

AWARENESS RISING

Dr. Lisa Garner Santa, flute

Dr. Miki Aoki, piano

Guest Artist Series

Katzin Concert Hall | February 22, 2023 | 7:30 p.m.

Program

Aware for solo flute, recorded voice, and electronics (2009)	Nathalie Joachim (b. 1983)
Sonata in G Minor, No. 5, Op.1 Allegretto Andante staccato Allegro	Anna Bon di Venenzia (c. 1740 - ?)
Pray for flute and electronics (2010)	Allison Loggins-Hull (b. 1982)
Sonate pour flute et piano Andantino con moto Scherzo—Vivace Adagio Finale – Moderato	Mel Bonis (1858-1973)
Transformation for solo flute and recorded sounds (2019)	Nathalie Joachim
Sonata for Piccolo and Piano Allegro, flowing Moderato, dreamy Vivace, driving, playful	Amanda Harberg (b. 1973)

PROGRAM NOTES

Aware was written and inspired by Sonnet IV from Epitaph for the Race of Man, a collection of sonnets written by Edna St. Vincent Millay. The poem, a commentary on the relative insignificance of man as compared to nature, let me to reflect on the larger subject of awareness. The lyrics sung in each of the five vocal parts of the piece are “Where are We? Are

we aware?" These are questions I believe to be extremely important to consider at every moment in regard to oneself, others and our interactions with the world we live in. (Natalie Joachim)

"O EARTH, unhappy planet born to die,
Might I scribe and your confessor be,
What wonders must you not relate to me
Of Man, who when his destiny was high
Strode like the sun into the middle sky
And shone an hour, and who so bright as he,
And like the sun went down into the sea,
Leaving no spark to be remembered by.
But no, you have not learned in all these years
To tell the leopard and the newt apart;
Man, with his singular laughter, his droll tears,
His engines and his conscience and his art,
Made but a simple sound upon your ears:
The patient beating of the animal heart."

- Edna St. Vincent Millay, 1934

Pray came from a need of serious reflection and patience. The electronic track is a combination of organ sounds, whispers, flute harmonics, and Islamic chanting. Much of the inspiration derives from the sound of various places of worship. Though the piece is fully notated, the performer does not have to play in an exacting way. In fact, allow the spirit of the piece to guide your pacing and expression. (Allison Loggins-Hull)

Transformation was created at the start of the COVID-19 pandemic in 2020, and represents one of the more innovative and heartfelt ways I was able to come together with others during the initial months of isolation. What began as an interactive, in-person, collaborative project developed in collaboration with the 10th grade class of the Kaufman Music Center's Special Music School High School, quite literally transformed during quarantine into a series of new recorded works featuring sounds captured in isolation at home. The resulting collection of pieces highlight each of our creative spirits, examining new ways to work with one another through physical distance. This particular piece was created as a gift for the students, bringing their recorded sounds into a through-composed work of my own. The work reflects a fragile understanding of our collective existence, and our ability to adapt through it all. More than anything, it pays homage to the spirit of the students I worked with – ever inspiring, inquisitive and hopeful. (Nathalie Joachim)