



# ARE WE DREAMING THE SAME DREAM?

AKROPOLIS REED QUINTET

PASCAL LE BOEUF

CHRISTIAN EUMAN

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## PART ONE

- |   |                        |      |
|---|------------------------|------|
| 1 | Prelude (Theme)        | 1:40 |
| 2 | All Consuming          | 8:08 |
| 3 | Interlude (Retrograde) | 2:01 |
| 4 | Unity At Intervals     | 3:11 |
| 5 | Interlude (Mashup)     | 1:49 |
| 6 | Strands                | 7:33 |

## PART TWO

- |    |                           |      |
|----|---------------------------|------|
| 7  | Processional              | 2:34 |
| 8  | Ambassadors (Swing)       | 3:08 |
| 9  | Ideals and Disillusions   | 5:42 |
| 10 | Invisible America (Theme) | 3:33 |
| 11 | Ancestors (Fast)          | 1:34 |
| 12 | Interlude (Loop)          | 2:45 |
| 13 | Ancestors (Slow)          | 2:06 |
| 14 | Almost a Duet             | 1:59 |
| 15 | Dedications (Ballad)      | 2:27 |
| 16 | A Joyful Tribute          | 5:34 |
| 17 | Recessional               | 2:49 |

## AKROPOLIS REED QUINTET

Tim Gocklin, oboe

Kari Landry, clarinet

Matt Landry, saxophone

Andrew Koeppe, bass clarinet

Ryan Reynolds, bassoon

## PASCAL LE BOEUF

piano/composition

## CHRISTIAN EUMAN

drums

1-6 Recorded October 14 & 16, 2020 by Mike Richelle; 7-17 Recorded July 2 & 3, 2022 by Sean Sullivan & Louis Remenapp, and April 10, 2023 by Lawson White, Assisted by Ethan Greek. Mixed and Mastered by Dave Darlington. Edited and Produced by Pascal Le Boeuf. Photo by Dannie Harris. Cover art and design by Haeg Design.





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"America is woven of many strands; I would recognize them and let it so remain." — Ralph Ellison, from *Invisible Man* (1952)

"If one were to examine [...] the DNA of one's influences [...] in terms of how the various strands interact to create the artist, one would see how important conflict between strands is."  
— Bill T. Jones, from *Story/Time* (2014)

*Are We Dreaming the Same Dream?* is an examination of what Ralph Ellison calls "the unity of American experience" in which composer Pascal Le Boeuf deconstructs the fabric of his American experience by recognizing the strands of his musical DNA — Geri Allen, Dave Brubeck, Charles Mingus, and Leonard Bernstein. What are the strands that form our collective identity, and are we dreaming the same dream?



LINER NOTES