



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Monday, November 17, 2025 • 8:00 PM

DEPAUL WIND
SYMPHONY

Erica Neidlinger, conductor

Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago

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Gannon Concert Hall

DEPAUL WIND SYMPHONY

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PROGRAM

Gordon Jacob (1895–1984)

Music for a Festival (1951)

- I. Intrada
- II. Overture
- III. Round of Seven Parts
- IV. Air
- V. Interlude
- VI. March
- VII. Saraband
- VIII. Scherzo
- IX. Madrigal
- X. Minuet and Trio
- XI. Finale

Ruth Gipps (1921–1999); ed. Rodney Winther

Seascape, Op. 53 (1958/2004)

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

First Suite in Eb (1909/1984)

1. Chaconne
2. Intermezzo
3. March

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

Gordon Jacob (1895–1984)

Music for a Festival (1951)

Duration: 34 minutes

Gordon Jacob, a respected professor of composition at the Royal College of Music for over forty years was a prominent composer who made many significant contributions to the wind band repertoire. Much of his music was defined by his deep connection to the English musical tradition. Like his contemporaries Ralph Vaughan Williams (with whom he studied) and Gustav Holst, Jacob took great interest in folk melodies and the music of earlier English masters like William Byrd and Giles Farnaby. His suites and fantasias frequently utilized or were inspired by these historical sources yet modernized with free treatment of the material. A common characteristic was Jacob's mastery of counterpoint and an affinity for instrumental color.

Music for a Festival was commissioned by the Arts Council of Great Britain for the 1951 Festival of Britain, a significant post-war cultural event. This festival showcased the best of British achievement in various fields, including the arts, science, and technology. piece showcases his mastery of scoring for wind and brass instruments in a dialogue throughout the suite's 11 movements, alternating between brass choir and full band. The work is a vibrant and varied composition, reflecting the energy and celebratory spirit suggested by its title.

Note by Erica Neidlinger

Ruth Gipps (1921–1999)

Seascapes (1958/2004)

Duration: 6 minutes, 30 seconds

In a time where orchestras, wind bands and military bands were male-dominated, British composer Ruth Gipps was a pioneer in the world of music composition and performance. She founded and conducted the Portia Wind Ensemble, a group made up entirely of women. This group was an important part of music in Britain, and they premiered works by Gordon Jacob, Peter Maxwell Davies, Harrison Birtwistle, Alan Hoddinott, Wilfred Josephs and John McCabe. *Seascapes*, composed by Gipps in 1958, was written for and premiered by the Portia Wind Ensemble.

Seascapes is a programmatic work, thought to be inspired during a trip to the coastal town of Broadstairs in Kent, where Gipps was giving lectures. About her stay, Gipps said: "I spent the night in a hotel right

on the beach. I could hear the sea. I always loved the sound of the sea and particularly storms."

This piece is written for double wind quintet, with an English horn used in place of a second oboe. The edition by Rodney Winter used for this concert uses an optional string bass which brings further depth and color to the composition.

Note by Christine Higley for the University of Maryland concert program, 9 October 2021

Gustav Holst (1874–1934)

First Suite in Eb (1909/1984)

Duration: 11 minutes

Gustav Holst was one of the first serious composers to write for wind band. His *First Suite in Eb* (1909) and *Second Suite in F* (1911) are cornerstones in the repertoire. He studied the piano as a child but began playing trombone instead when during his adolescent years a nerve condition affected the use of his right hand. He later played trombone professionally in the Carl Rosa Opera Company Orchestra. Holst entered the Royal College of Music in 1893 where he met his lifelong friend and fellow composer, Ralph Vaughan Williams. The two freely shared both musical inspiration and criticism, and over the course of their lives were of great importance in establishing original music for wind bands.

The *First Suite in Eb* is in three movements that originate from the opening eight bar chaconne. The first movement, entitled *Chaconne*, is just that – a work in $\frac{3}{4}$ consisting of variations over a never changing ground bass. The chaconne appears sixteen times throughout the first movement, with statements ten and eleven in inversion when the key slips from Eb major to the relative c minor. In the second movement, the themes of the *Intermezzo* are derived from material in the chaconne. The most obvious relationship is the three-note motive that begins first theme and unifies the movement; it is a direct intervallic quote of the first three pitches of the chaconne. The closing *March* also manipulates the chaconne with variations in two (rather than the original meter of three) and a quote during the introduction that inverts the first three pitches. In the manuscript, Holst stated, "as each movement is founded on the same phrase it is requested that the *Suite* shall be played right through without break."

Note by Erica Neidlinger

PERSONNEL

FLUTE

Jacob Cornejo
Simone Graczyk
Ume Hashimoto-Jorgensen
Aarush Palli
Jesse Perez
Zoe Strange
Emma Tomita

OBOE

Jose Alvarez
Margeaux Berner

CLARINET

Natalie Alexander
Erick Alvarez*
Rose Bittle
Christy Faller*
Aniela Meza
Alainna Pack
Megan Rideout Redeker
Philip Roth*

BASSOON

Alejandro de Jesus
Casey Delsandro
Lukas Jaskunas

SAXOPHONE

Ella Bergeron
Sophia Fontana
Nickoli Kumm
Kissiany Melecio

HORN

Henry Dix
Tyler Goldsmith
Nolan Henckel
Darlyne Hidalgo
Eli Hoffmann
Finn Moore
Angelina Naseem
Olivia Owen
Eily Polenzani
Leah Robin

TRUMPET

Melody Alonso
Erin Dangerfield
Ethan Dunk+
Katelyn Fahey
Grace Firth
Jhoan Garcia+
Jesse Hamilton+
Emmett Needles+
Julian Ramcharan

TROMBONE

Joe Alfano
Rix Barlow+
Jared Chance-Marin+
Vasilios Malamis
Agustin Martinez
Lawson Quesinberry
Ashley Rands+

EUPHONIUM

Nat Garbe

TUBA

Caden Morton
Ben Poirot

PIANO

Hwei Shin Chang

PERCUSSION

Aleo Esparza
Socrates Hwang
Mason Gilbertson
Milo Paperman
Zachary Wittenborn

STRING BASS

Sebastian Sanchez

**denotes guest musician*

+denotes brass choir

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November 18 • 7:00 P.M.

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