



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Tuesday, November 7, 2017 • 8:00 P.M.

WIND SYMPHONY

Erica Neidlinger, conductor

DePaul Concert Hall
800 West Belden Avenue • Chicago

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DePaul Concert Hall

WIND SYMPHONY

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PROGRAM

Norman Dello Joio (1913-2008)

Fantasies on a Theme by Haydn (1968)

Theme: Allegro scherzando

Fantasy 1: Lo stesso tempo

Fantasy 2: Adagio

Fantasy 3: Allegro, molto spiritoso

Claude Debussy (1862-1918); trans. Merlin Patterson

The Engulfed Cathedral (1910)

Kathryn Salfelder (b. 1987)

Ungrounded Base (2012)

Kenneth Hesketh (b. 1968)

Diaghilev Dances (2002)

PROGRAM NOTES

Norman Dello Joio

Fantasies on a Theme by Haydn

Duration: 13 minutes

Norman Dello Joio was born in New York City to Italian immigrants. His father was an organist, pianist and vocal coach, most notably a coach to many of the singers in the Metropolitan Opera. Norman began learning the piano at age 4. In 1939 Norman won a scholarship to Juilliard where he studied composition. While a student he also worked as an organist, the third generation of organists in his family.

Dello Joio began studying at Tanglewood and Yale with Paul Hindemith in 1941. Hindemith encouraged him to explore his “lyrical talent” rather than follow the atonal systems popular at the time. By the late 1940s Dello Joio was considered one of the foremost American composers and received numerous awards, including the Pulitzer Prize in 1957 for his *Meditations on Ecclesiastes* and an Emmy in 1965 for his score to the 1964 NBC television special, *The Louvre*. A five-movement suite for band evolved from this TV score (*Scenes from the Louvre*).

Fantasies on a Theme by Haydn is Dello Joio’s fourth work for band. It is based on the primary theme from the finale of Haydn’s String Quartet in F major, op. 74, no. 2. Haydn also arranged this theme for piano. Dello Joio presents the theme and then continues directly into the first fantasy without a break. The second and third fantasies are broken as movements. According to Dello Joio, the three fantasies “are a constantly varied examination of Haydn’s basic idea. The bubbling humor of the first and third fantasies flank a second, which is intensely lyric.” An admirer of Haydn’s, Dello Joio considered this piece an “homage to a composer who will always remain contemporary.”

Note by Erica Neidlinger

Claude Debussy

The Engulfed Cathedral

Duration: 7 minutes

Cathedral Engloutie is the tenth in a two-volume set of 24 piano preludes (12 per volume) written by Claude Debussy from 1909-1912. Many consider *Cathedral Engloutie* the “black swan” of the first twelve preludes because it is slower and harmonically different from the others. Recent scholarship suggests that this is because of the influence of Indonesian *Gamelan*, specifically the subtle style performed on the Island of Java. The Wind Symphony’s arrangement of *Cathedral Engloutie* was transcribed by Merlin Patterson.

Debussy’s letters detail that in 1889, at the age of 27, he made his way to the

World Exposition in Paris. To say he was interested in seeing music at the time is an understatement; he had already completed *Prelude Apré midi d'Une Faun* to vast acclaim and he was electrified by the musical possibilities the exposition represented. Debussy wrote fondly of the Javanese *Kampong* inside the exposition noting the grace and talent of the Javanese musicians and dancers.

A *kampong* is a type of plaza or court that acts as de facto center of village or neighborhood life on the Indonesian island of Java. *Kampong* function differently in different Javanese communities and many host performances of *gamelan* music and *wayang* puppet theatre and dance. The music at the *Kampong* is generally meant to cultivate a more mindful and meditative spirit in the community but there are always exceptions. In Paris the *Kampong* was intended to demonstrate aspects of Indonesian culture like *Wayang* shadow puppets, *Gamelan* and Javanese dance styles to the global audience and generally portray Javanese culture. At the *Kampong* Debussy was one of the earliest Europeans to observe Javanese *Gamelan*. It is now widely recognized that Debussy's exposure to the *Kampong* was impactful in *Cathedral Engloutie* and other pieces.

Javanese *Gamelan* is based on 5 and 7 note modes and Debussy includes many 5 and 7 note scale fragments in *The Sunken Cathedral*. Aside from the pitch collections the most immediate similarity is the use of the low "left hand" repeated notes that imitate the *Gong Gedei* or "Noble Gong" that is the lowest sounding part in the *Gamelan*. A *Gamelan* is considered to be one large instrument played by many different players, as distinct from a western orchestra made of many instruments. Where Debussy used piano, Patterson uses low winds and percussion to imitate the sound of the *Gong Gedei*.

In a time when global travel was reserved for only the most privileged, even the worldly Debussy was left to only imagine Indonesia. It was not uncommon for French artists to write these types of explorations in places they had never been all throughout the 19th and 20th century, as in Bizet's idea of Spain in *Carmen* (1875) or Eugene Bozza's *New Orleans* (1962).

Note by Benjamin Zisook

Kathryn Salfelder

Ungrounded Base

Duration: 10 minutes

Kathryn Salfelder is emerging as one of the brightest young composers of our time. She has won numerous composition prizes for her contributions

to both the orchestra and wind ensemble repertoire. Her versatile style blends structures of the past (late Medieval and Renaissance polyphony) with modern techniques. Trained as a composer at the New England Conservatory and Yale School of Music, she now resides in Boston and teaches music theory at MIT.

In Salfelder's words:

Ungrounded Base is a double entendre on the term "ground bass," the compositional device of the seventeenth century, in which a series of variations occurs over a recurring bass line. The seven pitches of this descending chromatic bass (B A# A G# G F# F) differ from historical practice with the addition of the final pitch (F), which obscures the tonic/dominant relationship of B-F#. Unlike earlier repertoire ... [each pitch] is not assigned the same duration. This obscures the listener's ability to trace the ground bass line.

The work is structured on a modified sonata form. The first theme, rooted in the harmony of the chromatic bass, is an ascending gesture introduced by the solo cello at the onset of the work. The more distant and haunting second theme integrates the ground bass as a melodic line. This theme quotes the recitative that precedes Purcell's *When I Am Laid in Earth* ..., an aria frequently referenced in music history texts as an example of ground bass... Development ensues, and the mirror recapitulation presents the two themes in reverse order. Upon arrival at the first theme, the bass line is left unfinished; the brass section continues its ascent, rising to a soaring conclusion.

Kenneth Hesketh

Diaghilev Dances

Duration: 15 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 in 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 begins with an impressionistic introduction followed by a miniature ballet containing three entr'actes, three dances, and a folk-like theme to unify the introduction and finale.

Notes by Erica Neidlinger

BIOGRAPHY

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 Moscow, Russia and Riga, 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.

PERSONNEL**FLUTE**

Ana Boulas
 Eliza Fisher
 Jordan Mann
 Willord Simmons
 Frejya Zackrison
 Rebecca Murray
 Bethany Sorman
 Breanna Vasquez
 Javier Espindola
 Allison Roberts

OBOE

Reed Cawley
 Matt Sampey
 Allyson Johnson
 Meghan Andreachi

CLARINET

Michael Tran
 Roy Cho
 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

BASSOON

Elliot Cobb
 Jenna Cole
 Carlos Ruiz
 Kevin Thurman
 Rebecca Shepro

SAXOPHONE

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

TRUMPET

Mark Hale
 Ruben Cova
 David Wagner
 Brendan Donnelly
 Valerie Kolb
 Adam Mead
 Eli Lavoie
 Hailey Menkhous
 Aaron Wolf
 Andrew Egizio
 Erin Marc-Aurele
 Katelyn Mason

HORN

Fernando Chapa
 Rebecca Hiigel
 Barbara Dubravec
 Gabe Krauter
 Kyleen Villines

TROMBONE

Brian Mayo
 Brendan Whalen
 Colin Towbin
 Matt Jarosch
 Frankie Dobyans
 Henry Linehan
 Michael Schober

BASS TROMBONE

Ben Zisook

EUPHONIUM

Brian Mayo
 Colin Towbin
 Michael Schober

TUBA

Aden Beery
 Hsuan-Wei Weng Lin
 Akshat Jain

TIMPANI

Tommy Farnsworth

PERCUSSION

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

CELESTE

Frank Bisconti

PIANO

John Bitoy

CELLO

Maggie Wenzel

BASS

Austen Goebel
 Andrew French

HARP

Lillian Lau*

LIBRARIAN

Emily Kerski

*GUEST

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UPCOMING EVENTS

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

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 III

Thursday, November 9 • 8:00 P.M.
Concert Hall
String Chamber Showcase I

Friday, November 10 • 8:00 P.M.
Concert Hall
Ensemble 20+

Saturday, November 11 • 3:00 P.M.
Concert Hall
Brass Ensemble Concert

Saturday, November 11 • 3:00 P.M.
Student Center (Lincoln Park)
Jazz Ensemble

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

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