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2024-25



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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.

Wandrer's 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

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