



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Monday, November 11, 2024 • 7:00 PM

DEPAUL WIND
SYMPHONY

Erica Neidlinger, conductor

Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago

Monday, November 11, 2024 • 7:00 PM
Gannon Concert Hall

DEPAUL WIND SYMPHONY

Erica Neidlinger, conductor

PROGRAM

Leonard Bernstein (1918-1990); arr. Clare Grundman
Overture to "Candide" (1955/1986)

Robert Kurka (1921-1957)
Good Soldier Schweik (1956)

- I. Overture
- II. Lament
- III. March
- IV. War Dance
- V. Pastoral
- VI. Finale

Gustav Holst (1874-1934); ed. Colin Matthews
Second Suite in F (1911/1984)

- I. March
- II. Song without Words
- III. Song of the Blacksmith
- IV. Fantasia on the 'Dargason'

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

BIOGRAPHIES

Dr. Erica J. Neidlinger is the wind conductor 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

Leonard Bernstein (1918-1990); arr. Clare Grundman

Overture to “Candide” (1955/1986)

Duration: 5 minutes

In *Candide*, the comic opera based on Voltaire’s 1759 French satire *Candide or Optimism*, Bernstein brought to life the misadventures of Candide and his true love Cunegonde. This emotionally rich work had an unfortunately short life on Broadway in 1956. However, its lively overture was premiered by the New York Philharmonic Orchestra under the direction of the composer in 1957, and has become a favorite in the concert repertoire of both orchestras and bands. The work is very rhythmic, yet forceful, combining the classical and popular style into a clever and modern composition. Since its difficult beginning, the opera has found its place as a standard in the American Musical/Opera theater.

Robert Kurka (1921-1957)

Good Soldier Schweik (1956)

Duration: 20 minutes

The Good Soldier Schweik Suite was premiered by the Little Orchestra Society, conducted by Tom Sherman. In 1952, the opera was completed two years later and was premiered with great success at the New York City Center on April 23, 1958. An instrumentation of winds and percussion instruments only is utilized in both suite and opera.

The suite was inspired by a anti-war satire, *The Good Soldier Schweik* and *His Fortunes in the World War* by Yaroslavl Hacek, a Czech novelist, following World War I. Many of the hero’s predicaments were taken from the author’s experiences. In the story, Schweik is a symbol of the common people, forced to become a soldier and fight for a cause in which he does not believe. At one point, after relating how wonderful life was in an insane asylum (from which he had just been released), Schweik comments that “everyone there could say exactly what he pleased ... just as if he were in Parliament.” Through his seemingly idiotic behavior, Schweik’s German masters believe he is feeble minded, while, behind their backs, he exposes their arrogance, stupidity, and hypocrisy. He is subjected to several indignities through which his optimism finally emerges indestructible and triumphant. He is, therefore, not only a single individual, but also the symbol of the common people and their resistance to a war from which can derive no benefit, only suffering.

Each of the six short pieces which comprise the suite represents a general idea or theme which reoccurs throughout the book, rather than any specific episodes. Thus, the Overture is a character sketch of Schweik, the good-

natured common man, the genial collector of homeless dogs. The *Lament* represents the element of sadness and seriousness which underlies many of the episodes, such as the outbreak of war. The *March* represents the soldier's chief means of getting from place to place. The *War Dance* represents the authorities, both civilian and military, and their fanatical pounding of the war drum. The *Pastoral* is an ironic title for a movement which in no way brings to mind a peaceful idyllic scene of shepherds tending their flocks. Rather, it is heavy and oppressive because it depicts the countryside in time of war, underscoring the scene in which Schweik is sent to the battlefield. According to Michael Burch-Pesses, "The scene is one of dark devastation, jagged stumps of trees, trenches and burial pits, death and destruction." The *Finale* reveals Schweik's optimism, triumphant and indestructible in the end.

Note from Program Notes for Band

Gustav Holst (1874-1934); ed. Colin Matthews

Second Suite in F (1911/1984)

Duration: 12 minutes

The *Second Suite* consists of four movements, all based on specific English folk songs.

Movement I: March: Morris Dance, Swansea Town, Claudy Banks. "The "March" of the *Second Suite* begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune "Glorishears". After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, *Swansea Town*. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the "king of marches", would sometimes change time signatures for the trio (most notably in *El Capitan*), it was not commonplace.) The third theme, called *Claudy Banks*, is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: Song Without Words, 'I'll Love My Love'. Holst places the fourth folk song, *I'll Love My Love*, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax

of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: Song of the Blacksmith. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song *A Blacksmith Courted Me*. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: Fantasia on the Dargason. This movement is not based on any folk songs, but rather has two tunes from *Playford's Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name 'dargason' may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish country side. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, 'dargason' is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as 'Sedony' (or Sedany) or 'Welsh Sedony'.

Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St Paul's Girls' School.

Note by Imogen Holst

PERSONNEL

FLUTE

Elise Barbier

Ume Hashimoto-Jorgensen

Christine McElligott

Aarush Palli

Emma Tomita

HORN

Nolan Henckel

Darlyne Hidalgo

Angelina Naseem

John Perez

Leah Robin

OBOE

Laura Adkins*

Reed Cawley*

TRUMPET

Nando Cordeiro

Erin Dangerfield

Zach Fitzgerald

Jhoan Garcia

Emmett Needles

CLARINET

Matt Abraham

Christy Faller

Yuqing Huang

Aniela Meza

Megan Rideout Redeker

Danny Sanders

Jay Savoy

Matthew Tomaino

TROMBONE

Joe Alfano

Rix Barlow

Ryan Saladin

EUPHONIUM

Nat Garbe

BASSOON

Peter Breyer

Nornubari Kaka

Chet Rhodes

TUBA

Daniel Bulpitt

Caden Morton

Callie Widi

SAXOPHONE

Ella Bergeron

Anton Fair

Leo Fontane

Nickoli Kumm

Kissiany Melecio

PERCUSSION

Leonardo Chiappetti

Mason Gilbertson

Odell Jackson

Brendan Rich

Kevin Reyes

Zachary Wittenborn

**denotes guest musician*

TICKETS AND PATRON SERVICES

We hope you enjoy each and every concert experience you attend at the Holtschneider Performance Center (HPC). We encourage you to share your experiences when visiting our concert and recital halls. It's our pleasure to answer any questions or concerns you may have when visiting or planning your visit. Please don't hesitate to contact us with any questions or concerns:

HPC Box Office Information

2330 North Halsted Street | Tuesday-Saturday | 10 AM–3 PM*
773-325-5200 | musicboxoffice@depaul.edu

*Seasonal hours apply, but we are always open 90 minutes prior to all ticketed events.

Accessibility: HPC is dedicated to providing access for all patrons. We ask that you please contact the HPC Box Office at least two weeks prior to your performance date to request accessibility services.

Cameras and Recorders: The taking of photographs or the recording of concerts held at HPC is strictly prohibited. By attending this concert, you consent to be photographed, filmed and/or otherwise recorded. Your entry constitutes your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice and name for any purpose whatsoever in connection with HPC and DePaul University School of Music.

Concert Dress: At any given concert, you will observe some concertgoers dressed up and others dressed more casually. Many patrons wear business attire or casual business attire. We encourage you to wear whatever makes you feel most comfortable.

Food and Beverage: While drinks, with lids, are allowed in performance spaces, food is never allowed.

Fire Notice: The exits indicated by a red light nearest your seat is the shortest route to the lobby and then outside to the street. In the event of fire or any emergency, please do not run. Walk to that exit.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members and those performing on stage. Late patrons will be seated at appropriate breaks at the discretion of the house management staff.

No Smoking: All public spaces in HPC are smoke-free.

Phones and Paging Devices: All electronic devices—including cellular phones, pagers and wristwatch alarms—should be on silent while in any concert or recital hall.

Website: For information about HPC, the DePaul University School of Music, and its upcoming concerts or events, please visit go.depaul.edu/musicevents.

DePaul University School of Music Advisory Board

Rich Daniels, Chair
Mark T. Mroz, Vice-Chair

MEMBERS

Craig J. Anderson
Heather R. Boehm
Janai E. Brugger
Robert J. D'Addario
Richard J. Daniels
Orbert C. Davis
Shelley MacArthur Farley
Graham V. Fuguitt
Sasha L. Gerritson
David Harpest
Dr. Geoffrey A. Hirt
Cary M. Jacobs
Carlotta L. Lucchesi
Mary K. Marshall
Colleen Mayes
Mark T. Mroz
Deane Myers
James F. Shaddle
Elizabeth K. Ware
Cathy C. Williams
John Zielinski

DePaul University School of Music Emeritus Board

Russ Bach
Dr. Patricia O. Ewers
Victor D. Faraci
Scott G. Golinkin

Sidney C. Kleinman
Samuel Magad
Florence M. Miller
Anthony D. Peluso

Nancy J. Petrillo
Mimi Wish
William J. Young

The DePaul University School of Music is proud to recognize the following annual donors

MAESTRO CIRCLE

(\$250,000+)

The Estate of Mary Patricia
Gannon

The Estate of John and Anastasia
Graven

BRAVO CIRCLE

(\$50,000+)

Blackbaud Giving Fund
Fidelity Charitable Gift Fund
Geoffrey Hirt, PhD & Linda Hirt

Tom Mendel
PricewaterhouseCoopers, LLP

Ernest & Mimi Wish
Stephen & Nicole VanderVoort

BENEFACTOR CIRCLE

(\$25,000+)

Antunovich Associates, Inc.
Gerald Beeson & Jennifer Beeson

Eugene Jarvis & Sasha Gerritson
James & Mary Schaefer

Stack Family Foundation
Eve Tyree

LEADERSHIP CIRCLE

(\$10,000+)

Reginald Bishop
Bank of America Charitable
Gift Fund
Baird
Bulley & Andrews, LLC
Joel & Samantha Cohen

Cheryl & Sunil Cutinho
CME Group, Inc.
Vic Faraci
Scott Golinkin
J.P. Morgan Charitable Giving Fund
National Philanthropic Trust

James & Laura O'Connor
The Estate of Marilyn Pierce
United Way of Greater
Milwaukee
Elizabeth Ware
Cathy Williams

PARTNER CIRCLE

(\$5,000+)

Ariel Investments, LLC
Frank DeVincentis, CPA
Graham & Margaret Fugitt

Amy & Cary Jacobs
Carlotta & Ronald Lucchesi
Edward D. Mayes & Colleen Ward
Mayes

James Shaddle
Daniel Stevens

PATRON CIRCLE

(\$2,500+)

William Coussens
Richard J. & Kathleen A. Daniels
DePaul Vincentian Residence
Dr. Patricia Ewers

William & Shelley MacArthur Farley
Harry & Marcy Harczak
Lundstrom Family Foundation
Mary Marshall

Florence Miller
Robert & Maureen Schuberth
Geraldine Sullivan (dec.)
John & Laura Zielinski

MEMBERSHIP CIRCLE

(\$1,000+)

Dr. Frances Anderson
David & Susanne Baker
William & Susan Bennett
Joe & Mary Anne Cappel
Dr. Bartley & Patricia Danielsen
Linda DiFiore
James L. Alexander & Curtis D.
Drayer
Jack & Donna Greenberg

David Harpest
James Hopkinson
Walker Johnson
Thomas & Pascale Kichler
Frank & Erica Kuhlmann
Margaret Kuhlow
Eunjin Lee
Francois Millard
Deane & Layni Myers

Elizabeth Soete & Raymond
Narducy
Mark & Alexandra Oates
Jon Ekdahl & Marcia Opp
Charles Price
Renew Chicago
Father John Rybolt, C.M.
Jeff & Rebecca Schewe
John Vitanovec & Kathleen
Vitanovec

July 1, 2023 - June 30, 2024

UPCOMING EVENTS
DEPAUL UNIVERSITY SCHOOL OF MUSIC

SCHOOL OF MUSIC

November 12 • 7:00 P.M.
Allen Recital Hall
DePaul Guitar Ensemble

FACULTY ARTIST SERIES

November 15 • 7:00 P.M.
Allen Recital Hall
Jeremy Ruthrauff, saxophone

*For ticketing information and a complete list of concerts visit:
go.depaul.edu/musicevents.*

Holtschneider Performance Center

2330 North Halsted Street • Chicago

Gannon Concert Hall, Allen Recital Hall, Brennan Recital Hall • HPC First Floor

Dempsey Corboy Jazz Hall • HPC Second Floor

Sasha and Eugene Jarvis Opera Hall

800 West Belden Avenue • Chicago

music.depaul.edu • 773.325.5200

DEPAUL
UNIVERSITY

SCHOOL OF MUSIC



804 West Belden Avenue
Chicago, IL 60614
773.325.7260
music.depaul.edu

Sign up for Music @ DePaul E-Notes!

Receive monthly updates in your inbox on performances taking place at the School of Music, as well as special offers and discounts to ticketed events! You can choose to unsubscribe from the list at any time. We have a strict privacy policy and will never sell or trade your email address.

You can sign up for E-Notes by visiting music.depaul.edu and clicking on Concerts and Events.