softly down by a pale greenish sea
are now slowly crossing the road.

Don’t ask why. We all know
what we are supposed to want
and also what we wanted.

Ave Maria

(William James Ross)

My “Ave Maria” was composed in 2018 for a Catholic wedding to accompany the traditional visit for blessing at the Lady Altar of the newly married couple. It is Italian in style and semi-operatic in nature and traditional with a certain inner chromatic newness.

Meditation on “Stations of Mychal”

(Kevin Salfen)

I wrote the meditation to fill an uncomfortably long pause in the performance of my large-form dramatic song cycle *Stations of Mychal* (libretto by Rick Davis). In that work, which introduces important moments in the life of Fr. Mychal Judge, the remarkable Franciscan priest who was official Victim 0001 on 9/11, the tenor playing Fr. Mychal changes from his workaday robes into his vestments, and the meditation was written (after the premiere tour) to manage time during this costume change. In writing it, however, my hope was that the work could stand on its own, although this is the first time it has been played without the song cycle. It was premiered by Ames Asbell and Joey M. Martin at the 48th International Viola Congress held in June 2023 in Salaya, Thailand.

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a shadow finds a shape (NYC Mix) [Pop Box No. 4]

(Kevin Salfen)

a shadow finds a shape is the fourth in a series of pieces called “pop boxes,” each of which tinkers with what I hear as popular music idioms. In this case, the idiom is somewhere between psychedelic rock informed by world music and new wave of the late 1970s and early 1980s. It’s as if George Harrison, David Byrne, and David Bowie formed a band with the instrumental facility of the members of Shakti (John McLaughlin, L. Shankar, Zakir Hussain, and T.H. “Vikku” Vinayakram). The “NYC Mix” for viola and piano was written for Ames Asbell and Joey M. Martin to celebrate the premiere tour of *Stations of Mychal*, which included two performances in New York.

Several Clowns

(Ken Metz)

This music was composed in part to expose the inner clown. Here, specifically, I try to find appropriate musical costumes that dress themselves up *a la* Schönberg. I have shamelessly attempted to appropriate elements of his music, such as a twelve-tone row, and direct quotes from his work into these movements. The overall effect seems to be that I have succeeded in making a clown of myself! I guess we always need to consider our goals when setting out to compose.

Piano Sonata in D-flat Major

(Clark Haygood)

I. Adagio espressivo

This piece, in sonata form, opens with a simple two-bar first theme in B-flat minor, then through a little modulation reaches its second theme stated in B. After a long development ending with a pianissimo section marked *Largo* that very nearly ends the piece in B-flat minor, the first theme comes back to begin a recapitulation which ends the piece triumphantly in D-flat major.

Two Women

(Kevin Salfen)

Two Women is a new pairing of two songs premiered by my colleagues Orit Amy Eylon and Ara Koh, the second of which is dedicated to them. “After Reading Baudelaire” is a setting of a poem by late San Antonio poet Wendy Barker, who participated with CASA in the 2019 project SA24 – *Two Dozen Songs from Now*. That project brought together area poets, composers, and performers and resulted in a concert and a documentary. “Walking the Edge” is a setting of a poem by the late Ruth C. Friedberg, fellow musicologist, and was written for a concert in her honor. Both poems are written from the perspective of women who have, through powerful life experiences, gained great wisdom.

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“After Reading Baudelaire”
by Wendy Barker

With sky a tight-fitting cast-iron lid,
humidity and temp ninety-eight, rain stalled
over the next county, I listen to Edith
Piaf, her raunchy, chutzpah-laden contralto—
je ne regrette rien, she growls and purrs,
as if she actually believes she has no regrets,
although I sure do, have never eased
the ache of leaving my baby boy with sitters
so I could keep on with grad school,
how some nights I'd come home to a bundle
of shuddering sobs till I held him
and nursed him, but now of course, he's grown,
a solid forty-one, and I'm proud as
any proud mom can be, yet I can't shake free
of those tangling webs, while I know
the spleen isn't what Baudelaire and his cronies
thought, rather a neighbor of the stomach
churning out antibodies, blasting worn-out red
blood cells, not a seat of down-in-
the-mouthness and foul temper as the ancient
physicians believed, so maybe I'm just
cleaning away forty-plus years of regret, because

I'd sure like to sing along with Piaf
that I regret nothing, and, after all, I wasn't as
bad as other mothers I've read about,
even Martha Sharp, who during the SS Nazi
years left her own offspring for months
at a time to rescue Jewish kids and bring them
to the U.S., saving them from Auschwitz
and Treblinka, saintly to be sure, but I wouldn't
blame her children for feeling some
pretty sour spleen about a mom's not being
there to hug them for winning archery
medals at summer camp or battling measles
or bronchitis, so I hunker down again
with Piaf—her *laissez-vous faire*, Milord—in awe
that, decades after a girlhood in
her grandmother's brothel, this "Little Sparrow"
is even now clearing my gloom,
the way currents of rain end a drought, the way
milk lets down from a breast.

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“Walking the Edge” (Atlantic City, NJ – 1940)
by Ruth C. Friedberg

My feet invade
The languid borders of a wave
As sand crabs scuttle
Toward shelter
From the intruder.
A pallid sun
Confers a grudging benediction
On crowds of worshipers.
Beyond them lies the Boardwalk,
Spreading its carpet of planks
Before the elegant, aging hotels.
Turning my head, I see
The gray-green stretch of limitless water,
Broken by white foam
In an unending dance.
Bright sails fattened in the wind
Punctuate the horizon,
As a veering gull
Dives suddenly toward its prey.

I am twelve years old.
My father’s house is four stories tall
And filled with the warmth of his presence.
It is an ordered, glowing house
Which my mother tends with gentle, fluttering
anxiety.

A safe place
To be a child, with sheltering
Porches and the steady bedtime roar
Of friendly, reassuring breakers.
But the monster in the dark
Has already been encountered.

His name is Death, and he has taken
A grandmother, moaning on the floor above
through a year of nights
And a school friend, suddenly,
Lost to the disease that is
The terror of children.

I am twelve years old
And begin to understand
That only the frenzy of Love
Can dispel Death’s abiding menace.
I am learning to giggle at boys
And I rehearse in poetry and novels
My vision of the future.

Always, in all seasons, there has been
The beach and the stretching water
Forming my boundaries, whispering
Of outward passage.
And now I am twelve years old,
Walking the edge,
As the sand, pulled by a strengthening tide,
Begins to shift.

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~ Biographies ~

(alphabetical order)

Violist **Ames Asbell** has performed in nearly 40 countries in venues from Carnegie Hall to clubs. She appears on international releases by Nonesuch, Harmonia Mundi, Naxos, Sony, Centaur, and more, and on film scores and broadcasts from *Waking Life* to *Austin City Limits*. Recent performances include International Viola Congresses in Thailand, Poland and New Zealand, and recitals in South Africa, Japan, and Mexico. Ames performs with the Tosca String Quartet, Austin Opera (Principal), Austin Symphony, and Arizona Musicfest. She is currently Associate Professor of Viola at Texas State University and serves as President of the American Viola Society.

Dr. **Orit Amy Eylon**, mezzo soprano, is Coordinator of the Voice Area and Professor of Music (Voice) at the University of the Incarnate Word. Orit has performed several supporting roles with Opera San Antonio, Alamo City Opera, and El Paso Opera. Orit has performed extensively as a recitalist throughout the world. She performed as a soloist for several oratorios with national and international symphonies. She also served as faculty for the Austrian American Mozart Academy in Salzburg, Austria. She is the former South Texas Chapter president of the National Association of Teachers of Singing and President of the Opera Guild of San Antonio, and is a sought-after judge for solo and ensemble contests and international and regional voice concerto and aria competitions.

William Gokelman, chair of Music at UIW, directs the Cardinal Chorale, Cardinal Singers, teaches vocal coaching, diction, choral methods, and collaborative piano; holds degrees from Incarnate Word College and Westminster Choir College; sings with the San Antonio Chamber Choir; and conducts the SAPD Blue Line Choir. William's compositions/recordings are published by GIA Publications, OCP Publications, and Good For The Soul Music, and include *Steal Away*, a collection for piano with instruments; *Moses and the burning within*, for musical theater; and *Mass of Renewal*, (with David Kauffman), winner of the NPM New Mass competition for the revised English translation of the Roman Missal.

Clark Haygood began learning the intricacies of music theory and piano at age one, and by two was composing his own pieces. He began formal music lessons at four and has since passed the ABRSM Grade 5 Music Theory and the Grade 3 and Grade 8 Piano Practical exams with distinction, and scored a 5 on the Music Theory AP Test. At eleven, he is an active musician who loves improvising, performing, and discussing music. Clark is part of NACUSA, is involved with CASA, and is an eager member of JTMC in San Antonio, where he loves making music with other young musicians.

A native of Jakarta, Indonesia, Dr. **Martin Kesuma** is an award-winning pianist praised for his "heartfelt flexibility and harmonic sensitivity" (Fanfare Magazine) and "clearly articulated playing of the highest order" (The Art Music Lounge). He has extensively performed as a solo pianist and chamber musician throughout Asia, Europe, and North America. He has been recognized with major prizes in competitions including the San Jose International Piano Competition, Vancouver International Music Competition, Betty Dickinson Piano Competition, and the Petroff College Level Piano Competition. His debut album, *Detours*, was released in 2021 by Centaur Records to critical acclaim.

Dr. **Ara Koh** has been a faculty member at UIW since 2013, teaching piano lessons, class piano, Intro to Aural Skills, coordinating piano seminar, and accompanying the Cardinal Chorale. She received a doctoral degree in piano performance from Penn State University and a master's degree in piano

performance from New England Conservatory of Music. She is an active performer, both as a soloist and collaborator, and has concertized throughout the United States, Europe, and Korea. She is an active member of the MTNA and serves as an adjudicator for numerous piano competitions including the Steinway Piano Gallery Concerto competition and the Ella Louise Burba Competition. Dr. Koh also serves as a staff accompanist at St. Elizabeth Ann Seton Catholic Church.

Joey M. Martin has engaged as collaborative artist/conductor for performances and master classes in seventeen countries on six continents in prestigious venues including Carnegie Hall, the Forbidden City Concert Hall, and the Cathedral of St. George in Cape Town. He is Professor of Music at Texas State University and serves as the Director of Choral Activities and Associate Dean for the College of Fine Arts and Communication. Beyond the academic community, Joey has served in significant leadership roles for the American Choral Directors Association, the National Collegiate Choral Organization, and as a Fulbright Specialist.

Dimitar Ninov is a published composer and theorist as well as an invited lecturer at international, national, and regional music venues. He is a former Chairman of the National Association of Composers, USA (for 2009). He teaches music theory at Texas State University and his research spreads in the fields of tonal harmony and musical form. Ninov's music has been performed in many countries. He holds a DMA 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.
Web: dimitarninov.com

Juan Luis de Pablo Enríquez Rohen (b. 1971) – He lives in Mexico, as an active teacher, speaker, guitarist and composer at Tec de Monterrey. His twenty-year old 'JLPER theory' which connects music with archaeoastronomy has led him to decipher the Aztec Sun Stone, revealing all the cosmic elements of our Solar System and beyond; a huge discovery for an important multidisciplinary pre-columbian aesthetics. Having studied in liberal arts institutions, Juan has taught music at the University of Houston, UNAM, Universidad La Salle, and the Escuela Superior de Artes de Yucatán. His principal teachers have been: Timothy Kramer, Michael Horvit and Robert Nelson.

Peter A. Petroff is a retired physician who has been composing music for more than 70 years. Most of his music is written for solo piano and for small chamber groups, although his piano concerto was performed in Krakow in the 1990's. He is president of the Rose Petroff Foundation which conducts an annual piano competition for primary and secondary students and a biennial competition for college students. More than 90,000 dollars in scholarships have been awarded over the last 25 years.

Having received her Bachelor's degree in Music Education from the University of the Incarnate Word, **Christina Rivera** studied under Blythe Cates, LeDawn Petersen, and William Gokelman. In just four short years as Choir Director at McNair Middle School, Ms. Rivera and her students have already reached significant milestones. Such accomplishments include being the first program in the Southwest Independent School District to have members of both Region XI Treble and Tenor Bass Choirs, receiving the first superior ratings at the varsity and non-varsity levels at UIL Concert and Sight-Reading contest, and leading the first boys' choir in the district's' history. Ms. Rivera also sings for the St. Paul's Episcopal Church and the Temple Beth-El professional choir for High Holy Days.

William James Ross is an American composer born in Dallas, Texas. He was educated at the Juilliard School of Music and the University of Michigan in Ann Arbor, from which he received the Master of Music Degree in Music Composition, studying with Ross Lee Finney and Leslie Bassett. Further graduate work at the University of Texas with Karl Korte and Joseph Schwantner. Mr. Ross's works

have been published by several publishers, including International Publisher, C.F. Peters. He is a founding member and past president of CASA, which publishes many of his teaching pieces, including several whimsical works for Violin and Piano. Mr. Ross has completed several commissioned works for the Olmos Ensemble and a brief but large work for the Youth Orchestra of San Antonio.

Kevin Salfen (Professor of Music, University of the Incarnate Word) is a musicologist, composer, filmmaker, and producer whose scholarly interests include 20th- and 21st-century opera, film, Japanese culture, and sustainability. He is a company member of international performing ensemble Theatre Nohgaku, and his compositions have been performed in England and throughout Asia and the United States. Two of his intercultural projects – the film *Phoenix Fire* and the performance/exhibition *In a Memory Palace* – have received awards from the National Endowment for the Arts. He curates and writes for the blog *Sound Trove*. (soundtrove.blog)

Soprano **Katy Sisco** is thrilled to be singing again with CASA after being a part of *SA24: Two Dozen Songs from Now*. Her repertoire ranges from classical to musical theater, contemporary works, and mariachi. Notable roles include Minnie in Puccini's *La Fanciulla del West*, Sharon Graham in Terrence McNally's *Master Class*, and Mother in Humperdinck's *Hansel and Gretel*. An advocate for new music, she sang the leading role of Paula in the orchestral premiere of Hector Armienta's *River of Women/Rio de Mujeres* and created the title role in a presentation of Armienta's *La Llorona/The Weeping Woman*.