



SCHOOL OF MUSIC

TEXAS TECH

J.T. & Margaret Talkington College of Visual & Performing Arts



SYMPHONIC BAND

Eric Allen, *conductor*

Hunter Lewis, *graduate conductor*

Thursday, March 5th, 2026 | 7:30 pm
Hemmler Recital Hall

PROGRAM

The Night Garden (2017)

Hunter Lewis, *conductor*

John Mackey
(b. 1973)

Adoration (1951/2022)

Florence Price
(1888-1953)
arr. Cheldon Williams

Hammersmith: Prelude and Scherzo (1930)

Gustav Holst
(1874-1934)

Picc Trix (2002)

Lisa Garner Santa, *piccolo*

Michael Mower
(b. 1958)

PROGRAM NOTES

The Night Garden – John Mackey

As the old, famous philosophical thought experiment muses: if a tree falls in the forest, does it make a sound? The gist of the question, somewhat clichéd in its frequent application, is to ponder whether direct observation is the catalyst for the existence of any phenomenon. John Mackey's *The Night Garden* toys with the fringes of this experiment by depicting -- in a loosely programmatic way -- the goings-on of nature in the late evening, undisturbed by human intervention. As the composer notes, the imagery of the title provided uncommon inspiration for the direction of the piece:

My spouse titles almost all of my pieces, and she consistently comes up with better things than I ever could. Usually, she gives me the title after the piece is nearly done, picking something that reflects what the music sounds like. This time, we did it backwards: she came up with the title and I wrote the music based on that, so I spent the whole writing process trying to imagine, well, a garden at night. All of the little effects sound like pieces of nature to me, like the shine of fireflies in keyboard percussion, or a dragonfly flitting by in a flute part, or the croaking of a bullfrog called out by a guiro.

I was also moved by the world around us right now. It seems like everyone is hurting somewhere, and I just needed to write something beautiful. Other artists will surely need to respond differently to these times with their creative voices, but for me, right now, I wanted to create something calm and beautiful.

The Night Garden was commissioned by the Senzoku Wind Symphony at the Senzoku Gakuen College of Music in Japan (Masato Ikegami, director), and the tremendous virtuosity and tradition of that ensemble is made immediately apparent in the workings of the piece, which demonstrates remarkable technical dexterity, a substantive architecture, and refined contours that make the piece exceptionally challenging. The piece is a stylistic departure in many ways for Mackey, with innovations in his compositional voice that are striking and mesmerizing. The work, as a whole, is highly textural, with very little in the way of traditional melodies, instead favoring fragmented flourishes of technique and flaring dynamics that give dramatic color shifts in short bursts. In this way, *The Night Garden* seems less like a typical 21st-century musical composition and more an Impressionist painting, with a vibrant landscape portrayed in visible brushstrokes.

The composition unfolds in a long arch, with a symmetrical form that brings earlier elements back in reverse order. It opens with a quick, lilting 6/8 introduction that evokes a classic sensation of pastoral themes set atop a shimmering background. After a brief flirtation with a tune in the clarinet that evaporates just as quickly as it appears, this bouncy introduction resolves and gives way to a *moto perpetuo* in the piano -- a crystalline skittering of sixteenth notes that floats unassumingly underneath capricious scalar interjections from woodwinds. These layer atop each other, with progressive frequency, building up the texture and excitement, assisted by slowly shifting but increasingly crunchy harmonies reminiscent of late minimalist composers such as John Adams. A release of tension, and a change to the piano *ostinato*, introduces the reflective central section of the work where a mist-like web of harmonies gives way to a melody in the bassoon. This, the first and only fully developed melody in the piece, is taken up by the trumpet and eventually the whole of the ensemble, before receding back into the

constant of the piano. A repetition of the first moto perpetuo follows, fairly true to its original, but this time becoming even more emphatic at its climactic moments, pressing into the tension and release of sliding fifths in a cathartic release. The mist returns at the coda, with a gentle oscillation of flutes joining the piano to reminisce on the introductory motivic fragments, before dissipating into a sparkle in the final moments. Like a garden illuminated by moonlight, its magical beauty has become tranquil once more.

- Program Note by Jake Wallace

Adoration – Florence Price

Florence Price (1887-1953) was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her Symphony No. 1 in 1933.

Price's catalog of works boasts an impressive array of symphonies, concertos, chamber music, various symphonic works, choral works, piano music, and music for the organ. Adoration in its original form is one of Price's compositions for organ and fits within the genre of her semi-secular output. My goal in transcribing this piece is to grant performers exposure to Price's story and the gift of performing her music outside of its intended medium.

- Program Note by Cheldon Williams

Hammersmith: Prelude and Scherzo – Gustav Holst

Nineteen long years passed between the composition of Holst's last two works for winds, the Second Suite in F and the masterful Hammersmith. Commissioned by the British Broadcasting Corporation (BBC) for its military band, Hammersmith was Holst's first band work for professional musicians, the earlier suites having been composed for amateur bands. Holst was to have conducted the first performance at the third annual convention of the American Bandmasters Association, but he was forced to cancel his appearance due to illness. The premiere took place as scheduled on April 17, 1932, at Constitution Hall in Washington, D.C. by the United States Marine Band led by their director, Taylor Branson. Hammersmith (in its original incarnation, Holst later re-wrote it for symphony orchestra) remained unpublished and did not receive another performance until nearly 22 years later. When that long-delayed second performance finally arrived, it was given by an American band (the Kiltie Band of the Carnegie Institute of Technology -- now Carnegie Mellon University -- in Pittsburgh, Penn., on 14 April 1954, Robert Cantrick, conductor).

The score bears the dedication "To the Author of the Water Gypsies." This author is Alan P. Herbert, and his 1930 novel deals with a working-class girl from Hammersmith who shares her life with two very different types of men: An illiterate barge worker and an artist, a duality that obviously appealed to Holst.

Hammersmith is a Prelude and Scherzo, its composition a result of Holst's long familiarity with the Hammersmith metropolitan borough of London, which sits on the Thames River. At the time, 125,000 inhabitants were packed into an area of 3.6 square miles. Holst's fascination with the duality of his surroundings is reflected in his composition. The Prelude (representing the inexorable, "unnoticed and unconcerned" river) is slow and unconcerned, reflecting a duality in its very key: E Major set against F minor. The Scherzo (representing the Cockney street markets and the laughing, bustling crowds) is boisterous, exuberant, and vulgar. The music and mood of the Prelude returns at the end of the composition, bringing us back to the great slow-moving river, passing relentlessly out to sea.

- Program Notes by Nikk Pilato

Picc Trix – Michael Mower

Picc Trix is a showpiece for solo piccolo and Wind Orchestra. Commissioned by the United States Air Force Band in 2002.

ABOUT THE ARTIST



Lisa Garner Santa, an Artist-Performer and Professor of Flute at Texas Tech University, enjoys a diverse career as a teacher, recitalist, soloist, and chamber musician. She is also the Director of the Institute for Faculty Excellence, housed in the Teaching, Learning, and Professional Development Center in the TTU Office of Faculty Success.

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) Her versatile programming ranges from

Bach's elegant Baroque music to the Greek folk music-inspired writings of Chrysanthe Tan.

Her passion for contemporary flute repertoire was sparked by the early flute works of Lowell Liebermann, the topic of her dissertation. Since then, she has championed contemporary flute music by performing and commissioning works from up-and-coming as well as established composers, including Ahmed Al Abaca, Derek Bermel, Valerie Coleman, Peter Fischer, Amanda Harberg, Warner Hutchison, John Mackey, Mike Mower, Joel Puckett, Matthew Santa, Chrysanthe Tan, and Roger Zare.

As a pedagogue, Lisa Garner Santa has shared her expertise throughout the United States and abroad. Prestigious international exchanges include masterclasses at the Royal College of Music in London, England, and Victoria University in Wellington, New Zealand, as well as Peking University in Beijing, China. She has presented and performed in symposiums in Naolinco (Mexico), San Jose (Costa Rica), and Mendoza (Argentina). Her contributions to academia and flute pedagogy are reflected in her published research, pedagogical articles, and interviews in *The Flutist Quarterly*, *Flute Talk*, and *The Instrumentalist* as well as *The Chronicle of Mentoring and Coaching*, *Stylus Publishing*, and *Elon University Open Access* (accepted for publication 2024).

Recognized for her achievements, Lisa Garner Santa is a recipient of the Texas Tech Big 12 Fellowship, the Texas Tech Alumni Association New Faculty Award, the President's Excellence in Teaching Award, the President's Excellence in Diversity and Equity Award, and she was recognized in 2020 as a TTU Integrated Scholar. Actively engaged in leadership roles, she also serves as co-chair of the TTU Full Professors Network, is the immediate past chair of Texas Tech University's prestigious Teaching Academy, was a founding co-director of the TTU Faculty Mentorship Academy, and served as Interim Director for the TTU School of Music through and beyond the pandemic.

Currently serving on the National Flute Association Board of Directors, Dr. Garner Santa has been a featured performer at numerous conventions. She has served as an 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, 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 membership on the NFA Executive Committee, Performance Health Care Committee, and Archives and Oral History 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 simultaneously. The Workout, which comes with entertaining audio accompaniment, is available through Carolyn Nussbaum Music Co., and Flute World. You can also find all-level tutorials online through MusicProfessor.com or Udemy. Dr. Garner Santa holds degrees from West Texas State University (B.M. in Flute Performance and Music Business), Florida State University (M.M.), and The Shepherd School of Music at Rice University (D.M.A.). Her teachers to whom she is eternally grateful include Carol Wincenc, Charles DeLaney, Sally Turk, Helen Blackburn, and Jamie Shipp.

Additionally, Dr. Garner Santa is a certified Professional Yoga Instructor through the Kripalu Center (E-RYT 500) and teaches “Yoga and the Creative Arts: Philosophy and Practice,” a language, philosophy, and culture core curriculum course at TTU.

Lisa Garner Santa is a Wm. S. Haynes Ambassador/Clinician.

SYMPHONIC BAND

Eric Allen, *conductor*

Hunter Lewis, *graduate conductor*

FLUTE

Sydni Acosta
Reagan Frank
Kritika Gautam*
Elizabeth Kennedy
Lariezza Lerios

OBOE

Seth Leaton
Hayden Ratermann*

BASSOON

Henry Pierce
Grace Toney*
Ashleigh Wagon

CLARINET

Nishant Argekar
Tyler Bergin, bass
Emma Borisevich*
Ethan Cuevas
Emily Eligio
Tyler Moore
Maddison Otega
Sofia Rogers, bass
Courtney Shaw

SAXOPHONE

Michael Addonizio
Matthias Alvarado
Mike Salter, bari
Carson Tucker*
Peyton Walker, tenor

HORN

Mason Archacki
Aiden Bradshaw
Jacob Garza
Kathryn Jordan
Or Natan*
Rafael Quilpas

TRUMPET

Lawson Bateman*
Justin Beamsley
Pierson Dewitt
Nathaniel Good
Patrick Karis
Johany Marin
Aidan Thames*
Gavin Tworek
Jenna Whitelaw
Jessica Woolam

TROMBONE

Haden Crawford*
Sam Ditto
Natalie Mata, bass
Bailey Newton
Jae Perez
Dylan Pratt
Justin Wooten

EUPHONIUM

Nathan Dahlberg*
Maxwell Maldonado
Jackson Stradley

TUBA

Trenton Ownby
Bernardo Plascencia*
Sergio Villareal

PERCUSSION

Anthony Craft*
Marissa Joy
Nate Mullins
Michael Rosero
Jake Schafer
Gabriella Shuetze
Angelina Silvas
Luke Van Aurum

DOUBLE BASS

Fernando de Almeida

PIANO

Yuwei Jiang

HARP

Elizabeth Howard

* denotes principal



UPCOMING EVENTS

Chamber Ensembles Recital

6:00 PM, Friday, March 6th
Hemmler Recital Hall

Sinfonietta

7:30 PM, Saturday, March 7th
Hemmler Recital Hall

University Symphony Orchestra

4:00 PM, Sunday, March 8th
Hemmler Recital Hall

Concert Band

7:30 PM, Monday, March 9th
Hemmler Recital Hall

Caprock English Bagpipe Ensemble

8:00 PM, Tuesday, March 10th
Kent R. Hance Chapel

Caprock Vocal Jazz, Matador Singers, and Scarlet Voce

7:30 PM, Thursday, March 12th
Hemmler Recital Hall

Tech Folk Orchestra

8:00 PM, Monday, March 30th
Hemmler Recital Hall

Chamber Ensembles Recital

8:00 PM, Wednesday, April 1st
Hemmler Recital Hall

Thierry Barbé Guest Artist Double Bass Recital

8:00 PM, Wednesday, April 8th
Hemmler Recital Hall

University Choir

6:00 PM, Friday, April 10th
Hemmler Recital Hall

Debra Richtmeyer Saxophone Guest Artist Masterclass

10:00 AM, Saturday, April 11th
Kent R. Hance Chapel

