



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts

School of Music™

— **Symphonic Band Concert** —

Far Away Places

Dr. Eric Allen, Kerri MacPhee, and Daniel Lee, *conductors*
Dr. Lisa Garner-Santa, *flute*

Sunday, October 27, 2019 | 7:30 p.m. | Hemmle Recital Hall

Gumsuckers March

Percy Grainger
(b. 1929)

Daniel Lee, *conductor*

Bali

Michael Colgrass
(1932-2019)

Kerri MacPhee, *conductor*

The Shadow of Sirius

II. Eye of Shadow

III. Into the Clouds

Joel Pucket
(b. 1977)

Dr. Lisa Garner-Santa, *flute*

Common Threads

Kimberly Archer
(b. 1973)

Program Notes

Gumsuckers March - Percy Grainger (1882-1961)

“Gum-sucker” is an Australian nick-name for Australians born in Victoria, the home state of the composer. The eucalyptus trees that abound in Victoria are called “gums”, and the young shoots at the bottom of the trunk are called “suckers”; so “gum-sucker” came to mean a young native son of Victoria, just as Ohioans are nick-named “Buck-eyes”. In the march Grainger has used his own “Australian Up-Country-Song” melody, written by him to typify Australia, which melody he also employed in his “Colonial Song” for two voices and orchestra (root form), or for military band.

**Program note by Percy Grainger*

Bali - Michael Colgrass (1932-2019)

Bali for wind ensemble was inspired by my two summers living in Ubud, the arts-and-crafts center of Bali. The very first sound I heard every morning was a gamelan instrument playing the five-note scale unique to that region of the island.

The Balinese are warm, playful and artistic-minded people, all of whom play instruments and dance, as well as work in the rice fields. Creativity is such a basic part of their life that they don't even have a word for it, because it is simply taken for granted as the basis for a spiritual life. The Balinese are a quiet and peace-loving people, who have never been successfully occupied by a foreign power. The Dutch, the Japanese, and the Communists all failed to dominate this little island, and finally gave up and left, because they could not conquer the passive resistance of the Balinese people.

This work offers an example of their indomitable spirit. It is divided into three main parts: the bright dance rhythms of the gamelan orchestra are the outer sections, and the middle section is a slow lament for the dead, introduced by an explosion representing the 2002 terrorist bombing of the nightclub in the island's capital, Denpasar. The offstage oboes represent peace-loving Muslims, who are the majority, grieving for the victims.

The Balinese have a unique way of dealing with tragedy: they build a spiritual monument on the spot where the event took place as an offering to the gods. Following requiem-like music we hear a gradual build-up of bright sounds representing the sun reflecting off of the icon built to the memory of the dead, which then leads to a return of the dance.

Bali was commissioned by the Bishop-Ireton Wind Ensemble and is respectfully dedicated to that band and its music director, Randy Eyles.

**Program note by Michael Colgrass*

The Shadow of Sirius - Joel Pucket (b. 1977)

I have always found comfort in poetry. While in school, I was the guy with a collection of Bukowski under one arm and a collection of Yeats under the other. I have always enjoyed the rhythm of other people's thoughts and feelings.

In the winter of 2009, my wife and I experienced a heartbreak that left me unsure of how to even breathe, let alone grieve. On March 1st, 2009, I found a copy of W.S. Merwin's, *The Shadow of Sirius*, and I began to feel myself heal. I have almost no idea what most of this poetry means. But I know that it fills me with a profound sadness that is, at the same time, brimming with hope.

I recently heard Mr. Merwin discussing the origin of the title of his collection. He related that scientists have discovered that the star known as Sirius is actually a star system. What looks to our eye like a single object is actually many. Merwin found himself wondering what is on the other side of Sirius, lying in its shadow.

A friend once said to me, “many concerti explore a virtuosity of technique but not many explore a virtuosity of expression.” It was with that thought in mind that I began work on my, *The Shadow of Sirius*, for solo flute and wind orchestra.

Each movement offers my reflection on a single Merwin poem from the collection. Although the work is played without pause, the soloist plays unaccompanied solos to separate the individual movements.

Movement 2: Eye of Shadow

*Sentry of the other side
it may have watched the beginning
without being noticed in all
that blossoming radiance
the beggar in dark rags
down on the threshold
a shadow waiting*

*in its own fair time
all in its rags it rises
revealing its prime claim
upon the latter day
that fades around it
while the sky is turning
with the whole prophecy*

*o lengthening dark vision
reaching across the faces
across colors and mountains
and all that is known
herald without a sound
leave-taking without a word
guide beyond time and knowledge
o patience
beyond patience
I touch the day
I taste the light
I remember*

Movement 3: Into the Clouds

*What do you have with you
now my small traveller
suddenly on the way
and all at once so far*

*on legs that never were
up to the life that you
led them and breathing with
the shortness breath comes to*

*my endless company
when you could stay close to me
until the day was done*

*o closest to my breath
if you are able to
please wait a while longer
on that side of the cloud*

A consortium of American wind ensembles led by Michael Haithcock and the University of Michigan commissioned *The Shadow of Sirius*. The work is dedicated to the fantastic Amy Porter.

Grateful acknowledgment is made to the Copper Canyon Press, which has granted permission to reprint W.S. Merwin's poetry. All poems Copyright 2008 by W.S. Merwin. More information about this poetry can be found at www.coppercanyonpress.com.

**Program note by Joel Puckett*

Common Threads - Kimberly Archer (b. 1973)

Dr. Carolyn Barber, Director of Bands at the University of Nebraska-Lincoln, contacted me in August 2015 to ask if I'd compose something for their upcoming performance at the 2016 CBDNA North Central Convention. I was flattered and eager to get started. I had such a good time collaborating with Carolyn and her ensemble years ago on my *Symphony No. 3*. Since then, I had come to know her even better through her creative, powerful writings and clinics on conducting pedagogy, ensemble technique, and wind literature. What an amazing opportunity to write for a world-class ensemble and master musician-conductor, with all the parameters of the music left up to me beyond the convention's "jazz theme".

Still, nothing shuts off my creativity spigot faster than the word "commission"! After many false starts, I sat at my piano banging repeatedly on an F and growling, "If I play this F long enough, *something* has to come out of it!" Eventually, I started to hum a meandering melodic line over the repeated F, which soon captured the goody humor, carefree spirit, and unabashed joy I've witnessed in both Carolyn and her ensemble. From that foundation emerged a great deal of secondary material, and then the music took on a life of its own. The final work meanders through many keys, meters, and styles, but is unified by the common thread of a repeated pitch somewhere in the background. Usually it's that F, finally making good on its potential.

**Program note by Kimberly Archer*

Artist Bio



Lisa Garner Santa currently serves as Artist-Performer and Professor of Flute at Texas Tech University where she enjoys a diverse career as teacher, recitalist, soloist, and chamber musician. Garner Santa's playing has been described as "the kind of tone I prefer - rich, colorful, perfectly in control, and always in tune. Her phrasing is all well-shaped and thoughtful...a truly remarkable artist with dazzling musical ability." (American Record Guide) Lisa Garner Santa's versatile programming ranges from the elegant Baroque music of Bach to the jazz-inspired writings of

Mike Mower. Her passion for contemporary flute repertoire was sparked over a decade ago by the early flute works of Lowell Liebermann, which was the topic of her dissertation. Since then, she has supported the effort to expand and promote new music by performing and commissioning works from young as well as established composers including Warner Hutchison, Matthew Santa, Mike Mower, Joel Puckett, Derek Bermel, Peter Fischer, and Roger Zare.

As a pedagogue, Lisa Garner Santa presents masterclasses throughout the United States and abroad. International exchanges include masterclasses at the Royal College of Music in London, England, Victoria University in Wellington, New Zealand, and Peking University in Beijing, China and well as recent endeavors in Mexico, Costa Rica, and Argentina. Presentations and performances at various regional and national conventions include invitations from the Texas Music Educators Association, the Texas Music Teachers Association, the National Association of Wind and Percussion Instructors, and the College Music Society. Her research, pedagogical articles and interviews are published in *The Flutist Quarterly*, *Flute Talk*, and *The Instrumentalist*. In recognition of her creative teaching, she was awarded the Texas Tech Big 12 Fellowship, the Texas Tech Alumni Association New Faculty Award, and the President's Excellence in Teaching award. A past member of the TTU Institute for Inclusive Excellence, she received the 2018 President's Excellence Award for Diversity and Inclusivity.

As an active member of the National Flute Association, Dr. Garner Santa has been a featured performer at the numerous conventions. She has served as adjudicator and/or coordinator for many NFA events and competitions including the High School Soloist Competition, the NFA Newly Published Music Competition, the NFA Professional Flute Choir Competition, as the General Competitions Coordinator, and as NFA Convention Associate Program Chair for the 2002 convention. She served the NFA as Program Chair for the 2011 convention held in Charlotte, NC followed by two years on the NFA Executive Committee.

With co-authors Matthew Santa and Thomas Hughes, Lisa Garner Santa developed the *Flute/Theory Workout*, a method that efficiently introduces full-range scalar and chordal flute technique while introducing music theory fundamentals at the same time. The *Workout*, which comes with an entertaining accompaniment CD, is available through Carolyn Nussbaum Music Co., and *Flute World*. Dr. Garner Santa holds performance degrees from West Texas State University, Florida State University, and The Shepherd School of Music at Rice University. Her teachers to whom she is eternally grateful include Carol Wincenc, Charles DeLaney, Sally Turk, and Helen Blackburn.

Additionally, Dr. Garner Santa is a certified Professional Yoga Instructor through the Kripalu Center, directs Yoga Shala Lubbock, and teaches Yoga and the Creative Arts: Philosophy and Practice, a core curriculum course at TTU. Visit lisagarnersanta.com. Lisa Garner Santa is a Wm. S. Haynes Ambassador/Clinician.

Symphonic Band Personnel

Dr. Eric Allen, *conductor*

Flute

Jennifer Cooper*
Abigail Austin
Joeli Schilling
Kathryn Cogar
Katie Thompson
Victoria McElhinney

Oboe

David Evans*
Alexa Frederick
Marisol Montanez

Bassoon

Grace Shuman*
Cyrel Lobarbio
Ian Resurreccion

Clarinet

Caleb Santacruz*
Kaleigh Jackson*
Sara Hoffman
Anna-Sarah Baxleyova
Faul Nguyen
Austin Chung
Kaitlyn Hamilton
Eric Chen
Bernardo Jimenez
Chappelle Johnson

Bass Clarinet

Grace Hawkes
Shawn Carlisle

Saxophone

Gavin Kohlenberg*
Daniel Finley
Diana Tschoerner
Zachary Mitchell (tenor)
Logan Parker (bari)

Trumpet

Austin Spencer*
Landon Reese
Dylan Wootton
Kyle McLean
Brock Alsaffar
Alex Ward
Rachel Perkins
Gregorio Bucio

Horn

Joshua Crawford*
Nick Bawcom
Kaylee Webb
Bethany Brokenbek
Brennan Ross
Cameron Wolfe
Andrew Bernal
Jese Holland

Trombone

Claire Entrekin*
Ethan Will
Philip Killgo
Christopher Odell
Matthew Belcher

Euphonium

Tyler Harris*
Brigit Johnson
Nathaniel Pfahning

Tuba

Seth Shaffer*
Stuart Anderson
Austin Glenn

Percussion

Joseph Bankston*
Miranda de Bruin
Javier Garza
Bailey Gray
Silas Hannemann
Patrick Rodenbaugh
Duane Threatt

Piano

Mikhail Johnson

Double Bass

Nodier Garcia

Celeste

Reggie Winters

Harp

Catherine Oustalet

*denotes principal

Acknowledgments

The Symphonic Band would like to express their sincere appreciation to the entire School of Music faculty and, particularly, the applied instrumental faculty for their invaluable and much appreciated instruction, guidance, and dedication.

Lisa Garner Santa *flute*
Amy Anderson *oboe*
David Shea *clarinet*
David Dees *saxophone*
Richard Meek *bassoon*
Christopher M. Smith *horn*
Andrew Stetson and Richard Harris *trumpet*
James Decker *trombone*
Kevin Wass *euphonium and tuba*
Lisa Rogers & Alan Shinn *percussion*
Mark Morton *bass*
Carla Davis Cash, Tatiana Roitman Mann,
Nataliya Sukhina, & William Westney *piano*
Rachel Mazzucco *harp*

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Debbie Holt *Unit Coordinator for the TTU Bands*

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Neemias Santos & student assistants *TTU Recording Studio*

Korrin McMinn *Public Affairs & Media Coordinator*

Tess Greenlees *Marketing & Communication Intern*