



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Wednesday, February 2, 2022 • 8:00 PM

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DEPAUL WIND

SYMPHONY

*Dr. Erica Neidlinger, conductor*

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Mary Patricia Gannon Concert Hall  
2330 North Halsted Street • Chicago

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Wednesday, February 2, 2022 • 8:00 PM  
Gannon Concert Hall

# DEPAUL WIND SYMPHONY

*Dr. Erica Neidlinger, conductor*

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## PROGRAM

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Felix Mendelssohn (1809-1847); arr. John Boyd  
Overture for Winds, Op. 24 (1824/1981)

Sally Lamb McCune (b. 1966)  
High Water Rising (2017)

Silvestre Revueltas (1899-1940); trans. Frank Bencriscutto  
Sensemayá (1937/1980)

Yasuhide Ito (b. 1960)  
Festal Scenes (1986)

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*Masks must be worn at all times. As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.*

## BIOGRAPHIES

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**Dr. Erica J. Neidlinger** is Associate Professor and conductor of the Wind Symphony and Wind Ensemble 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 and Russia. 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. Neidlinger completed her doctoral degree at the University of Minnesota under the supervision of Professor Craig Kirchoff. In addition, she holds a bachelors degree from the University of Kansas and a masters degree from the University of Illinois, Urbana-Champaign.

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## PROGRAM NOTES

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Felix Mendelssohn (1809-1847); arr. John Boyd

### Overture for Winds, Op. 24 (1824/1981)

*Duration: 10 minute*

Felix Mendelssohn was born in Hamburg, Germany to intellectual, well-to-do parents. All four of the children were greatly involved in the arts and well educated due to the economic advantages of the Mendelssohn family. For the precocious young Felix, who showed the talent of a prodigy, the environment provided great opportunity. Felix began formal study in piano and composition when the Mendelssohn family moved to Berlin in 1811. As an adolescent he became inspired by the literary works of Goethe and Shakespeare, so much that by age 17 he had composed the overture to *A Midsummer Night's Dream*, Op. 21 - a work hailed as one of the most beautiful in the Romantic period.

Originally entitled *Nocturno*, Mendelssohn's *Overture for Winds*, Op. 24 was composed in July of 1824 during a stay at the seaside resort of Dobbean on the shores of the Baltic. The resort had an exceptional wind band (a *harmoniemusik* ensemble) that so greatly impressed the 15 year old composer that he wrote a work for them. The original was for an ensemble of eleven: flute, two clarinets, two oboes, two bassoons, two horns, one trumpet and one English bass (a conical bore upright serpent in the shape of a bassoon).

In later years, Mendelssohn wished to have this eleven instrument version published, but had lost the score. In 1838 he sent his publisher a re-scoring of the *Nocturno*, expanded to 23 winds and percussion (to suit the German and British Band instrumentation of that era). He changed the title to *Ouverture fur Harmoniemusik*, or *Overture for Wind Band*. The work, however, was not published until 1852, several years after his death. This edition is adapted for the modern wind band, but based on a rediscovery of the 1826 autograph, the most authentic source known.

*Notes by Dr. Erica Neidlinger, conductor*

Sally Lamb McCune (b. 1966)

### High Water Rising (2017)

*Duration: 8 minutes, 30 seconds*

Critics have called Sally Lamb McCune's music "contemporary, edgy, descriptive, and extremely soulful." Her work includes pieces for chamber ensembles as well as choir and orchestra. In the last decade she has also written several unique works for wind band that combine traditional and contemporary techniques. Originally from Michigan, McCune now serves on the faculty at Ithaca College in New York. Of *High Water Rising* she wrote:

The piece was originally inspired by David Shumate's poem *High Water Mark* (2004). The depiction of a great flood, the water rising to record heights, all manner of things being carried away with the current, and the indelible impression such an event leaves on those who live through it, got me thinking musically.

Although the piece was percolating for some time, *High Water Rising* was begun in 2017, shortly after the U.S. withdrew from the Paris Climate Agreement. The agreement, signed by 195 nations, was an attempt to bind the world community in battling rising temperatures. The U.S. is the second largest polluter in the world.

*Notes by Dr. Erica Neidlinger, conductor*

Silvestre Revueltas (1899-1940); trans. Frank Bencriscutto

**Sensemaya (1937/1980)**

*Duration: 7 minutes*

Mexican composer, conductor, and violinist Silvestre Revueltas died a young man at age 40. Now regarded as one of the most important figures of Mexican 20th century music, he arguably did not reach his full artistic potential due to his early death. During a frenzied ten year period (1930-1940) his burst of creativity was astonishingly prolific, having written more than 30 pieces for orchestra, film, and chamber ensembles.

In *Sensemaya* (1937), one of Revueltas' greatest works, he seemed to find a successful way to integrate his Mexican nationalism into a more symphonic form. The uniqueness of *Sensemaya's* form results from its inspiration – the poem by Afro-Cuban poet Nicholas Guillén which reenacts an ancient ritualistic sacrifice of a snake. Revueltas seems to set many of the lines syllabically, implying words behind specific melodies such as the trumpets second entrance, “La culebra tiene los ojos de vidrio” (“The snake has glass eyes”). Revueltas once admitted, “There is inside me a very peculiar understanding of nature. Everything is rhythm...My rhythms are booming, dynamic, tactile, visual. I think in images that are melodic strains, that move dynamically.”

To convey the poem's primary protagonists, Revueltas utilizes two main themes. The first, representing the snake, is stated initially by the trumpet and is dark and menacing in character. The second, representing Man, is usually stated in upper woodwinds and alludes to the simplicity of folk music. An effective film composer, Revueltas employs cinematic procedures to comment on or depict the events narrated in the poem's stanzas, and so a slithering snake emerging from tall grass can be

observed in the interjected 7/16 measures; fragments of the “Man” theme seem to represent the trudging, determined hunter; and the fatal axe blows and convulsions of the snake can be heard in the harsh, unison-rhythm strikes. Demonstrating Revueltas’ contrapuntal dexterity, in the final section of the work the two primary themes finally appear simultaneously – Man as the principal voice and snake as a supporting voice. The frenzy ends in a final death blow.

*Notes from yumpu.com, edited by Dr. Erica Erica Neidlinger, conductor*

Yasuhide Ito (b. 1960)

**Festal Scenes (1986)**

*Duration: 6 minutes, 30 seconds*

Yasuhide Ito is one of Japan’s premier composers of original music for wind band. An accomplished pianist and conductor, he is also known for his chamber, vocal, and orchestral works. Ito was inspired to write *Festal Scenes* after receiving a letter from a wandering philosophical friend in Shanghai, who said, “...everything seems like paradise blooming all together. Life is a festival, indeed.” The piece is based on four Japanese folk songs that are native to the Aomori Prefecture, the most northern province on Japan’s main island: *Jongara-jamisen*, *Hohai-bushi*, *Tsugara-aiya-bushi*, and *Nebuta-festival*. The songs have strong historical and traditional ties to the region and provide an aural snapshot of the sense of pride and honor that native citizens hold for their homeland.

*Festal Scenes* was commissioned and premiered by the Ominato Band for the Japan Maritime Self Defense Force on October 28th, 1986. The American premiere of the piece was at the joint Japanese Band Association and American Band Association Convention in July of 1988. It has since established a permanent place in repertoire for the wind band.

*Notes by Dr. Erica Neidlinger, conductor*

## PERSONNEL

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### FLUTE

Ava Demerjian  
Javier Espindola  
Elijah Garcia  
Evelyn Gerhart  
Sofia Gutierrez  
Alissa Mabini  
Cristian Thompson

### OBOE

Stephen Jang  
Bryan Rodriguez  
Koko Tamai

### CLARINET

Rose Bittle  
Michelle Edwards  
Tyler Eng  
Christina Faller  
Jessica Gibson  
Jonathan Oakes  
Jacob Thomas Reuter  
Emily Singer  
Anthony Ty  
Daniel Zannoni

### BASSOON

Sarah Balsters  
Emilija Irvin  
Alexander Scheibel

### SAXOPHONE

Saul Catalan  
Kyle Johnson  
Michael Nacik  
Ruben Stasevsky

### HORN

Hyebin Cha  
Emily Groenenboom  
Hyunsu Jeoung  
Kathryn Meffert  
Kiana Ratay

### TRUMPET

Serena Alvarez  
Nando Cordeiro  
Rhys Kieran Edwards  
Edwin Garduza  
Peyton Gatz  
Camden Hildy  
Aidan Ray Leininger  
Ben McLaughlin  
David Murray  
Luke Sailstad

### TROMBONE

Andrew Deibel  
Katherine Koeppen

### EUPHONIUM

Sergio Romero Castro Jr

### TUBA

Castin York

### STRING BASS

Steve Seiler

### PIANO

Ethan Valentin

### TIMPANI

Nikko Gonzalez

### PERCUSSION

Jamie Cardenas  
Tobey Ferguson  
Mackenna Janz  
Lain Skow  
Colin Wittlich

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**ANNUAL SPRING GALA**

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PLEASE SAVE THE DATE FOR THE

**DePaul University School of Music**

# **Annual Spring Gala**

THE EVENING OF

**Saturday, May 21, 2022**

**FEATURING**

DePaul Symphony Orchestra, Cliff Colnot, Conductor  
DePaul Jazz Workshop, Dana Hall, Director

**AND THE PRESENTATION OF THE**

2022 DePaul Pro Musica Award to Mary Patricia Gannon

*Join us for this festive evening – the School’s only fundraiser – celebrating the talents of our students and our 2022 Pro Musica Awardee. We look forward to welcoming you to this celebratory evening with all of the proceeds benefitting the students of the DePaul University School of Music.*

**For more information about the evening, please contact:  
music@depaul.edu**

UPCOMING EVENTS  
**DEPAUL UNIVERSITY SCHOOL OF MUSIC**  
Ronald Caltabiano, DMA, Dean

**ENSEMBLES IN RESIDENCE**

April 24 • 3:00 P.M.  
Allen Recital Hall  
Chamber Music Chicago

April 30 • 4:00 P.M.  
Gannon Concert Hall  
Oistrakh Symphony of Chicago

June 10 • 7:00 P.M.  
Allen Recital Hall  
Ensemble Dal Niente

**HPC CHAMBER SERIES**

February 25 • 8:00 P.M.  
Gannon Concert Hall  
Emerson String Quartet

May 7 • 8:00 P.M.  
Gannon Concert Hall  
Imani Winds

**SCHOOL OF MUSIC**

February 3 • 7:00 P.M.  
Dempsey Corboy Jazz Hall  
DePaul Jazz Orchestra

February 3 • 8:00 P.M.  
Gannon Concert Hall  
DePaul Ensemble 20+

February 4 • 8:00 P.M.  
Gannon Concert Hall  
DePaul Concert Orchestra

**FACULTY ARTIST SERIES**

February 12 • 8:30 P.M.  
Allen Recital Hall  
Janet Sung, violin

February 19 • 7:00 P.M.  
Dempsey Corboy Jazz Hall  
Jim Trompeter, piano &  
Scott Hesse, guitar

March 6 • 2:00 P.M.  
Gannon Concert Hall  
George Vatchnadze, piano

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