Wind Symphony

Erica Neidlingler, conductor
Michael Kozakis, timpani

DePaul Concert Hall
800 West Belden Avenue • Chicago
Wind Symphony
Erca Neidlinger, conductor
Michael Kozakis, timpani

Program

William Schuman (1910-1992)
New England Triptych (1956)
  Be Glad Then America
  When Jesus Wept
  Chester

Michael Daugherty (b. 1954)
Raise the Roof (2007)
  Michael Kozakis, timpani

Chen Yi (b. 1953)
Dragon Rhyme (2010)
  I. Mysteriously – Harmoniously
  II. Energetically
William Schuman was a native New Yorker. His broad musical interests ranged from jazz and pop music to musical theater as well as the “classics,” however his first love was baseball. 1928 he began his studies in the School of Commerce at New York University to prepare for a career in business. Not long after, in April 1930, he attended his first professional symphony orchestra concert and left having made a revelation. From then on baseball, business, and pop music took a backseat to his new passion of composing “classical” music for the concert hall. Schuman immediately withdrew from New York University and began his extensive training in composition with such teachers as Roy Harris at Julliard who brought Schuman to the attention of conductor, Serge Koussevitzky. Along with Koussevitzky, American composers including Aaron Copland and Leonard Bernstein praised Schuman’s work.

In 1943 Schuman won the first Pulitzer Prize in music for his secular cantata A Free Song and in 1945, at age 35, Schuman became president of the Juilliard School. During his presidency Schuman also played an influential role in the planning of Lincoln Center. In 1962 the board of directors appointed him the first president of the entire complex. He guided the growth of Lincoln Center, establishing both the Chamber Music Society and the Film Society of Lincoln Center.

Originally for orchestra, Schuman transcribed the New England Triptych himself. It is based on the work of America’s first composer, William Billings, who wrote many hymn tunes that were published in collections during the Revolutionary period. In Billings’s day there were no copyright laws so his hymns often appeared in other books, including shape note hymnals.

The piece consists of three movements that are sometimes performed alone, each based on a Billings hymn. Be Glad Then America is drawn from selected text within Billings’ hymn Mourn, Mourn. The hymn does not appear in its entirety, Schuman instead elaborates on only a portion of the original. When Jesus Wept more closely represents the original hymn and includes canonic statements that were typical of Billings. The final movement, Chester, was originally a hymn and then became a marching song for the Continental Army. Schuman’s setting begins with the hymn and then unfolds in variations, capturing the spirit of a marching tune. Of Billings, Schuman wrote:

His works capture the spirit of sinewy ruggedness, deep religiosity, and patriotic fervor that we associate with the Revolutionary period in American history. I am not alone among American composers who feel
a sense of identity with Billings, which accounts for my use of his music as a departure point. These three pieces are... a fusion of styles and musical language.

Michael Daugherty (b. 1954)

Raise the Roof (2007)

Duration: 14 minutes

Native Iowan Michael Daugherty hails from a musical family and grew up surrounded by popular music. His father played drums in local dance bands, his four brothers are all professional musicians, and Michael is a pianist and composer. As an undergraduate student at North Texas, Daugherty supported himself by playing piano in local bars and lounges. After finishing his degree he continued his studies in composition at the Manhattan School of Music and then went to Paris as a Fulbright Fellow to study at Boulez’s Institut de Recherche et Coordination Acoustique/Musique. He completed a doctorate in composition at Yale University and is currently Professor of Composition at the University of Michigan.

Daugherty has been composer in residence with many professional ensembles including the Detroit Symphony Orchestra, Colorado Symphony Orchestra, Cabrillo Festival of Contemporary Music, Pacific Symphony, and New Century Chamber Orchestra. His compositions are often deeply rooted in American culture or pop culture with works such as the opera Jackie O; Motor City Triptych, Lost Vegas, and Metropolis Symphony for orchestra; and Desi and Niagara Falls for wind ensemble.

Raise the Roof certainly demonstrates musical characteristics of American pop music, but is inspired by architectural wonders from around the world, such as the Notre Dame Cathedral constructed in 1345. He views the piece as a “grand acoustic construction” with timpani brought into the foreground and given the opportunity to display a wide variety of performance techniques. The piece itself is based on two main themes that are presented in a multitude of ways. The first theme is introduced by solo tuba, the second by flutes. Throughout the work both themes return in varying elaborate forms, as in the ornate architectural design of a gothic cathedral. The sonic atmosphere Daugherty creates supports the weight of enormous acoustic power with a carefully constructed compositional framework.

Chen Yi (b. 1953)

Dragon Rhyme (2010)

Duration: 14 minutes

Chinese American composer, Chen Yi, blends Eastern and Western traditions into much of her music. She was born in China and in 1986 became the first woman in China to receive a masters degree in composition. She then traveled to the United States and received her doctor of musical arts degree with
Dragon Rhyme is rooted in the music of the Beijing Opera, characterized by two main melodies: the Erhuang and Xipi. Erhuang is often graceful, sedate, and low while Xipi is faster, more rambunctious, and high. Chen uses these contrasting melodic characters across the two movements. She also employs the interval of a seventh in homage to the Hu Ch’in, a two stringed instrument that leads other strings in a Chinese orchestra.

The first movement has two distinct sections just as the title describes. The piece opens “mysteriously” with seemingly aleatoric figures dominating the texture. These are actually clearly defined by Chen, but come together in what she calls “cloud effects.” The “harmonious” section introduces the main theme that unites the piece. This theme appears as the Xipi in movement one and the Erhuang in movement two. It is made up of intervals of sevenths and fourths. After some development of this theme, the cloud effects return at the end of the movement against a background of all twelve tones. Although the movement is not atonal, it defies having a tonal center. The focus instead is on the horizontal direction of the melodic material, not the vertical harmony.

Movement two, Energetically, is rooted in major tonalities and demonstrates rhythmic drive from beginning to end. There are a few moments of repose but most of it is strong and angular. The main theme appears in the introduction, alternating with a fanfare, and is a powerful force throughout. The addition of percussion in this movement enhances its strength, especially the soli inspired by traditional Chinese drumming. The remaining formal structure of the movement is clear and strong, as the theme in augmentation again alternates with a driving fanfare.

Program Notes by Erica 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.

**Michael Kozakis** is an active percussionist and educator in the Chicago area. As a performer, Michael has played with many different groups including the Chicago Symphony, Lyric Opera Orchestra, Grant Park Symphony, St. Paul Chamber Orchestra, Chicago Chamber Musicians, Ars Viva, Chicago Philharmonic, Joffrey Ballet, Illinois Philharmonic, Elgin Symphony, Chicago Sinfonietta, and MusicNOW. He has played in the studio for many national TV/radio commercials and accompanied well-known personalities such as Sting, Il Divo, and Johnny Mathis. Michael held two one-year positions as a full-time percussionist with the Chicago Symphony Orchestra from 2005-2007.

As an educator, Michael is a certified K-12 teacher in Illinois and enjoys teaching all levels of students from Junior High through College. Michael serves on the percussion faculty of DePaul University and Carthage College and is a private teacher/drumline coach at two NW suburban high schools near his home. Michael is often giving master classes and adjudicating at local high schools, youth orchestras, and Days of Percussion.
As a marimba concerto soloist, Michael has soloed with the Chicago Symphony Orchestra and the Rockford Symphony.

Michael received his Bachelor’s Degree from the Eastman School of Music with a double major in Music Education and Performance and a Master’s Degree in Performance from DePaul University.
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