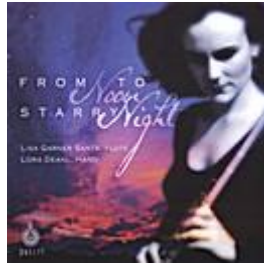


Mp3 Lisa Garner Santa - From Noon To Starry Night



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Lisa Garner Santa, flute and Lora Deahl, piano, provide engaging performances of 20th-Century Chamber Works by composers of the American Southwest; Matthew Santa, Robert Muczynski, Dan Welcher, Warner Hutchison, and Kent Kennan. 13 MP3 Songs CLASSICAL: Traditional, CLASSICAL: Contemporary Details: "Garner (Santa) slinked through the works sinewy and difficult curves like drifting smoke." - Douglas Geers, New York Concert Review (Hutchison's Lament and Jubilation) "gorgeous - flat-out gorgeous...a true artist. It serves me and All the Words EXTREMELY well." - Dan Welcher, Composer "The title track...is a wonderful addition to the flute repertoire and is a superb companion piece for the Muczynski. Garner's colors, vibrato use, and interpretations are excellent. This interesting, well-produced C.D. should be in every flutist's record collection." - Flute Talk, April 2005 Lisa Garner Santa currently serves as the flute professor at Texas Tech University where she is active as a private teacher, soloist, and as an advocate of chamber music. As an active member of the National Flute Association, Lisa Garner Santa has performed at numerous conventions as well as served as coordinator and adjudicator for various NFA events and competitions. Performances of solo and chamber music include a 2000 Carnegie Hall recital and the 2004 world premiere of Mike Mower's Concerto for Flute and Wind Orchestra. As a pedagogue, her articles have been published in The Flutist Quarterly, Flute Talk, and The Instrumentalist. In Spring 2002 she was a recipient of the Texas Tech Alumni Association New Faculty Award for creative and innovative teaching. Lisa Garner Santa holds degrees in performance from West Texas State University, Florida State University, and The Shepherd School of Music at Rice University where she studied with Sally Turk, Charles DeLaney, and Carol Wincenc respectively. Lora Deahl is currently professor of piano and piano literature at Texas Tech University. She was designated as a Presidential Scholar from her native state of Hawaii under President Lyndon Baines Johnson and

received a National Merit Scholarship to study at the Oberlin Conservatory of Music. She earned graduate degrees with highest honors from Indiana University and the University of Texas at Austin. She has performed widely as a soloist and chamber musician throughout the continental United States, Hawaii, and Puerto Rico. Her articles on piano literature and pedagogy have appeared in the *International Journal of Musicology*, *Piano and Keyboard*, *American Music Teacher*, *Keyboard Companion*, and the *College Music Symposium*. A recognized teacher, she was named Outstanding Collegiate Teacher of the Year in 1995 by the Texas Music Teachers Association. *From Noon to Starry Night* is a song cycle transcribed for flute based on selections from the collection of poems by the same name in Walt Whitman's *Leaves of Grass*. The composer, Matthew Santa, is professor of theory at Texas Tech University. The cycle moves through a series of encounters with nature as the day progresses, each one drawing the poet closer to his surroundings. In the first song, "Thou Orb Aloft Full Dazzling," the singer/poet vigorously entreats the sun to give him strength. "All is Truth" is a calm reflection on the nature of truth and perception. "To a Locomotive in Winter" interprets a train's passage as part of its landscape. "The Mystic Trumpeter" shifts the focus to the relationship between Man and the spiritual world. "A Clear Midnight" serves as a coda and comments on how nature is the atmosphere most conducive to spiritual contemplation. Robert Muczynski's *Sonata for Flute and Piano* (1960-1961) was begun in Oakland, California while he was on a Ford Foundation Fellowship and was completed in Chicago. The first two performances were in the summer of 1961 by young American students of Jean-Pierre Rampal at the Academy of Music in Nice, France, accompanied by Muczynski. The same year the work was awarded the Concours International prize. Since then, Muczynski's *Sonata* has become a standard in the twentieth-century flute repertoire. Dan Welcher was born in Rochester, New York in 1948 and was trained as a pianist and bassoonist, earning degrees from Eastman and Manhattan. He has held positions with the Louisville Orchestra, University of Louisville, Aspen Music Festival, and Honolulu Symphony. He is currently Professor of Composition at the University of Texas at Austin, where he teaches all levels of composition and orchestration and directs the New Music Ensemble. Welcher has won numerous awards and prizes from institutions such as the Guggenheim Foundation, NEA, Rockefeller Foundation, MacDowell Colony, and ASCAP. His orchestral music has been performed by more than fifty orchestras, including the Chicago, St. Louis, and Dallas Symphonies. *All the Words to All the Songs* was commissioned by flutist Nancy Andrew in memory of Vinson

Hammond, a renowned accompanist who died of complications from the AIDS virus in 1992. Hammond was an avid aficionado of contemporary music, primitive Southern churches, and Elvis. The title refers to a remark Hammond made on the NBC "Today" show in an appearance with the flutist James Galway. The host, Gene Shalit, asked Hammond if he knew the words to the John Denver song they were about to play and Hammond remarked in his best Alabama drawl that he knew "all the words to all the songs." Welcher states that this work is "a reflection on the untimely loss of a young talent and an homage to popular songs...It's best to hear the piece as a spiritual benediction. My hope is that Vinson Hammond has, by now, met his idol in Heaven-and hopefully, has accompanied him in a few of the good old songs." Lament and Jubilation for Flute and Piano was commissioned by New Mexico State University for Lisa Garner Santa with support from the Brannen-Cooper Fund. According to its composer, Warner Hutchison, "Lament is a somber meditation that exploits the full range of the flute along with its well-known remarkably opulent sound characteristics. The haunting melodic and harmonic material grows out of a single synthetic scale formula and its nine transpositions. The marking in the opening flute monologue is "Brooding; loutano," that is as if heard from far away. Later in the work, momentary angry flourishes contrast with the prevailing slow, dark atmosphere. Current idioms for the flute such as flutter tonguing also appear. The overall rich harmony suggests a kind of "tritonicity" (as opposed to mere bitonicity) in which at least three different key levels appear simultaneously, although doubtless, these are not perceptible to the listener as anything beyond complex sonorities. Thus, the tonality in the flute line above often stands in stark contrast to the tonality and character of the piano part below." Kent Kennan is most often recognized as the author of the text, *The Technique of Orchestration*. Perhaps his best known composition is the *Night Soliloquy*, written in 1936. Joseph Mariano premiered the work in 1938 in Rochester with Howard Hanson as the conductor. Soon after, the work appeared on the programs of many major orchestras including the New York Philharmonic, the Philadelphia Orchestra (where it was a favorite of principal flutist, William Kincaid), and the Houston Symphony. *Night Soliloquy* is an atmospheric, impressionistic work full of harmonic and instrumental color.

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