

Composers Alliance of San Antonio

PRESENTS

New in SA

A CELEBRATION OF NEW MUSIC FOR BRASS AND WIND QUINTETS

MUSIC BY SAN ANTONIO STUDENT COMPOSERS

AND CASA MEMBERS

WITH

THE USAF BAND OF THE WEST'S

FREEDOM BRASS & NIGHTWATCH



SUNDAY, MAY 22, 2022

3PM

LUELLA BENNACK MUSIC CENTER 4301 BROADWAY ST



Program Schedule

Act I: Masterclass/Performance of Student Works

Freedom Brass

Le charge de bataille (2022)
(first performance)

Peyton Ashley
(b.1999)

Student of Brian Bondari

CASA mentor: Edna Alejandra Longoria

Night Watch

Flow 1 (2022)
(first performance)

Robert Furuya
(b.2001)

1. One Morning
2. Major Headloss, Esq.
3. The Entrance Region

Student of Brian Bondari

CASA mentor: William James Ross

The Overlooked ()
(first performance)

Joshua Shapiro

Student of Edna Alejandra Longoria

CASA mentor: Dimitar Ninov

(intermission)



Program Schedule cont.

Act II: Performances of CASA member works

Freedom Brass

Three Fanfares (2006)

No. 3. Maestoso

Brian Bondari

(b.1979)

Goretti Elegies (2002)

III. *Nunsuch*

IV. *Going Home*

Ken Metz

(b. 1954)

Five Modular Movements (2015)

Messages

Indiana Rag

David Heuser

(b.1966)

Night Watch

Woodwind Quintet (2008)

I. *Hurry...Wait*

III. *Intensities*

Ken Metz

(b.1954)

Woodwind Quintet “*Gradus Paradus*” (1999; rev. 2021) Kevin Salfen

I. *Revels, Elevated*

(b.1975)

Wind Quintet No. 2, Op. 34

Dimitar Ninov

(b.1963)



Notes:

Fanfare No. 3 “Maestoso” (Brian Bondari)

Composed the summer after I finished my undergraduate studies, my Three Fanfares had a practical purpose: as music for my own wedding. I had just become engaged to my now-wife, and these three fanfares burst forth with seemingly little effort on my part. Fanfares Nos. 1 and 2 are each for a brass trio, while Fanfare No. 3 is for the full brass quintet. The third fanfare also served as the “bridal entrance” – does the opening gesture played by the trombone sound remotely familiar?

Goretti Elegies: III. Nunsuch and IV. Going Home (Ken Metz)

This music is dedicated to the memory of Sr. Maria Goretti Zehr who literally gave her life to bringing light to this world through her service as a Sister of Charity, a teacher, musician, comedienne, and, luckily for me, as a friend and colleague. If you had ever met her you would understand how instantly she affected the people around her. For me it was just hearing the sound of her voice that drew me to her the first time I met her. I knew she was someone who would change my life, and she did. She probably did the same thing for everyone she met. I am sure that I speak for those who knew her when I say I will never forget her example of how to be a loving being and a bearer of light. She has left us, but we will carry on her mission to bring music to the world. I only wish that she could hear this music, but maybe she is listening somewhere where she plays Bach all day and makes her puns until they threaten to banish her. Thank you for so many things Sister, hope you like your piece.

Five Modular Movements: “Messages,” “Indiana Rag,” (David Heuser)

The five movements of Five Modular Movements are designed to be performed in any order; two are on this program. Some bits of “Indiana Rag” come from an aborted brass quintet I began while a graduate student in Indiana in the early 1990’s. There is no musical connection to Indiana, and, frankly, it’s not really a rag either, but it needed a title. “Messages,” the last movement to be written, pays homage to one of my teachers, Frederick Fox, and his brass quintet Time Messages. In the last movement of that work, Fox intersperses solos by the lower three instruments and a trumpet duet with ensemble passages. In “Messages,” I do the same, albeit but with briefer solos.

Woodwind Quintet: I. Hurry...Wait; III. Intensities (Ken Metz)

This piece has lived in my creative house for many years, and it has evolved in that time. This revision required a lot of house cleaning, so here it is presented in its 2022 form. The first movement is a musical enactment of how we rush around and then just have to wait for the event to begin. The third movement is about the intensities of life. I suppose the COVID era is one of these. I am sure that music will get us through it though, and it will help bring us to a new and better way to live our lives.

Woodwind Quintet “Gradus Paradus”: I. Revels, Elevated (Salfen)

I composed the Woodwind Quintet “Gradus Paradus” immediately after I had taken a graduate-level course on eighteenth-century counterpoint, which focused particularly on the music of Bach and culminated in the composition of a prelude and (four-voice) fugue in the style of that titan of the contrapuntal art. Although the Quintet is not in the style of Bach, the gradus of its title refers to Johann Joseph Fux’s 1725 counterpoint treatise, Gradus ad Parnassum. I’ve fudged the Latin in the second word to suggest something between a parade and paradise. The first movement, cast in a large ABA form, grows from the motive of the opening bars, and its general spirit, especially in the outer sections, is one of celebration, “elevated” through a studied approach to the interplay of parts.

Wind Quintet No. 2, Op. 34 (Dimitar Ninov)

This is a one movement piece. After a recitative like first part, a short polyphonic section develops, followed by a contemplative part and an energetic block chord motion which marks the beginning of the reprise. The entire piece evokes an atmosphere of calmness and contemplation, with occasional sparks of various moods.

Continued on next page

Performers

Freedom Brass, the brass ensemble of the United States Air Force Band of the West, is stationed at Joint Base San Antonio-Lackland, Texas. The ensemble is comprised of two trumpets, French horn, trombone, tuba, and percussion and is dedicated to presenting to its audiences the total spectrum of today's musical literature.

The members of Freedom Brass bring to the United States Air Force many years of professional experience with symphony orchestras, chamber ensembles, touring shows, and today's popular artists. This group has been featured in performances at the New York Brass Conference and Boston University's Tanglewood Music Center. Freedom Brass performs for civilian and military audiences throughout the southwestern region of the United States of America with a repertoire spanning five centuries.

Freedom Brass travels more than twenty thousand miles annually and appears in more than 100 concerts and clinics. The group performs at military ceremonies, conducts educational clinics, and presents entertaining community concerts throughout the Band of the West's touring region.

Nightwatch is the newest musical team from the United States Air Force Band of the West. Typically, a woodwind quartet, Nightwatch's diversity of musicians and flexible instrumentation has led them to surprise and connect with their audiences in unique ways. Their mission is to honor military heritage through music, connect with the American public and inspire patriotism and excellence with all that they perform for.

Nightwatch's versatility enables them to perform classic chamber music, such as Mozart and Bach, jazz favorites, such as Gershwin, and transcriptions of contemporary works, such as music from the television series Game of Thrones. These world-class musicians provide a wide variety of musical support focusing on building partnerships within the communities they perform. Whether it is a military ceremony or an educational or community engagement,

Composers

PEYTON ASHLEY is a Spanish/Biology double degree senior at Trinity University. He has taken piano lessons since five years old, has participated in choir, including the Trinity Chamber Singers all four years of his undergrad, since age 7, and has composed since the age of 16, taking lessons at 19. He composed a 25 minute symphony, a 22 minute Catholic Mass with full divisi choir and soloists, performed at the Eisenstadt music festival, featuring Haydn's Creation and the Beethoven Mass in C Major with the Trinity Chamber Singers, will sing with them in Carnegie Hall this upcoming June to perform the Mozart Requiem, has programmed, composed, and performed in his senior composition recital Fall 2021, and has had 2 choir pieces premiered by the Trinity University Chamber singers Spring 2021 and at the Vespers Service at Trinity in 2021. A short Wind Ensemble piece of his will be recorded in February with the Trinity Symphonic Wind Ensemble, as well as a co-authored Wind Ensemble piece with his professor, Brian Bondari, to be performed in May. He plans to continue his composition journey by writing for any ensemble and pursuing up and coming video game creators who are in need of composers.

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.

ROBERT FURUYA is a composition major at Trinity University studying composition with Brian Bondari and piano with Carolyn True. Back in my home state of North Carolina, I studied composition with Julie Harris. There, my Nocturne for solo piano won Honorable Mention in the Southern District of the MTNA Composition Competition, and my piece for string sextet – La neige brille apres minuit – was performed by an ensemble mentored by Duke University's Ciompi Quartet. This semester, I'm looking forward to a handful of premieres on-campus, including my commission for the Trinity University Handbell Ensemble: Expedited.

DAVID HEUSER's music has been hailed as "all-American music at its most dynamic and visceral," "thoughtful, beautiful and wonderfully made," and "just the sort of music classical music needs more of." He attended the Eastman School of Music and then the Indiana University School of Music, where he received his doctorate degree in music composition in 1995. A native of New Jersey, Heuser resided in San Antonio for 14 years, where he was a Professor at the University of Texas at San Antonio teaching music composition and theory, and electronic music. Since 2011, he has been the Associate Dean at the Crane School of Music in Potsdam, New York. Heuser is a storyteller, crafting emotional journeys for listeners, but his stories go beyond words to things only music can speak to. His over 70 compositions range from exuberant orchestral works to intimate chamber pieces. His most characteristic works are rhythmically active, strongly melodic, and often deal with extremes of tempo, dynamics and register. Just as a painter fills space, a composer fills time, and it is Heuser's goal to lead the listener through the time in a way that is compelling and moving. Heuser's music is published by Non Sequitur Music. For more, please visit www.davidheuser.com.

EDNA ALEJANDRA LONGORIA is a Mexican-American composer born in McAllen, Texas and raised in Reynosa, Tamaulipas, México. Longoria obtained a MM in Music Composition at the Bob Cole Conservatory of Music at CSULB, and a BM in Music Composition from UTSA. Miss. Longoria has recently won the 2020 San Antonio NALAC (National Association of Latino Arts and Cultures) Grant Award, as well as the 2019 San Antonio Performing Arts Grant Award. In addition, Edna's piece *Danzas cautivas* won the 2019 call for scores at the LunArt Festival. Longoria's music has been performed at the Weill Recital Hall at Carnegie Hall, SCI National Conference, Music by Women Festival, SCI Region VI Conferences, LunArt Festival and the Alba Music Festival. Longoria's music has been premiered by various ensembles such as Verdant Vibes ensemble, Trio Casals, North/South Consonance ensemble, Chatter ensemble, Sonic Apricity, Elixir Piano Trio, among others. Longoria's film music scores have recently won "Best Music Score" at the Chandler International Film Festival, "Best Original Score" at Vegas Movie Awards, and "Best Soundtrack" at the New York International Film Awards. Edna's music has been performed in the US, Mexico, and Europe.

KEN METZ is a professor and assistant chair of music at the University of the Incarnate Word.

He teaches courses in the music theory area. He has dedicated his life to music and enjoys composing and thinking about how music is a powerful force for good in our world.

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. Web: dimitarninov.com

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 also 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 and Leslie Bassett. 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 of CASA, which publishes several of his teaching works. 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](https://www.youtube.com/WilliamJamesRoss).

KEVIN SALFEN is Professor of Music at the University of the Incarnate Word in San Antonio, Texas. His work on Benjamin Britten has been published in major journals and essay collections. Salfen has written a music appreciation textbook *Pathways to Music* (Kendall Hunt), and he curates and writes for the blog *Sound Trove*. Salfen is a student of Japanese noh theater, and he became a member of the international troupe Theatre Nohgaku in 2011. His music has been performed in Japan, China, England, and throughout the U.S. He has won multiple awards for his stage works, and in 2019 he was nominated for an Artist Foundation of San Antonio People's Choice Award.



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.

Acknowledgements: Many thanks to all CASA members who continue to invest in the creation of new music, a wonderful community of composers, and to in the continued endeavors of the organization. In particular, thanks to the planning committee without whom this concert would not be possible, Timothy Kramer, Kevin Salfen and Brian Bondari. To the Band of the West's commander and leadership, Major Dustin Doyle, CMSgt Sandra Wellman and MSgt Douglas Kost as well as to the ensembles, thank you for being willing to participate in this wonderful event and for your service to the community as well as our nation. For his keen insight, thank you Dave Nuttal, for your graciousness with all things media.