



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Friday, May 10, 2024 • 8:00 PM

DEPAUL WIND
SYMPHONY

Dr. Erica Neidlinger, conductor

Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago

Friday, May 10, 2024 • 8:00 PM
Gannon Concert Hall

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PROGRAM

Peter Ilyich Tchaikovsky (1840-1893); tr. Ray Cramer
Dance of the Jesters (1873/1997)

Michael Gandolfi (b. 1956)
Vientos y Tangos (2004)

Kenneth Hesketh (b. 1968)
Diaghilev Dances (2002)

José Pablo Moncayo (1912-1958); tr. Leroy Osmon
Huapango! (1941/1986)

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Masks are recommended, but not required inside the Holtschneider Performance Center.

BIOGRAPHIES

Dr. Erica J. Neidlinger is the wind conductor and performance department chair at the DePaul School of Music. Dr. Neidlinger's conducting experiences are broad, ranging from chamber ensembles, contemporary ensembles, symphonic bands, and wind ensembles. She has collaborated with some of the finest performers in Chicago as well as with composers George Lewis and Augusta Read Thomas. Neidlinger has been featured as a guest conductor and clinician in Riga, Latvia and Moscow, Russia, and has traveled internationally on multiple occasions as an ensemble adjudicator. Presentations at international conferences include the World Association for Symphonic Bands and Ensembles and the Midwest International Band and Orchestra Clinic. She has conducted numerous ensembles across the United States and has presented at many national conferences in addition to maintaining a highly active schedule as a clinician for ensembles visiting Chicago. Currently, Dr. Neidlinger is serving an elected term as President of the North Central Division of the College Band Directors National Association (CBDNA).

Before her position at DePaul, Dr. Neidlinger served on the faculty of the University of Nebraska at Omaha, where she conducted university concert ensembles and directed the marching band. She has been a member of the band and music education faculty at The Ohio State University and has also served as conductor of the Nebraska Wind Symphony. Neidlinger completed her doctoral degree at the University of Minnesota under the supervision of Professor Craig Kirchhoff. Her research applies Laban's Effort Shape Theory to the expressive development of conductors.

PROGRAM NOTES

Peter Ilyich Tchaikovsky (1840-1893); tr. Ray Cramer

Dance of the Jesters (1873/1997)

Duration: 5 minutes

During the central decades of the nineteenth century, when the powerhouses of Russian literature were Ivan Turgenev, Fyodor Dostoyevsky, and Leo Tolstoy, Alexandr Ostrovsky was Russia's leading dramatist. In 1873, repairs to a Moscow theater forced the opera, ballet, and theater companies to all share the Bol'shoi Theater. The concept of a synthetic form of theater emerged from the combination of these groups and Ostrovsky, now considered the creator of Russian theatre, was commissioned to write a play that would incorporate musical, pictorial, and philosophical principles. Unlike his other works depicting realistic life among the classes, Ostrovsky chose to write a lyrical drama using the Russian folktale Snegurochka, or *The Snow Maiden*. Ostrovsky offered his own version of the folktale.

The daughter of King Winter and the Fairy Spring asks her parents to let her live with mortals. They tell her about the dangers of falling in love which, they warn, could melt her heart. One day the Snow Maiden calls for her mother and Fairy Spring appears. She grants her daughter's wish to love like a mortal but warns her to avoid the sun's rays. The Snow Maiden finally loses her heart to a young Tatar merchant and avows her love for her bridegroom. As she speaks a ray of sunlight pierces the clouds. It falls on the Snow Maiden and she melts away in the moment of her happiness....

Tchaikovsky, who was thirty-three at the time, was commissioned to write the play's incidental music. The play premiered in 1873 with Tchaikovsky's score receiving more praise than the play itself. In St. Petersburg, Nicolai Rimsky-Korsakov was so moved by the tale he later wrote an opera based on Ostrovsky's play. It premiered in 1881 and has joined the ranks of best-loved Russian operas.

Note from "The President's Own" United States Marine Band

Michael Gandolfi (b. 1956)

Vientos y Tangos (2004)

Duration: 12 minutes

As a self-taught guitarist, Michael Gandolfi began playing rock and jazz at age eight. The growth of his improvisational skills led to an interest in composition. He attended the New England Conservatory of Music, where he earned his bachelor's and master's degrees in composition and now serves as chair of the composition department. He was also once a Fellow at the Tanglewood Music Center, and now heads the composition faculty. Gandolfi is a member of the Atlanta School of Composers, which evolved as a project of Robert Spano (conductor of the Atlanta Symphony

Orchestra) to nurture, commission, and record contemporary music. Select composers include Jennifer Higdon, Christopher Theofanidis, Osvaldo Golijov, and Adam Schoenberg. An example of Gandolfi's contribution is *Garden of Cosmic Speculation* (2007). It was commissioned by the Boston Symphony Orchestra and Tanglewood, recorded by Spano and the Atlanta Symphony Orchestra, and nominated for a Grammy.

Gandolfi's broad range of musical interests embraces not only contemporary classical music but also popular genres. This in addition to his cultural curiosity has resulted in many intersections between his music and other disciplines including science, film, and theater. *Vientos y Tangos* is a clear example of this intersection, as boldly different renditions of the tango unfold in a highly theatrical manner. The composer noted:

Vientos y Tangos (Winds and Tangos) was commissioned by The Frank L. Battisti 70th Birthday Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'arienzo and the 'Tango Nuevo' style of Astor Piazzolla to the current trend of 'Disco/Techno Tango,' among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tangos to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano and contrabass.

Note by Erica Neidlinger

Kenneth Hesketh (b. 1968)

Diaghilev Dances (2002)

Duration: 18 minutes

Kenneth Hesketh began composing as a chorister at Liverpool Cathedral. He earned degrees at the Royal College of Music and attended Tanglewood in 1995 as the Leonard Bernstein Fellow where he studied with Henri Dutilleux. After completing a masters degree at the University of Michigan, he received a series of awards including a scholarship from the Toepfer Foundation at the request of Sir Simon Rattle, which included a year's residency in Berlin. He has been the Composer in the House with the Royal Liverpool Philharmonic Orchestra and is now a professor at the Royal College of Music.

Diaghilev Dances is highly unique in the wind repertoire due to its episodic nature, virtuosic demands, and delicate scoring. Inspired by ballet music of the 20th century, it pays homage to the famous *Ballet Russes* and its creative force, Russian impresario Serge Diaghilev. Many gifted artists of

the time were nurtured by Diaghilev resulting in some of the greatest works of the century. From 1909 until Diaghilev's death in 1929, composers, choreographers, painters, and costume designers all contributed to a company that produced such legendary works as *The Rite of Spring*, *Afternoon of a Faun*, and *Scheherazade*. Although there is no storyline Hesketh's work for wind ensemble, he alludes to Ravel's *Daphnus et Chloé* and Stravinsky's *The Firebird*. The dramatic sweep of the piece is balletic in shape with an impressionistic introduction followed by a miniature ballet with three entr'actes, three dances, and a folk-like theme to unify the introduction and finale.

Note by Erica Neidlinger

José Pablo Moncayo (1912-1958); tr. Leroy Osmon
Huapango! (1941/1986)

Duration: 9 minutes

The huapango is a lively Mexican dance of Spanish origin that is especially popular in the lands along the Gulf of Mexico. Performed by singers and instrumental ensembles ranging from a duo of guitars to a full mariachi band, it is characterized by a complex rhythmic structure mixing duple and triple meters which reflect the intricate steps of the dance. The huapango is danced by men and women as couples: the men sing, the women do not. Nicolas Slonimsky explained that the word huapango "is derived either from a native vocable meaning 'on a wooden stand' (the huapango is danced on a platform), or it may be a contraction of Huastecas de Pango. Huastecas means a tropical valley, and Pango is the ancient name of the river Panuco."

Moncayo's *Huapango* of 1941, his first important work for orchestra, is based on three authentic folk dances: Siqui Siri, Balajú and El Gavilán. The piece is arranged in three sections, with fiery music at beginning and end recalling the manner of huapango singing in coplas (i.e., the song is shouted alternately between two men singers, here transmuted by Moncayo into a trombone—trumpet dialogue) surrounding a slower central portion based on a lyrical melody. *Huapango* is a brilliant study in orchestral sonority and vibrant dance rhythms about which the French composer Darius Milhaud once told José Antonio Alcaraz, "When in the grey light of a Parisian winter, I want there to be sun in my flat, I listen to a record of *Huapango*."

Note by Richard Rodda

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DEPAUL UNIVERSITY SCHOOL OF MUSIC

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May 11 • 8:00 P.M.
Gannon Concert Hall
DePaul Concert Orchestra &
DePaul Symphonic Choir

May 12 • 2:00 P.M.
Jarvis Opera Hall
DePaul Concert Orchestra &
DePaul Symphonic Choir

May 18 • 8:00 P.M.
Gannon Concert Hall
DePaul Symphony Orchestra

May 20 • 8:00 P.M.
Gannon Concert Hall
DePaul Percussion Ensemble

May 21 • 7:00 P.M.
Allen Recital Hall
DePaul Baroque Ensemble

May 23 • 7:00 P.M.
Allen Recital Hall
DePaul String Chamber Showcase I

May 24 • 8:00 P.M.
Gannon Concert Hall
DePaul Concert Orchestra

May 26 • 6:00 P.M.
Gannon Concert Hall
DePaul Brass Ensemble

May 28 • 7:00 P.M.
Allen Recital Hall
DePaul String Chamber Showcase II

May 28 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Combos I

May 29 • 7:00 P.M.
Allen Recital Hall
Wind/Mixed Chamber Showcase I

May 29 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Combos II

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