

Sunday, Oct 6
3:00 PM
Petroff Residence



Composers Alliance of San Antonio

presents

A Salon Concert

~ Program ~

<i>Title / Performer(s)</i>	<i>Composer</i>
<i>Unintentional Espionage</i>	Doktor Are
<i>Intentional Probity</i> Robert Rabinowitz, flutes	Robert Rabinowitz
<i>The Flower of Jasmine</i> SungEun Park, piano	Peter Petroff
<i>No Despair</i> Brian Bondari, baritone Lindsay Clavere, piano	Laurel Christensen
<i>Jackrabbit</i>	Charles Goodhue
<i>DOWO Tales: Woodpecker Stride</i> Ardi Saunders, piano	
<i>Studies for Bass</i> I. Candlelight II. Switch Gabryelle Rodriguez, bass	S. Beth May
<i>Four Pieces for Violoncello</i> I. Longing II. Chantey for Wystan III. Sorrow IV. A Fast One Natalie Esquivel, cello Wystan Salfen, cello for "Chantey"	Ken Metz

Meditation on a Theme from Phoenix Fire
Ara Koh, piano

Kevin Salfen

Phantasmagoria
Joshua Augustine, piano

Nathan Felix

Mahjar Movements: Songs of Love, Death, and Reconciliation
I. Beneath the Salvias
II. She Went Out Singing
III. Let Thine Eyes Whisper

Brian Bondari

Brian Bondari, baritone
Laurel Christensen, piano

Gypsy Scherzo
Pedro Salas, violin
Thomas Mann Jr., piano

Thomas Mann, Jr.

Bright Side
Kayla Smith, euphonium

Ken Metz

Retreat at the Coast
Lizeth Razo Robeldo, soprano
Ara Koh, piano

Kevin Salfen



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~ *Program Notes* ~
(concert order)

Unintentional Espionage & Intentional Probity

extensively and painstakingly written on an old fashioned
typewriter by Robert Rabinowitz, under pressure from Doktor Are

*Steganography is the practice of hiding data within a message or physical
object, such as text, image, video, or audio, to avoid detection. The hidden
data can then be extracted at its destination*

**Note: Kryptos is the statue at CIA headquarters containing 1,735 coded letters.*

Unintentional Espionage **Doktor Are (b. ???)**
- for bass flute and electronics

(dedicated to cryptanalysts everywhere)

There have been instances where music has been used as a covert means of communication for espionage purposes, such as in lyrics, or the use of coded messages in the music itself. Many decades ago the CIA became aware that the compositions of Doktor Are (yes, with a "k") contained such codes. This was apparently news to Doktor Are who insisted that he was unaware of any such encrypted messages in his music. Furthermore, no intelligence agency anywhere in the world has been able to decipher any of these suspected messages in any one of his compositions, pretty much in the same way that the fourth Kryptos code remains unsolved. Doktor Are firmly maintains his innocence in any such machinations yet the monitoring of all performances, broadcasts, and recordings of his pieces continues. Today is no exception, even here in Dr. Petroff's (with a "c" I presume) lovely home.

Over the past few years Doktor Are appears to have become tired of the constant surveillance, and has begun to challenge the powers-that-be by poking fun at them. This can be seen in the not so subtle titles of his pieces, his rare public statements, and most especially in the graphic notation of the score to "Unintentional Espionage." The prevailing theory as to why he has been less guarded is that certain information classified as **Top Secret** is nearing the statute of limitations and will soon be

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available via Freedom of Information Act requests. As to how much of that information will be redacted is anyone's guess... ha, ha, ha...

(remember to remove this before sending or you might get burned)

You may ask, "what is the hidden message in today's performance?" To which I would respond, "were you not paying attention?" If all these intelligence agencies haven't figured it out, why do you think I would know? I guess you could ask Doktor Are. Good luck with that: I've tried many times, either it really is unintentional, it's classified, or he's not saying.

I, and others, will continue to play the composer's music until someone figures out these mysteries. Perhaps we might even continue to play this music afterwards as well. Maybe even some of you here today will join in the cause and perform his music knowing the CIA, MI6, FSB (Федеральная служба безопасности), Mossad (מוסד), MSS (国家安全部), Naicho (ないち), *JIQaghqa'laH tlhIngan**, etc. are listening AND recording. At least you will know you have a large virtual audience.

*(*Klingon)*

***Another note: Parts of "Unintentional Espionage," are improvised & therefore change each time it is performed. And by improvised I mean Doktor Are provides me a slip of paper with some notes scribbled on it that I'm told I must play.*

The symbol of the number three, significant in Masonic symbolism, is peppered throughout in Mozart's "The Magic Flute" (three Ladies, three Spirits, three trials, three chords in the overture. The overture is also written in the key of E b: which, of course, has three flats in its key signature.)

What does this have to do with Unintentional Espionage? Doktor Are? The cypher of Kryptos? Nothing actually. I just felt like mentioning it. (Or was what I just did an attempt to divert your attention from something that perhaps it better you not think about too much? Let's say it was for your own safety.)

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Let's recap:

- Steganography
- The number three
- Freemasons
- The Key of E b
- Silence, water, fire (???)
- $1,735 \div 33 = 538.333333333333$ (see paragraph one)

Intentional Probity

Robert Rabinowitz (b. 1957)

- for contrabass flute and electronics

This is my response to Doktor Are's composition "Unintentional Espionage." As a composer, I find the idea of hidden messages in music both intriguing and mildly absurd. It's like a musical game of hide-and-seek, with the stakes raised to a level of international intrigue. While I appreciate the playful spirit behind his work, with its supposed hidden messages and cloak-and-dagger mystique, I find myself drawn to a different approach. "Intentional Probity" is an exploration of openness and honesty, even in the face of potential chaos.

Yes, there's improvisation here, perhaps even more so than in Doktor Are's piece. And the electronics? They're intricate, unpredictable, even a little bit wild. There's a chance things might get a little out of hand. But that's part of the point.

This piece is about embracing the unknown, finding beauty and meaning in the unexpected. It's about letting go of control, and trusting in the moment. The contrabass flute, with its deep, resonant voice, will navigate this unpredictable terrain, sometimes leading, sometimes following, always searching for a path through the sonic wilderness, unburdened by the weight of conspiracy theories and covert operations, anchored in a sense of earthy honesty.

"Intentional Probity" is not a puzzle to be solved, or a code to be cracked. It's an invitation to experience the raw, unfiltered essence of musical creation. So come along for the ride. It might get a little bumpy, but I hope you'll find it to be worth it.

*** Robert Rabinowitz plays Kingma Contrabass and Bass Flutes
(I was just handed a note as I type telling me to include the following):

Neither of which have been altered in any way to send out secret messages.

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Addendum:

As a possible point of interest, Doktor Are seldom makes public appearances, but if he was here he would have insisted that the following items be provided in his private dressing room:

- bowl of M&Ms - no brown ones
- 6 cans of Chef Boyardee ravioli
- 1 box of indoor fireworks
- 12 pairs of white tube socks
- 1 whip
- 1 electric golf cart
- 13 M&Ms with ~~安an~~ **REDACTED**
- 2 fifths of Ketel One vodka, 2 fifths of Jameson's, 1 bottle Cazadores tequila, 48 bottles of Dos Equis, 24 bottles of Modelo, 1 bottle of red wine, 1 bottle of absinthe, 2 bottles of Bacardi, 2 bottles of Hennessy cognac, 1 bottle Union Uno Mezcal, 3 cups of water
- 2 cases of Mountain Dew
- 1 boa constrictor (not to be less than 15 ft)
- joss sticks (variety of fragrances)
- fresh towels
- a black and white television set

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Peter Petroff – *The Flower of Jasmine*

This Chinese folk song dates from either the Ming or Qing Dynasty. It is about a beautiful princess who falls in love with the Sun God. However, a jealous lover kills the princess. Her ashes are scattered across the gardens of the palace. From her ashes, the fragrant Jasmine flowers bloom symbolizing an eternal, unfailing love. The song served as a leitmotif in Puccini's opera Turandot. The theme also appeared in the movie "The Good Earth" based on the book by Pearl S. Buck about Chinese peasants. A version of the piece, written by Tan Dun was performed at the Beijing Olympics in 2008. In 2011, the song was adapted by protesters in Hong Kong as their protest song and for several years, the song was prohibited in China. But that didn't last very long. Once the protests were over, the song fully regained its status.

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Laurel Luke Christensen – “No Despair”

For my first art song I’ve drifted toward my poetic comfort zone: inner longing driven by discontent. In this poem it manifests as a vain attempt of the author to hang on to a shred of remaining happiness after tragedy. I refuse to believe that the writer of one of the most emotionally unhinged novels of the 19th century, and the poet who wrote “No Coward Soul is Mine”, would pass on a stiff-upper-lip Victorian message of “There should be no despair for you” to anyone but herself.

So my musical setting teeters between a minor tonic and major sub-dominant, illustrates a mystical third stanza with chord clusters and aleatory, includes a brief tug of war between tonic and (minor) dominant, and ends in a tonality that fails to return home...all to bask in the emotional ambivalence of it all. May Emily Bronte smile down kindly...

Poem:

There should be no despair for you
While nightly stars are burning;
While evening pours its silent dew,
And sunshine gilds the morning.

They weep, you weep, it must be so;
Winds sigh as you are sighing,
And winter sheds its grief in snow
Where Autumn’s leaves are lying:

There should be no despair—though tears
May flow down like a river:
Are not the best beloved of years
Around your heart forever?

Yet, these revive, and from their fate
Your fate cannot be parted:
Then, journey on, if not elate,
Still, never broken-hearted!



Charles Goodhue – *Jackrabbit*

This song is a simplified version of a fantasy piece written much earlier (in the 1950s), titled “The Rabbit and the Woodpecker.” In the fantasy a young man is taking an autumn morning stroll in the beautiful hardwood forest. He notices a rather tame rabbit hopping along about to overtake him. The rabbit wants to say, “Beautiful morning” to the young man, but cannot remember how to do it, so he just smiles, flops his ears, and happily hops away down the path, disappearing into the future.

Charles Goodhue – *DOWO Tales: Woodpecker Stride*

DOWO is the abbreviation for downy woodpecker. This piece is a simplified version of the woodpecker theme in “The Rabbit and the Woodpecker,” mentioned before in the *Jackrabbit* notes. The fantasy continues. As the rabbit disappears a woodpecker flies by, landing on a close tree and happily pecks away on the tree. The pecking reminds the young man of a happy song, and so he sings the song while the bird pecks. When the pecking is finished the bird flies away and the young man walks on, feeling very fortunate.



S. Beth May – Studies for Bass

These two pieces were written as fun ways for bass students to explore some of the challenges and pleasures of their instruments while evoking specific moods and images. I hope the players and the audience will enjoy them!



Ken Metz – *Four Pieces for Violoncello*

1. *Longing* – When you miss and long for something, this may be appropriate ambient music.
2. *Chantey for Wýstan* – This piece was composed especially for Wýstan who will perform it here! Chantey is a type of folksy drinking song (for non-alcoholic beverages of course).
3. *Sorrow* – In life there is sorrow, but we have music to help us through it.
4. *A Fast One* – As you may imagine, the tempo is fast, but wait, there's more.



Kevin Salfen – *Meditation on a Theme from “Phoenix Fire”*

Phoenix Fire is a “noh-film” that I have been working on since 2022. It is adapted from a work I originally intended for the stage, which was to be premiered in March 2020 in San Antonio and Japan. The work is about an imagined conversation between Kanô Jigorô, founder of modern judo, who tried and failed to bring the Olympics to Japan in 1940, and Ichikawa Kon, director of the documentary *Tokyo Olympiad*, which is about the 1964 Olympics. COVID scuttled the premiere tour of *Phoenix Fire*, but much of the music intended for that stage version was incorporated into the film. I also wrote some new music for the soundtrack, including this “meditation,” which is based on a melody that recurs in various forms throughout the stage and film versions. *Phoenix Fire* will be released (finally!) in 2025.



Nathan Felix – *Phantasmagoria*

A minimalist solo piano work that's part of a larger symphonic work titled *Neon Heaven*. It premiered in 2015 in Aarhus, Denmark at SPOT festival.



Brian Bondari – *Mahjar Movements: Songs of Love, Death, and Reconciliation*

The Mahjar movement was a cultural and literary phenomenon during the early 20th century characterized by the migration of intellectuals and writers from the Arab diaspora (mainly Syria, Lebanon, and Palestine) to the Americas. Many members of this movement fled in search of political and religious asylum. Among them was Ameen Rihani, a Lebanese-American poet and writer who is

considered a founding father of Arab-American literature. After coming to the US, he wrote beautifully and eloquently in English.

I have been infatuated with Rihani's poetry for years. These three songs are the beginning of my *Songs of Love, Death, and Reconciliation*. I have a dozen more Rihani poems that I would like to eventually add to this set.

I. Beneath the Salvias - In this first song, a man – deceased – dreams of his beloved. One gets the feeling that he might have been spurned or that his love may have been unrequited. He tries to summon the strength to rise again to see the spot where he lies, dreaming, but his strength falters and he resumes his slumber.

Poem – *Beneath the Salvias*

Beneath the salvias, where some angel slew
The favors that were granted by his god,
My heart is hidden ; let thy feet be shod
With feathers plucked from my wings of
crimson hue.

When here again thou might'st be wandering
through ;

Look not above; I'm breathing in the sod,
A-mindless of the years, 'neath which I'm trod—
Of Spring birds' song, or shrieks of Winter's
crew.

Here let me sleep, my lady: wake me not ;
Here let me gather, hidden from the moon
And the sun, the strength to rise again and see ;
No sweeter, dearer, more enchanting spot
Is there for my sick heart ; O, not so soon—
Awake me not—O, let me dream of thee.

II. She Went Out Singing – In the second, a lovely young woman went out singing and dancing, but met with a dire, unexpected fate. I get Euridice vibes from this one. The last stanza devastates me. It's so full of painful emotion (Zahra is a common Arabic female name, meaning "beautiful, bright, shining"). Even in the image of the tomb, in which we want to only associate darkness and death, do we find the beauty of lilies blooming in the moonlight.

Poem – *She Went Out Singing*

She went out singing, and the
poppies still
Crowd round her door awaiting
her return;
She went out dancing, and the
doleful rill
Lingers beneath her walls her
news to learn.

Their love is but a seed of what
she has sown;
Their grief is but a shadow of my
own.

O Tomb, O Tomb! did Zahra's
beauty fade,
Or dost thou still preserve it in
thy gloom?
O, Tomb, thou art nor firmament
nor glade,
Yet in thee shines the moon and
lilies bloom.

III. Let Thine Eyes Whisper – The short text of the third one is unclear, but I read each short verse as two different people: one deceased and one living. Perhaps it is a husband visiting the grave of his deceased wife (or the other way around). Perhaps he had been unfaithful to her and she died before they could reconcile. While he's weeping at her grave, she speaks to him. He

responds in the second verse ("speak not, for I do fear thee...."). Maybe this is incorrect, but that's how I interpret it. Either way, it's lovely.

Poem – *Let Thine Eyes Whisper*

Grieve not, for I am near thee;	Doubt not that doubts besmear thee;
Sigh not, for I can hear thee;	Speak not, for I do fear thee;
Wash from thy heart all memory of past wrong;	Let thine eyes whisper love's conciling song.



Peter Petroff – Sonata No. 21, Adagio

When I finished Sonata number 20 two years ago, I said enough was enough. I'd better move on. But early this summer, I toyed with an idea for a new sonata. It began with this little piece and by the end of summer, the sonata was written. The "Adagio" is the second movement and serves as a break between two quite different styles of music. The "Adagio" begins with a simple idea, a rising 6th interval whose first appearance is from G to E, and then just goes on and on. The chords never stop changing and the sixth takes new life with each iteration. I had great pleasure writing it.



Thomas Mann, Jr. – *Gypsy Scherzo*

Gypsy Scherzo is a short rondo form melodic series of four motifs based in both D Major and G minor at the same time giving it a happy, dance bounce, but with two harmonic minor intervals set within the tone set. A great template to lead the listener around different combinations of iv – V (including a fun flat ii opportunity) while keeping diatonic and a major tonality. The catchy folk sounding melody has been arranged and rearranged in several instrumentations and textures, including pedagogical arrangements, but has never been performed. Here I present it to you in a short violin concerto form featuring my recently graduated violinist Pedro Salas, now in his first year at the University of Texas Butler School of Music.



Ken Metz – *Bright Side*

When you look at things on the bright side...You may end up writing in major.



Kevin Salfen – *Retreat at the Coast*

“Retreat at the Coast” was 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 “Retreat at the Coast” is drawn from a volume of her poetry, *Awaken Memories*, published just after her death. “Retreat at the Coast” 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 bird calls – both of which become for the poet a conduit to the divine.

“Retreat at the Coast”

by Ruth Friedberg

I am tired of words, God,
Tired of prayers and incantations,
Tired of proofs, denials,
And evidence,
Of reasons why
And why not.
I will speak to you
In silence
And I will hear
Your answer
In the roaring surf,
In the screech of gulls,
And in the secret rustlings
Of the sea-grass.

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~ *Biographies* ~ (alphabetical order)

Joshua Augustine is a guitarist and producer from Spring Branch, Texas. He is currently in his sophomore year pursuing a degree in Music Industry Studies at the University of the Incarnate Word. He is connected throughout the Tejano music community, working with artists performing alongside A.J. Castillo and Bobby Pulido while learning directly from Latin Grammy-winning producer Anthony Perez. His background encompasses most styles, including jazz, classical, pop, and metal, but focuses on production across all genres. Throughout high school, he competed in the TMEA All-State competitions, placing first in his region and sixth in Texas. At the University of the Incarnate Word, he participates in the student Jazz Combo and is the new Vice President of Broadway Birds Records, the student-run record label. He intends to finish his degree and continue his production and composition career while working in the music industry.

Brian Bondari teaches Music Theory and Composition at Trinity University and is President of the Composers Alliance of San Antonio. 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 at The University of Kansas. Under Barnes's tutelage, he began writing music that is unapologetically melodic and defies the postmodernist trends fashionable in recent years. For more on Dr. Bondari's music, visit bondari.com.

Laurel Luke Christensen (b. 1988) composes choral music inspired by her history as a choral singer, conductor, and teacher. Her compositions have won the Virginia Chorale, Siena College, and ACDA-PA Choral Composition Competitions and her proposed work, *Sanctuary*, was selected as a runner-up for the ACDA Genesis Prize. Her work has been performed by school, church, professional, collegiate, and All-state choirs around the United States. Laurel holds a BM and an MM in Music Education and has conducted choirs and taught Music Appreciation, AP Music Theory, and private voice and piano lessons to musicians of all ages. Her graduate research centered on the training of girl musicians at the charitable Ospedeli Grandi in 16th-18th century Venice, and the SSAA manuscripts written for their choirs. Raised in Colorado, she lives in San Antonio with her husband and two sons.

Lindsay Clavere, an award-winning music professional, has built a remarkable career in both academia and performance. Lindsay holds a PhD in Music Theory from the University of Kentucky, an MM in Piano Performance from the College-Conservatory of Music at the University of Cincinnati and a BA from Xavier University. Lindsay served as an Associate Professor at Berea College in Kentucky for over a decade, where she supervised and mentored the collaborative piano team, coordinated the music theory curriculum, and led as the Assistant Director of the Concert Choir and Chamber Choir. Her performance experience includes notable engagements at venues like Centro Fox in Mexico, Mozarthaus Boesendorfer Hall in Vienna, and the Tenri Cultural Center in New York City. Lindsay's dedication to music education, community engagement, and performance has made her a respected and

influential figure in her field. Her passion for fostering connections through music continues to inspire those around her.

Doktor Are, born Aardvark Reginald Enigma, is a composer whose work is so avant-garde it sometimes baffles even him. His enigmatic compositions, often featuring unconventional instrumentation and graphic scores, have baffled and intrigued audiences worldwide. Accusations of hidden codes and clandestine messages in his music persist, fueling the aura of mystery surrounding his work. Doktor Are's influence extends far beyond the concert hall, with contributions to fields as diverse as improbable physics, interspecies musicology, and quantum absurdity.

Born and raised in San Antonio, Texas, **Natalie Esquivel** always had a passion for music. She started her journey as a cellist at 10 years old and dedicated her time to organizations such as Viva! Symphony, and the Youth Orchestras of San Antonio, where she got to perform in venues such as the Tobin Center for the Performing Arts as well as Carnegie Hall and Mechanics Hall. Natalie has worked under the direction of a variety of well-established musicians such as Kenneth Freudigman (San Antonio Philharmonic), and Dr. Yi Qun Xu (Julliard Pre-College, UTSA). Now pursuing an undergrad in music education from the University of Texas San Antonio, Natalie hopes to give the same care and love for the arts to the next generations that she was given.

Nathan Felix (b. 1981) is a Mexican-American composer known for his immersive operas and experimental films. Felix has premiered 16 operas, 4 symphonies and various chamber works in Spain, Japan, Australia, Bulgaria, Portugal, China, Sweden, Denmark, Mongolia and the United States and has been featured on the BBC, MTV, NPR, TPR & PBS. Felix, a non-award winning composer, often focuses on telling Latinx themed and minority stories that highlight border issues, underserved communities and his Hispanic heritage. He is the current recipient of Opera America's prestigious IDEA Grant for his work, *Faces in the Flames* with librettist Anita Gonzalez. Felix also serves as the founding director for the Opera Austin Festival.

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 teenage 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. Website: goodhueas.com

Dr. Ara Koh is Assistant Professor of Practice in Piano at the University of the Incarnate Word, where she teaches piano lessons, class piano, Intro to Aural Skills, coordinates piano seminar, and accompanies 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.

Thomas Mann graduated with a BA in Music and a Masters in Composition from Texas State University and is currently Director of Orchestras and Classical Guitar Ensembles as well as the Fine Arts Department Chair at W. Charles Akins HS, in the Austin Independent School District, Texas. He plays Piano, Hammond Organ, and Guitar in several genres and with various artists around Texas. Mr. Mann plans to continue teaching and performing, while composing commercial, modern art music, and pedagogy for his orchestras. Thomas tries to keep his grasp beyond his reach and strives to be as well rounded and disciplined in music as possible while striving for more knowledge and ability without sacrificing creativity in performance, composition and teaching practices.

S. Beth May lives in Olympia, Washington. She serves as the director of the Jack Stone Award for New Music, a national competition for community college student composers hosted by Northwest Vista College, where she was a member of the music faculty from 2002–14. Currently, Beth is the head of the music department at Centralia College, where she serves on the faculty and is Faculty Director of Teaching and Learning. Beth holds degrees in Composition from the University of Texas, Yale, and the University of Illinois. You can listen to her music and learn more about her at sbethmay.net.

Ken Metz is the assistant chair and a professor of music at the University of the Incarnate Word. He teaches music theory courses, coordinates the theory and keyboard skills area, and co-coordinates the composition area. His music has been performed around the world. The textbook, *Fundamentals for Aspiring Musicians*, published by Routledge, was co-authored by him and Dr. Robert Frank of SMU. Of the various activities undertaken, he is especially inspired by the project: *Made in SA*. This project began as a concert for young pianists of music composed by members of CASA. From this beginning the expansion of this project has led to a piano book series, a documentary, and an annual concert (*Made in SA X* will be held in January 2025). This model can be used by and in other cities to promote interaction among composers, young musicians, and the instrumental music teachers in the community.

Pianist **SungEun Park** serves as the Director of Piano Studies and Music Theory – Assistant Professor of Piano at Texas Lutheran University, and Program Director of the Texas State

International Piano Festival. Dr. Park has won several competitions including the 5th TSIPF Concerto Competition, American Prize, Butler School of Music Concerto Competition, Texas State University Concerto Competition, and Seoul Asia International Music Competition. Her concerto appearances include performances with the Central Texas Philharmonic Orchestra, Balcones Community Orchestra, and Jeju Philharmonic Orchestra. Besides classical piano repertoire, she has frequently premiered new works by leading contemporary composers. She has been invited to perform as guest artist at several international and national conferences. Dr. Park was invited to be a jury member in Texas Young Artist Piano Competition, Rose Petroff Piano Competition, and TFMC All State Festival. With degrees in Piano Performance from the University of Texas at Austin (DMA) and Texas State University (MM), she is dedicated to both performing and nurturing the next generation of musicians.

Dr. Peter Petroff has composed music since he was a child. He retired from the practice of medicine more than a decade ago and has devoted himself to music. He and his wife began the Rose Petroff Foundation more than 25 years ago which provides scholarships to primary, secondary, and college level students. He estimates that they have given away more than \$80,000 to date. He joined CASA three years ago and strongly supports its goals of bringing the music of San Antonio composers, who now live all over the world, to the attention of the classical music world.

Robert Rabinowitz is an award-winning composer, arranger, flutist, saxophonist, and multi-instrumentalist, known for his diverse musical achievements and dedication to the arts. His commissioned music has graced prestigious venues such as The Kennedy Center and The Brooklyn Academy of Music and aired on NPR. As a recipient of a BMI Award for Excellence and a Connecticut Governor's Arts Award, he is recognized for his leadership in Newtown, where he co-founded the Newtown Arts Festival and spearheaded cultural initiatives, including performances by the New York Philharmonic, NYC Ballet, James Taylor, and Broadway Benefits. Additionally, Robert facilitated significant donations of musical instruments and equipment to the Newtown schools and community and coordinated with the United Way of Western Connecticut to administer worldwide donations, and secured NEA funding for art therapy and arts healing programs.

Lizeth Razo Robledo is a lyrical soprano with experience performing commercial music, opera, mariachi, and musical theater. She is a music major with a concentration in vocal performance at the University of the Incarnate Word. She has performed with multiple church choirs and community choirs around San Antonio, was a soprano in the Palomino choir, the lead vocalist in the marching mariachis, is a soprano in the Cardinal Chorale, a soprano in the Cardinal Singers chamber choir and one of the lead Vocalists in the Cardinal Mariachi ensemble. Lizeth was part of the Honors Performance Series Choir in New York City where she performed in Carnegie Hall. Miss Razo is striving to become a private voice teacher to encourage her students to learn about their beautiful instruments and to help them perform with healthy technique. Lizeth would like to thank her family and give all the glory to God.

Gabryelle Rodriguez is a third-year student pursuing her BA in Music Performance at the University of the Incarnate Word. She has been playing Double Bass for ten years. She has participated in several prestigious events, including the 2022 Varna International Music Festival in South Carolina. This festival is renowned for attracting musicians worldwide, allowing them to showcase their skills and collaborate with talented musicians. Gabryelle's participation in this event is a testament to her dedication as a musician. Gabryelle also participates in various ensembles at UIW, including the Orchestra of the Incarnate Word, Marching Cardinals, and Mariachi Cardenal. She continues to seek opportunities like these to enrich and improve her musical skills and journey further to share her passion for music with audiences.

Pedro Salas is a Mexican-American violinist based in Austin. Pedro has been studying violin for seven years where he began learning in middle school, being mostly self taught before receiving private lessons. He is currently pursuing his Bachelor's of Music in violin performance as a freshman in the University of Texas at Austin Butler School of Music, studying under professor Brian Lewis. There he plays in the UT Symphony Orchestra and Butler Opera Center. His past teachers include Dr. Sean Riley which he studied with from 2022-2024. Pedro is a violinist who will take any opportunity to share his passion for violin. He has played in multiple solo performances with ACMC under their education program from 2022-2024, and is recipient of the ACMC Felicity Coltman Scholarship Award 2022.

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*.

Wystan Salfen is 11 years old and has been playing the cello for over three years. He is a student of Dr. Qizhen Liu. He has also started to learn the saxophone. He enjoys math, loves to read, and is an encyclopedia of Pokémon knowledge.

Ardis Cawthon Saunders is a Texas born and raised musician based in San Antonio. After graduating with a Bachelor of Arts in Classics from Trinity University in 2022 where they participated in the Trinity University Chamber Singers, they have been involved in the local music community. They began taking piano and composition lessons with Dr. Charles Goodhue in summer of 2022. In addition, Ardis sings in the choir at St. Mark's Episcopal Church, studies voice with Dr. Lydia Beasley, and was a conducting intern with the San Antonio Choral Society during the 2023-2024 season. They are also an on-call host for KPAC 88.3FM, Texas Public Radio's classical music station. This is Ardis's debut performance as a pianist and they would like to thank Dr. Goodhue for his continued guidance.

Kayla Smith is a third-year student at the University of the Incarnate Word, where she is pursuing a BA in Criminal Justice. She has been playing the euphonium since the 7th grade, developing a deep love for music through her instrument. Kayla has performed in top music ensembles, including the 2022 All-State Band, and is currently a member of the prestigious Santa Clara Vanguard Drum and Bugle Corps. She is grateful for the opportunities to be part of these groups, as they have enriched her musical knowledge and allowed her to share her passion for playing. Kayla is excited to continue advancing her musical studies while pursuing a career in criminal justice.