Wind Symphony

Erica Neidlinger, conductor

DePaul Concert Hall
800 West Belden Avenue • Chicago
Sunday, October 15, 2017 • 3:00 P.M.
DePaul Concert Hall

**WIND SYMPHONY**

*Erica Neidlinger, conductor*
*Reed Chamberlin, conductor*

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**PROGRAM**

Joan Tower (b. 1938)
*Fanfare for the Uncommon Woman, No. 1 (1986)*

Joel Puckett (b. 1977)
*It Perched for Vespers Nine (2008)*

Adolphus Hailstork (b. 1941)
*American Guernica (1982)*

  Reed Chamberlin, guest conductor

David Maslanka (1943 - 2017)
*Symphony No. 4 (1993)*
Program Notes

The pieces that follow spoke to me in a meaningful way, not only as well crafted art but also as symbols of diversity, humanity, struggle, and triumph in our society. They are a call for compassion and unity.

Joan Tower

Fanfare for the Uncommon Woman, No. 1

*Duration: 3 minutes*

Joan Tower has been hailed as one of the most successful composers of our time. Her music is accessible to audience and performer alike and is characterized by driving rhythms and colorful orchestrations. Premiered in 1987 by Hans Vonk and the Houston Symphony, *Fanfare for the Uncommon Woman, No. 1* was inspired by Copland’s *Fanfare for the Common Man*. Although Tower did not quote Copland directly, she maintained the exact instrumentation of his fanfare, scored the instruments in a similar fashion, and created a theme that hints at Copland’s theme. Tower dedicated the work to women who take risks and are adventurous. She has completed six fanfares under this title, with number one specifically dedicated to the conductor Marin Alsop.

Joel Puckett

It Perched for Vespers Nine

*Duration: 11 minutes*

Joel Puckett is a 21st century composer who has been praised by the Washington Post as “visionary.” Evident in Puckett’s music is his belief in “the life-changing power of music to heal and provide comfort to those who need it.” *It Perched for Vespers Nine* is no exception.

The work is inspired by the final words of his wife’s late grandfather:

In mist or cloud...

...On mast or shroud

It perched for Vespers nine.

Whiles all the night...

...Through fog-smoke white,

Glimmered the white moon-shine.
The verse is from the famous poem, “The Rime of the Ancient Mariner” by Samuel Taylor Coleridge. In the tale, the mariner and his ship mates are led out of an ice storm by an albatross who returns daily at vespers nine, a reference to a church service. The albatross saves the ship, but in the next verse the mariner kills the bird for no apparent reason – simply that he could. The remainder of the poem tells of condemnation as the mariner is forced to roam the earth in search of redemption. According to Puckett, the piece, “on a surface level engages the imagery from the verse itself. But at the emotional core of the work is my trying to work out what my wife’s Pop Pop might have been trying to tell us about what awaits us ‘in mist or cloud’.”

Adolphus Hailstork

**American Guernica**

*Duration: 8 minutes*

Adolphus Hailstork is a versatile composer whose career has spanned decades. His compositions include works for orchestra, wind band, opera, and most of all choir. As a young boy, Hailstork was strongly influenced by choral music:

When I began singing as a boy soprano in the (Episcopal) Cathedral of All Saints, in Albany, New York, I fell in love with choral music. Participation in the great Anglican choral tradition … was one of the formative influences in my musical life.

Another powerful experience was four years singing in the remarkable Howard University choir. From 1959 to 1963 the choir appeared frequently with the National Symphony Orchestra, performing major choral works such as the Verdi Requiem, the Beethoven Ninth Symphony, and Carl Orff's Carmina Burana.

Hailstork’s American Guernica was written twenty years after the event that it commemorates. On September 15, 1963 a racially motivated fire bombing of the 16th Street Baptist Church in Birmingham, Alabama killed four young girls attending Sunday school and
injured twenty-two others. The title of the piece refers to Picasso’s Guernica, a mural that depicts the tragic slaughter of mainly women and children during the Nazi German and Fascist Italian raid of the village Guernica on April 26, 1937.

Hailstork uses many contemporary techniques as well as his church choir roots to illustrate the chaos, aftermath, and grief of the American tragedy. Dr. Martin Luther King, Jr. delivered the eulogy at the funeral for the girls:

These children – unoffending, innocent, and beautiful – were the victims of one of the most vicious and tragic crimes ever perpetrated against humanity… we must be concerned not merely about who murdered them, but about the system, the way of life, the philosophy which produced the murderers. Their death says to us that we must work passionately and unrelentingly for the realization of the American dream.

American Guernica is dedicated to Carol Roberson, 14, Addie Mae Collins, 14, Cynthia Wesley, 14, and Denise McNair, 11.

David Maslanka

Symphony No. 4

Duration: 30 minutes

It is strange to now refer to David Maslanka in past tense. His death in August of this year was a tremendous loss. Maslanka was a mild mannered person of deep spiritual conviction who drew creative inspiration from nature and the environment. In 1990 he left New York City and moved to Montana to compose full time. He believed the grandeur of the Rocky Mountains and the “power of the earth” had a profound effect on his music. Many of his compositions are inspired by external sources, yet are the product of deep internal meditations on the material, Symphony No. 4 included.

Maslanka’s fascination with Abraham Lincoln served as an external source for the piece. He viewed Lincoln as a symbol of transformation from the “individual to the universal.”
For me, Lincoln’s life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of all the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

A passage from Carl Sandburg’s biography of Lincoln detailing “the slow exultation of brasses rendering ‘Old Hundred’ … (as) the coffin was carried out of the rotunda and taken to the funeral train” further inspired Maslanka. *Old Hundreth* or the “Doxology” acts as a spine for the emotional thread of the work, binding six major sections. Across these sections the symbolic transition from “individual” to “universal” abounds as solo voices evolve and at times erupt into the masses, verifying the “unshakable idea of the unity of the human race.” The emotional thread also endures a “struggle of opposites” as conflict arises in light and dark themes, clashes of tonality, and the symbolic turmoil of life encounters that disrupt the thread.

The piece reaches its ultimate transformation with a direct quote of Bach’s *Christ Who Makes Us Holy*. Inspired by the “Blessed Boys” from Goethe’s *Faust*, Maslanka inserts a wailing sound from the clarinets to represent the cry of babies who have not yet lived in this world and are thus without sin. This symbol of absolute purity transforms the individual of the mortal world to the universal of the spiritual world. The final two sections of the symphony resound in divine statements of unity. Maslanka’s symphony ponders as much as it celebrates the meaning of life and humanity.

*Notes by Eric Neidlinger*
Biographies

Erica Neidlinger is Associate Professor and conductor of the Wind Symphony at DePaul University. Additional responsibilities include teaching conducting and instrumental music education courses. Dr. Neidlinger has conducted performances across the United States and in Europe. She has traveled to Singapore and Canada as an ensemble adjudicator and clinician and has been featured as a guest conductor and clinician in Latvia. Presentations at international conferences include the World Association for Symphonic Bands and Ensembles in Killarney, Ireland and the Midwest International Band and Orchestra Clinic. She has also conducted honor bands and presented at many conferences across the United States.

Before her teaching at DePaul, Dr. Neidlinger served as Assistant Director of Bands at 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. Under her direction the ensemble was selected to perform for the 2005 Association of Concert Bands National Convention and the 2007 Nebraska State Bandmasters Conference. Neidlinger completed her doctoral degree at the University of Minnesota under the supervision of Professor Craig Kirchhoff. In addition, she holds a Bachelor’s degree from the University of Kansas and a Master’s degree from the University of Illinois, Urbana-Champaign.

Reed Chamberlin is the Director of Bands at the University of Nevada, Reno, conducting the Nevada Wind Ensemble, teaching graduate conducting, and overseeing the comprehensive band program. He holds a Doctor of Musical Arts degree in Conducting from the Eastman School of Music where he was the Assistant Conductor of the Eastman Wind Ensemble, a Fennell Conducting Fellow, and recipient of the Walter Hagen Prize in Conducting. Prior to his appointment at the University of Nevada, he served on the faculty of Seton Hill University in Pennsylvania, and was a successful high school music teacher in Ohio. He holds a BME degree from The Ohio State University, and an MM degree in Conducting from Youngstown State University. His work and experiences represent the nexus of music education and professional level performance, exemplified through the wind-band performance medium and he is in regular demand as a guest conductor and clinician.

He has been recognized internationally through publication and auditioned conducting symposiums. Notable was the 2008 International Conducting Symposium, sponsored by the National Band Association, and held in
conjunction with The Italian Army Band. His nationally recognized Nevada Wind Ensemble has been selected by jury to perform for the CBDNA Western Division Conference. In addition, he has presented at the CBDNA National Conference, the Midwest Band and Orchestra Clinic, and for the Nevada Music Educators Association. He has been published in the National Band Association Journal, the Ohio Music Education Association’s TRIAD, and the WASBE Journal. He was also integral in production of the Eastman Wind Ensemble’s recent CD, Stravinsky — Octet and L’Histoire du Soldat Octet.
PERSONNEL

FLUTE
Gabriel Fridkis
Jill DeGroot
Ana Boulas
Eliza Fisher
Jordan Mann
Willord Simmons
Freiya Zackrison
Rebecca Murray
Bethany Sorman
Breanna Vasquez
Javier Espindola
Allison Roberts
Jenna Cole
Carlos Ruiz
Kevin Thurman
Rebecca Shepro
Gabriel Fridkis
Jill DeGroot
Ana Boulas
Eliza Fisher
Jordan Mann
Willord Simmons
Freiya Zackrison
Rebecca Murray
Bethany Sorman
Breanna Vasquez
Javier Espindola
Allison Roberts

SAXOPHONE
Richard Brasseale
Chris Lodzinski
James Wilder
Peter Tearse
Jacob Delgado
Nathan Hatter
Tassos Kirkos
Kianti Turner-Walton
Paul Wagner

OBOE
Reed Cawley
Matt Sampey
Allyson Johnson
Meghan Andreachi
Reed Cawley
Matt Sampey
Allyson Johnson
Meghan Andreachi

CLARINET
Theresa Zick
Yongchuan Chen
Michael Tran
Roy Cho
Alessandro
Tenorio-Bucci
Julia Larson
Sachina Hobo
Jenna Pizer
Julian Rymar
Ben Cruz
Melissa Frisch
Cullen Daniels
Joe Hands
Matt Osuch
Allison Marcella
Mallory Pargulski
Julia Miller
Rachel Wilensky
Geronimo Melendez
Emily Singer
Ashley Weichowski
Elliot Cobb

TRUMPET
J.R. Buzzell
Mark Hale
Ruben Cova
David Wagner
Brendan Donnelly
Valerie Kolb
Adam Mead
Eli Lavoie
Hailey Menkhus
Aaron Wolf
Andrew Egizio
Erin Marc-Aurele
Katelyn Mason
J.R. Buzzell
Mark Hale
Ruben Cova
David Wagner
Brendan Donnelly
Valerie Kolb
Adam Mead
Eli Lavoie
Hailey Menkhus
Aaron Wolf
Andrew Egizio
Erin Marc-Aurele
Katelyn Mason

TENORO-BUCCI

TROMBONE
Lucas Steidinger
Brian Mayo
Brendan Whalen
Colin Towbin
Matt Jarosch
Lucas Steidinger
Brian Mayo
Brendan Whalen
Colin Towbin
Matt Jarosch

Piano
John Bitoy

ORGAN/CELESTE
Frank Bisconti

Harp
Lillian Lau*

Timpani
Tommy Farnsworth

Drums

string bass

BASS TROMBONE
Ben Zisook

TUBA
Riley Lindsey
Hsuan-Wei Weng Lin
Akshat Jain

CELLO
Maggie Wenzel

BASS
Austen Goebel
Andrew French

PERCUSSION
Aidan Kranz
Carley Yanuck
Miyu Morita
Cristian Torres
Stephen Giunta
Dylan Green
Bailey Minzenberger
Jeremy Warren

LIBRARIAN
Emily Kerski

GUEST
*Guest
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UPCOMING EVENTS

Friday, October 27 • 7:30 P.M.
Concert Hall
DePaul Opera Theatre Presents Benjamin Britten’s *Turn of the Screw*

Sunday, October 29 • 2:00 P.M.
Concert Hall

Monday, October 30 • 8:00 P.M.
Concert Hall
African Drum Ensemble

Tuesday, October 31 • 8:00 P.M.
Concert Hall
Baroque Chamber Concert

Tuesday, October 31 • 8:00 P.M.
The Jazz Showcase
DePaul Jazz Workshop at the Jazz Showcase

Wednesday, November 1 • 8:00 P.M.
Concert Hall
Guest Recital: Christopher Hutton, cello

Thursday, November 2 • 8:00 P.M.
Concert Hall
Faculty Recital: Jason Moy, harpsichord with guest artist Shirly Hunt, viola da gamba

Friday, November 3 • 8:00 P.M.
Concert Hall
New Music DePaul

Saturday, November 4 • 8:00 P.M.
Concert Hall
DePaul Symphony Orchestra

Sunday, November 4 • 3:00 P.M.
Concert Hall
Faculty Recital: Ilya Kaler, violin

Sunday, November 4 • 3:00 P.M.
Student Center (Lincoln Park)
Jazz Orchestra
UPCOMING EVENTS

Sunday, November 4 • 8:00 P.M.
Concert Hall
Guitar Ensemble Festival

Monday, November 6 • 7:00 P.M.
Recital Hall
Jazz Combos

Monday, November 6 • 8:00 P.M.
Concert Hall
Wind/Mixed Chamber Showcase I

Tuesday, November 7 • 8:00 P.M.
Concert Hall
DePaul Wind Symphony

Wednesday, November 8 • 7:00 P.M.
Recital Hall
Jazz Combos

Wednesday, November 8 • 8:00 P.M.
Concert Hall
Wind/Mixed Chamber Showcase II

Thursday, November 9 • 7:00 P.M.
Recital Hall
Jazz Combos

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