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2024-25



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College of Music

UNIVERSITY OF COLORADO BOULDER

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# Symphonic Band

## Tapestries

Branden Steinmetz, conductor

7:30 p.m., Wednesday, Oct. 9, 2024

Grusin Music Hall

## PROGRAM

### Fantasy Pastorale

Hirokazu Fukushima (b. 1971)

### An American Tapestry

Daniel Kallman (b. 1956)

### French Dances Revisited

Adam Gorb (b. 1958)

1. Overture

5. Gavotte

6. Gigue

### —Intermission—

### Fantasia on a Theme of Robert Schumann

Steve Danyew (b. 1983)

### Fanfare for Oya

Katahj Copley (b. 1998)

# PROGRAM NOTES

## Fantasy Pastorale

Hirokazu Fukushima (b. 1971)

*Fantasy Pastorale* expresses a fantasy bucolic landscape with a fantastic introduction depicting morning mist and the wind through the countryside. The piece was commissioned by Ensemble Wizard in Chiba in 2016.

—Program note by composer

## An American Tapestry

Daniel Kallman (b. 1956)

*An American Tapestry* is a continuous medley of three American folk tunes: *The Girl I Left Behind Me*, *She's Gone Away* and *Ol' Dan Tucker*. It was commissioned in 2003 by a consortium of ten Minnesota high schools, and performed by all the schools in the spring and fall of 2003. Since publication in the *Windependence Series* (Boosey & Hawkes), *An American Tapestry* has become quite popular and is on many repertoire lists for chamber wind music, and was adapted for full wind ensemble

—Program note by composer

## French Dances Revisited

Adam Gorb (b. 1958)

*French Dances Revisited* was conceived during an exercise I set for some of my students, which was to write a variation on the Bach keyboard prelude in C BWV 939 for double wind quintet. Subsequently I thought it a good idea to take this same prelude and use it as a basis for a kind of Baroque suite for the same combination. I hope that what I've written doesn't sound too much like a pastiche, but more as an act of reverence for the music of Bach which I have always found so life enhancing. The six movements of the work follow the model of the Baroque French suite: *Overture, Allemande, Courante, Sarabande, Gavotte and Gigue*.

The *Overture* has an angular introduction that is followed by a fugato in 5/4 time. The *Sarabande* is mournful and features solo oboe and horn. The fifth movement is a *Gavotte* that pays homage to Neo-classicism, and the sixth movement, a *Gigue*, makes much use of canonic writing. Towards the end the stern dotted rhythms of the opening of the work reappear before the mood lightens for an exuberant ending. *French Dances Revisited* was commissioned by a consortium of U.S. high schools.  
—Program note by composer

## Fantasia on a Theme of Robert Schumann

Steve Danyew (b. 1983)

The German composer Robert Schumann (1810-1856) is one of several composers who wrote a musical setting of Johann Wolfgang von Goethe's brilliant poem, "Wandrers Nachtlied" (Wanderer's Night Song). Schumann's beautifully deep and mysterious setting (Op. 96, No. 1) captivated me years ago when I first heard it and it inspired much of *Lullaby* from my song cycle *Alcott Songs*.

In early 2024, I had the idea to create a fantasia based on this art song, in keeping with the tradition of composers who write rhapsodic works on an earlier work that inspires them. (Two of my favorites are Vaughn William's *Fantasia on a Theme of Thomas Tallis*, and Rachmaninoff's *Rhapsody on a Theme of Paganini*.)

The brilliance of Goethe's poem about night (see a translation below) is matched by stunning, beautiful music by Schumann. Packed within a three-minute art song, Schumann creates a whole world for the listener to experience—one that is utterly peaceful and yet, solemn.

The poem's night theme likely has a dual meaning (death) that Schumann explores through chorale-like textures and moments of harmonic rest and unrest. While Schumann begins this art song with gentle, tranquil music and leads to more unsettled moments near the end, my Fantasia does the opposite; I begin with Schumann's most unsettled and surprising chord and over the course of the work, lead to the most serene music at the end. My work concludes with an orchestrated setting of Schumann's art song in its entirety.

A fantasia is often a quasi-improvisatory piece that forgoes a more rigid form in favor of a through-composed structure. Such is the case in this piece, where small motives, harmonies, and melodies from Schumann's art song form the basis for sections and are developed and expanded.

### **Wandrers Nachtlied (Wanderer's Night Song)**

by Johann Wolfgang von Goethe (1749-1832)

Above all the mountains,  
there is peace.  
In all the treetops,  
you can hardly hear a sound;  
the birds are asleep in the trees.  
Just wait, soon  
you, too, will be at rest

— Translation and program note by composer

# Fanfare for Oya

Katahj Copley (b. 1998)

*Fanfare for Oya* is an illustration celebrating the Yoruba goddess of storms, wind, and transformation.

Oya, a revered deity in Yoruba mythology, possesses formidable powers over winds, storms and transformations. As the goddess of change, she wields the ability to command winds and unleash storms, symbolizing both destructive and regenerative forces. Oya is a warrior goddess, embodying strength and courage, often depicted with a sword to protect and defend. Additionally, she serves as a guide to the spirit realm, overseeing the transition of departed souls and facilitating communication between the living and the ancestral world. Associated with fertility, Oya plays a vital role in the cyclical nature of life, making her a multifaceted and revered figure in Yoruba cosmology.

This energetic fanfare combines brass instrumentation with infectious Afro-Latin grooves, creating a powerful and boss-like musical experience. The brass ensemble reflects Oya's strength, while the rhythmic complexity mirrors the goddess's transformative nature. The piece takes listeners on a short sonic journey through the awe-inspiring world of Oya, blending tradition with a modern and vibrant twist. *Fanfare for Oya* was commissioned by the Chromatic Brass Collective as part of the 2024 New Works Consortium.

—Program note by composer

# PERSONNEL

*Hyperlinks are bold and underlined; click or tap for more information.*

## Branden Steinmetz, conductor

### Fantasy Pastorale

#### **Flute**

Nat Highfield

#### **Clarinet**

Timothy Aguilar

#### **Alto Saxophone**

Elise Luzietti

#### **Tenor Saxophone**

Carys Vaughn

#### **Trumpet**

Keegan Arnsmeier

#### **Horn**

Dane Burton

#### **Trombone**

Luke Meredith

#### **Tuba**

Liam Ryan

### An American Tapestry

#### **Flute**

Andrew Stein

#### **Oboe**

Riley Stone

#### **Clarinet**

Kayla Hall

#### **Bassoon**

Dean Weatherbie

#### **Alto Saxophone**

Curtis Liu

#### **Tenor Saxophone**

Vivian Vincent

#### **Horn**

Lily Vincent

Joe Rupprecht

#### **Trumpet**

Will Bryant

#### **Trombone**

Luke Meredith

#### **Tuba**

Brayden Metcalf

# French Dances Revisited

## Flute

Tim Scott

Andrew Stein

## Oboe

Riley Stone

Thomas Goodwin

## Bassoon

Dean Weatherbie

Grace Moon

## Clarinet

Timothy Aguilar

Liam Kierman

## Horn

Lily Vincent

Barrett Teston

# Fantasia on a Theme of Robert Schumann

## Flute

Tim Scott

Nat Highfield

## Oboe

Riley Stone

## Bassoon

Grace Moon

Dean Weatherbie

## Clarinet

Timothy Aguilar

Sophia Eyl

## Bass Clarinet

Maxwell Allington

## Alto Saxophone

Elise Luzietti

Curtis Liu

## Tenor Saxophone

Carys Vaughn

## Baritone Saxophone

Ashley Sanchez

## Trumpet

Will Bryant

## Horn

Dane Burton

Dani Richard

## Trombone

Jack Harper

Lue Meredith

## Euphonium

Nathan Kleve

## Tuba

Brayden Metcalf

## Percussion

Tryggvi Holt

Paul Clasen

Reid Pleuss

# Fanfare for Oya

## Trumpet

Will Bryant  
Keegan Arnsmeier  
Gwen Milette  
Kaden Blake  
Toby Buss  
Katherine Votruba

## Horn

Dane Burton  
Sammy Rees  
Lily Vincent  
Joe Rupprecht  
Dani Richard  
Alina Lum  
Barrett Teston

## Trombone

Luke Meredith  
Jack Harper  
Logan Hicks  
Treyana Morken  
Bass Trombone  
Marshall Goff  
Cam Mitchell

## Euphonium

Elyse Cutforth  
Nathan Kleve

## Tuba

Liam Ryan  
Kiera Layne  
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