

Sunday, Feb 19  
3:00 PM  
Petroff Residence



*Composers Alliance of San Antonio*

*presents*

## ***A Salon Concert***

~ **Program** ~

<i>Title / Performer(s)</i>	<i>Composer</i>
(Selections from) <i>Postcard Miniatures Collection</i> * <i>Mystery</i> * <i>Deep True</i> Yvonne Freckmann, piano	Yvonne Freckmann
<i>The Dancing River</i> Julia Alford, oboe Emily Warkentin, piano	Peyton Ashley
<i>Grief</i> <i>Retreat at the Coast</i> Orit Amy Eylon, mezzo-soprano Ara Koh, piano	Kevin Salfen
<i>Ghosts</i> -- video performance	Timothy Kramer
<i>Small Change</i> Ellen Foreman, piano	Ken Metz
<i>Sparrow</i> Samuel Lim, piano	Dimitar Ninov
<i>Dawn at Inks Lake</i> Julia Alford, oboe Emily Warkentin, piano	Brian Bondari
(Selections from) <i>Planetary Odyssey</i> Ellen Foreman, piano SungEun Park, piano	Juan Luis de Pablo Enríquez Rohen
<i>Golden Leaves</i> Luke Lim, piano	Dimitar Ninov

<i>A Little Songbook</i> * <i>Don't Complain</i> * <i>Bright Side</i> Samuel King, bassoon (student of Sabrina Stovall)	Ken Metz
<i>Two Nocturnes</i> William James Ross, piano	William James Ross
<i>A Flat Accident</i> Kevin Wu, piano (student of Dr. Xiaoke Cheng)	Kevin Salfen
<i>Melody in Bulgarian Style</i> Roman Cortez IV (student of Dr. Xiaoke Cheng)	Dimitar Ninov
<i>Piano Theme No. 2</i> Clark Haygood, piano	Clark Haygood
<i>Two Scenes from Weekend Suite</i> * <i>Friday Night "Stomping"</i> * <i>Sunday "Picnic"</i> Mika Allison Valenzuela, oboe SungEun Park, piano	Peter Petroff

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## ~ Program Notes ~

(concert order)

### (Selections from) *Postcard Miniatures Collection*

(Yvonne Freckmann)

"Mystery" – This one-minute piece exploring the mysterious and crystalline stratosphere of the piano is dedicated to a dear friend who once commissioned me for her master's recital. Jordan gave a fantastic performance and lecture on pianist-composers throughout history who were women and included a new work of mine as the closing number. What an honor to join the ranks of my creative predecessors. Suddenly, it's been years since I have composed for her, which in itself is another mystery!

"Deep True" – This miniature work for piano left hand is dedicated to a dear teacher, mentor, and friend, Dr. Carolyn True. We first met when I was a teenager, and she shepherded me through my undergraduate studies and discovery of the composer within. Writing for someone so special to me is a deeply emotional experience. I knew this miniature would begin with one gesture, the lifting of her left hand, which released an upwelling beyond even what I expected. Naturally her spirit blended with this year's restricted intensity, solitude, distance and depth.

### *The Dancing River*

(Peyton Ashley)

*The Dancing River* is meant to evoke images of all there can be in a winding river. Twists, turns, happy bends, sharp edges, quick falls, surprising bumps – all of these are woven into the music. Perhaps it is not just a river, but a river spirit, dancing for a wayward traveler, speaking to them through music played by oboe and piano. Listen for the voices in the music and you may hear the river speaking to you!

### "Grief" and "Retreat at the Coast"

(Kevin Salfen)

These two works were written for a memorial concert in honor of Ruth C. Friedberg (1928–2021), whose career was distinguished by her work as a musicologist, editor, pianist, and advocate for art song by women composers. She was also a poet, and "Grief" and "Retreat at the Coast" are both drawn from a volume of her poetry, *Awaken Memories*, published just after her death. The first poem presents two kinds of grief – new and old – and the music treats these as two stanzas separated by a long interlude. "Retreat at the Coast," by contrast, begins in a place of frustration, even anger, and ends with an appeal to a higher power as found in nature. The music correspondingly evokes the sounds of the coast – crashing waves and distant birdcalls – both of which become for the poet a conduit to the divine.

### *Ghosts (for solo amplified steel pans)*

(Timothy Kramer)

The steelpan tradition offers a rich and fascinating history. Here we have a musical culture informed from ancestors who were taken from their home, and whose descendants created a new music built on the materials at hand. From African drumming to bamboo to the use of steel drums, the music out of Trinidad and Tobago is a testament to the power of this music to

transcend time. When I first listened closely to the instrument (the double second) I noticed the ringing of whole tones. This sounded haunting to me, and somewhat delicate, but the sounds of steelpan orchestras are infused with lively rhythms, the intervals of thirds (and sixths), and driving melodies. These two ideas act in balance in this piece.

*Ghosts* tries to honor the legacy of these musical ancestors through interpolations of music, some floating and distant, some rhythmic and percussive. The sounds of the steel pans are new, but familiar patterns of its music echo in our memories. The only difference between the past and the present is simply a matter of time.

### ***Small Change***

**(Ken Metz)**

*Small Change* is a collection of piano pieces which contain a small number of motives. Each piece approaches the idea of a motive in a different way. The first movement (Mi Amoeba) uses a motive that is basically a set (as in set theory). The second movement uses a simple contrapuntal motive which expands rather slowly. The third movement is dedicated to David Bohm because I originally composed it in 2022 for his toy piano series of miniatures that were required to be less than one minute. I decided to add more measures until it went past the one-minute requirement (but not by much!).

### ***The Sparrow***

**(Dimitar Ninov)**

*The Sparrow* is the first piece from Ninov's Piano Album, Op. 1 – *Thirteen Light and Descriptive Piano Pieces*.

### ***Dawn at Inks Lake***

**(Brian Bondari)**

*Dawn at Inks Lake* was inspired by a post-Christmas camping trip to Inks Lake State Park at the end of December 2022. There was something magical about watching the growing light reflecting and dancing on the water while listening to bird calls echoing through the frosty air, a feeling that I've tried to capture here.

### **(Selections from) *Planetary Odyssey***

**(Juan Luis de Pablo Enríquez Rohen)**

The compositions that you are about to hear come from two sets for piano (4-hands pieces) that were specially composed for the Composers Alliance of San Antonio's wonderful project by the name: *Made in SA* – A concert series designed to encourage collaboration between student pianists, their teachers, and living composers.

The first set makes allusion to a spaceship "built on Earth" which has a "backyard take off" and "dangles up in space" from where the astronauts can see the Earth's "aurora at sunrise" to finally "gravity assist around a planet" many miles away from home. The second set further tells the story of a spaceship which experiences "a true landing" after which the astronauts make a "planetary analysis" to be followed by an "open hatch" from where the "rover tracks" can be seen around a "true colony" being built.

**Golden Leaves****(Dimitar Ninov)**

*Golden Leaves* is the second piece from Ninov's Piano Album, Op. 1 – *Thirteen Light and Descriptive Piano Pieces*.

**A Little Songbook****(Ken Metz)**

This collection is for young bassoonists. In *Don't Complain* I have given voice to how a bassoon has what I believe is a strong-willed sounding instrument. *Bright Side* tries to display how a bassoon can communicate optimism. I really love Prokofiev's *Peter and Wolf*, and the way the grandfather's role is played by the bassoon. I was inspired to write this piece with that piece in mind.

**A Flat Accident****(Kevin Salfen)**

“A Flat Accident” is a short piano piece written as part of CASA’s *Made in SA* project. Every few bars, the meter shifts from 4/4 to 3/4, and the music typically introduces a changing set of flats. These little accidents keep getting corrected, but an “A flat” gets the last word!

**Melody in Bulgarian Style****(Dimitar Ninov)**

*Melody in Bulgarian Style* is a short piece from Ninov's second piano album *Gallery of Images*.

**Piano Theme No. 2****(Clark Haygood)**

*Piano Theme No. 2* is a member of a set of pieces-in-progress which are each based on an improvisation. The original thematic idea—mainly chordal: I – bii – began in early January. This one-measure thematic idea is stated about sixty times, with a few formal breaks between some of these statements. The form of the piece is a rather complicated one, as the A part returns irregularly. It could be analyzed as ABACA’DEABA, with an introduction (mm. 1–4) and a coda (mm. 97-117). There is also some variation in the A parts, making those sections a bit difficult to memorize.

*(continued on the next page)*

## ~ Biographies ~

(alphabetical order)

**Julia Alford** is a junior at Trinity University studying Computer Science with a minor in Linguistics. She plays oboe and English horn in the Trinity Symphony Orchestra and is also the President of the Women in Computing club.

**Peyton Ashley** – I am a native Austinite composer who graduated from Trinity University with a BS in Biology and a BA in Spanish in December of 2021. During my undergrad I sang every semester with the Trinity University Chamber Singers, touring to places as close as Houston and as far as Vienna, Austria! As such, a lot of my compositions are heavily choral and inspired by many of the pieces I sang during undergrad. I also took piano and composition lessons with Dr. Ridgway and Dr. Bondari, and used these skills to program and perform in my senior recital in the Fall of 2021. Now that I am graduated, I take every chance to compose music and perform in the choral world such as singing in the Trinity Choral Union performing the *Mozart Requiem*, and using my lessons in piano and composition to create new pieces.

**Brian Bondari** is a brewer of ales, fisher of streams, and composer of music. The University of Kansas finally gave him his doctorate in Music Composition in 2009 after he paid all of his parking tickets, and he joined the faculty at Trinity University soon thereafter. Several excellent teachers tried valiantly over the years to teach him the craft of composition, and he thought all was lost until he met his mentor in James Barnes. Under Barnes's tutelage, he wrote a lot of strange music, often blatantly tuneful and defying the postmodernist trends fashionable in recent years. His music has been decried as "lacking vision," a badge which he wears proudly.

**Dr. Xiaoke Cheng** is a faculty member at the University of the Incarnate Word and Musical Arts Center of San Antonio. Her students have won numerous awards in piano competitions and achieved high scores in the RCM and ABRSM music examination programs. She also adjudicates at local, regional, and state competitions. Dr. Cheng is an active member of MTNA, College Music Society, and National Federation Music Clubs.

My name is **Roman Cortez IV** and I am 14 years old. I am in 8th grade and homeschooled by my Dad. I started playing piano a few years ago and have been taking lessons with Dr. Cheng at MACSA for just over a year. This past year, I have performed in more public performances than ever before, and also had my first competition. My goal is to keep going and perform even more this year. I enjoy playing calm, soothing pieces that allow for self-reflection or even a bit of sadness. When I'm not taking over the house with my piano playing, you can find me outside playing baseball, cooking, swimming, or even skiing. One interesting thing about me is that my Mom travels for work, and so every few months I get to homeschool in a new city.

**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 current South Texas Chapter president of the National Association of Teachers of

Singing and is a sought-after judge for solo and ensemble contests and international and regional voice concerto and aria competitions.

**Ellen Foreman** studies with Peter Steigerwald at MACSA and Professor Victor Rosenbaum of the New England Conservatory. Recently, she was featured on NPR's "From the Top" Show 415 and won 1<sup>st</sup> Prize in the William Knabel International Piano Competition. Apart from performing as a young artist for the WPTA-Missouri Young Musician Series, being selected as a Piano Fellow for the Claudette Sorell International Piano Competition, and receiving the Adam's Music House Fellowship and the Artist and Young Artist Awards at MACSA (Musical Arts Center of San Antonio, Ellen has performed in the Texas State International Piano Festival, the Piano Texas International Academy, and Festival, and the Puerto Rico International Piano Festival, and taken master classes from pianists and pedagogues such as Hung-Kuan Chen, Olga Kern, Stanislav Ioudenitch, Ingolf Wunder, and Boris Slutsky. In addition, she is the Student Leader of the JTMC, social media intern at musicale, Regional Director and Mentor for the Back-to-BACH Project, Executive Producer of her school's TV show, and Lead Designer of the school newsletter. Ellen was named a 2023 Coca-Cola Scholar Semifinalist.

For **Yvonne Freckmann**, composing is the ideal way to explore ideas and sounds, and to work with others to create experiences that engage the mind. She began playing piano at age seven, loves to write music for her instrument, and especially young players of the *Made in SA* series! Freckmann grew up in Germany and Texas and continues to grow a career internationally and in her beloved San Antonio. She is currently preparing for the premiere of a new *Requiem* honoring the victims of the pandemic, for choir and chamber orchestra, to be performed by musicians of Trinity University and the University of the Incarnate Word (in Laurie Auditorium on March 4 at 3 p.m.). She has been a member of CASA since 2010.

**Clark Haygood** has loved music from a very young age. At age one, he began learning the intricacies of music theory and piano; by age two, he was composing his own songs and decided that one day he would be a professional pianist and composer. At the age of four, he started taking formal music lessons. At the age of five, he passed the Associated Board of the Royal Schools of Music Grade 5 Music Theory exam with distinction; at the age of six, he passed the ABRSM's Grade 3 Piano exam with distinction as well, and then immediately challenged himself by taking the Music Theory AP Test and scored a 5 – the youngest person to do so. He competes yearly in the music composition category of the Reflections program for Texas PTA. Now at age ten, he is a very active musician who loves improvising, performing, teaching others everything he knows about music, and learning everything he can. Clark is a member of the National Association of Composers USA and is involved with the Composers Alliance of San Antonio. He is also an eager member of the Junior Tuesday Musical Club in San Antonio, where he loves making music with other young musicians.

**Samuel King** is a bassoonist with nearly five years of experience. As a sophomore and a drum major attending the newly opened Sotomayor High School in Northside ISD, he takes great pleasure in helping to develop the band program and continues to strive to learn from and teach others. Samuel is a talented musician, working with many ensembles. Notably, he has performed at the TMEA convention, the Region 29 Symphony Orchestra and Band. He is thankful for all of the support he receives from his family as well as his private lesson instructor Sabrina Stovall.

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.

**Timothy Kramer** is Emeritus Professor of Music at Illinois College. He was a founding member of CASA in the late 1990s and served as President of CASA in the early 2000s before moving to Illinois. He is now Treasurer of CASA and welcomes your donation! His works have been performed widely around the world by major ensembles and recorded on several CDs. Please visit [timothy.kramer.com](http://timothy.kramer.com) for more information.

**Ken Metz** is Assistant Chair and Professor of Music at the University of the Incarnate Word in San Antonio, Texas. There he teaches music theory related courses, coordinates the theory and keyboard skills area, and co-coordinates the composition area.

**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 many countries. Ninov is a former Chair of the National Association of Composers, USA. 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](http://dimitarninov.com)

Pianist **SungEun Park** earned her degrees in Piano Performance from the University of Texas at Austin (DMA), Texas State University (MM). Dr. Park currently serves as Assistant Professor of Piano at Texas Lutheran University and program director of the Texas State International Piano Festival. She has extensively performed as a solo pianist and chamber musician throughout Korea, Italy, and the United States. Her concerto appearances include performances with the Central Texas Philharmonic Orchestra, University of Texas Symphony Orchestra, Texas State University Symphony Orchestra, Balcones Community Orchestra and Jeju Philharmonic Orchestra. Dr. Park has served as a jury member for the Texas Young Artist Piano Competition, the Rose Petroff Piano Competition, and TFMC All State Festival.

**Peter Petroff** was born in Memphis, Tennessee, but grew up in Chicago, where he studied piano at the Sherwood Music School. After secondary school, he chose to study medicine rather than music although his childhood dream was always to *be a composer*. He graduated medical school in 1968 and completed an internship, residency and fellowship. He entered the practice of medicine in San Antonio, Texas in 1976 and has retired from practicing medicine, although he regularly lectures medical students. Throughout his professional life, his avocation has been composing for the piano. Dr. Petroff has always been interested in education and has sponsored a piano competition for piano students in grades 1-12. The first Petroff Piano Competition was held January 13, 1996, with more than 50 south Texas students taking part and has been held at least 25 times since.

**Juan Luis de Pablo Enríquez Rohen** currently teaches music at the Tecnológico de Monterrey, Mexico. He holds two Bachelor's degrees from Trinity University and a Master's from the University of Houston. His compositional, multidisciplinary 'JLPER Theory' and more than twenty years of connecting music with astronomy and archaeology has led him to decipher important musical and cosmic aesthetics in the architecture of several Mexican archaeological sites and 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 for all pre-Columbian civilizations. Much of his research can be found at academia.edu. Mr. Enriquez has taught music at the University of Houston, Universidad Nacional Autónoma de México, Universidad La Salle, Centro Morelense de las Artes, Escuela Superior de Artes de Yucatán and TEC de Monterrey. He lives in Cuernavaca, Mexico, as an active teacher, speaker, and composer.

**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 renowned composers Ross Lee Finney, Leslie Bassett and George Balch Wilson. Later Mr. Ross studied with composers Karl Korte and Joseph Schwantner at the University of Texas in Austin. Mr. Ross's compositions have been published by H. W. Gray, Southern Music Company (San Antonio), McAfee Music Corporation, and C. F. Peters. He is a founding member and past president of CASA, which publishes many of his teaching works; the latest installment are just finished whimsical pieces for Violin and Piano. Among his commissioned works are those of U of M Organist Marilyn Mason several times, and by the Olmos Ensemble, an elite ensemble of principal players of the San Antonio Symphony. His YouTube Channel is WilliamJamesRoss. Mr. Ross has been occupied with both chamber music and band and orchestral music during his long stay-at-home sojourn during the current pandemic.

**Kevin Salfen** (Professor of Music, University of the Incarnate Word) is a composer, scholar, and producer. His principal composition teachers were Martin Mailman and Cindy McTee. Salfen lived in Japan for almost two years, and he is a Company Member of international performing ensemble Theatre Nohgaku. 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. He curates and writes for the blog "Sound Trove."

**Sabrina Stovall** is a sought-after international teaching artist from Central Texas. Living a life of service to others is at the core of her teaching philosophy and performance practice. She has worked with students ages 11-40, teaching private lessons, as well as coaching sectionals and chamber ensemble workshops. At the collegiate level, she teaches Applied Bassoon as well as Music Appreciation and a variety of other courses. Her experience includes teaching at the University of the Incarnate Word, Schreiner University, Northwest Vista College, and Our Lady of the Lake University. Sabrina is the bassoonist and co-founder of the "dynamic" chamber ensemble Adelante Winds. She also plays principal bassoon with Symphony of the Hills in Kerrville, TX. Additional credits include engagements with the Orquesta Sinfónica de la UANL in Monterrey (Mexico), the Brazos Valley Symphony Orchestra (TX), Mid-Texas Symphony (TX), and two seasons with the Aspen Music Festival.

**Mika Allison Valenzuela** has performed extensively in chamber and orchestral settings. She has performed with the West Michigan Symphony, Texas Bach Festival, and Civic Orchestra of Chicago and currently performs regularly with ensembles such as the Austin Symphony and San Antonio Philharmonic. She is the Instructor of Oboe at Texas Lutheran University and has taught masterclasses at Texas State University. She earned a Master of Music degree from University of Illinois at Urbana-Champaign and completed a Post-Master's Certificate of Performance at DePaul University.

**Emily Warkentin** is a graduate of Trinity University, where she studied piano with Dr. Carolyn True and composition with Dr. Brian Bondari. She currently works at MACSA, the Musical Arts Center of San Antonio, inc., teaching composition lessons and working as Communications Director. She is the pianist for St. Andrew's United Methodist Church and accompanies music events around the San Antonio area.

**Kevin Wu** is 9 years old and has studied piano for almost 2 years. He is in 3rd grade at Kay Frankly Elementary School. His teacher recommended him to join the GT class last November. Kevin loves exploring and learning new things. He really enjoys studying, reading and playing soccer. He also likes to play football and basketball with his friends at school. Last summer, he became a member of the Swimming Club. He was so excited about it!