



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Friday, May 29, 2026 • 8:00 PM

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DEPAUL WIND  
SYMPHONY

*Erica Neidlinger, conductor*

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Mary Patricia Gannon Concert Hall  
2330 North Halsted Street • Chicago

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Friday, May 29, 2026 • 8:00 PM  
Gannon Concert Hall

# DEPAUL WIND SYMPHONY

*Erica Neidlinger, conductor*

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## PROGRAM

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John Williams (b. 1932)  
**For the President's Own (2013)**

John-Ezekiel Perez, conductor

Percy Aldridge Grainger (1882–1961); ed. Mark Rogers  
**Children's March (1918/1995)**

Lowell Liebermann (b. 1961); trans. Keiichi Kurokawa  
**Concerto for Piccolo and Orchestra, Op. 50 (1996/2018)**

I. Andante comodo

II. Adagio

III. Presto

Alexander Day, piccolo

Winner of the 2025–2026 DePaul Concerto Competition

Arturo Marquez (b. 1950); trans. Oliver Nickel  
**Danzón No. 2 (1994/2009)**

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

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## BIOGRAPHIES

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**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 Kirchoff. Her research applies Laban's Effort Shape Theory to the expressive development of conductors.

**John-Ezekiel Perez** is a junior music education major at the DePaul School of Music, studying under Dr. Erica Neidlinger and Dr. Sara Jones. As a horn player, John performs as a regular member of the DePaul large ensembles. Alongside his instrumental work, his passion for education led him to an independent conducting study under Dr. Neidlinger. He first took up the baton at Interlochen Arts Academy (IAA) under the guidance of Dr. Matthew Schlomer prior to starting his undergraduate degree.

Hailing from San Antonio, Texas, John discovered his passion for the wind band and instrumental music during his time in community ensembles such as the Heart of Texas Concert Band and the Youth Orchestras of San Antonio. His pursuit of music eventually led him to the Interlochen, where he toured with the IAA Orchestra, performing at historic venues including Carnegie Hall, Lincoln Center, and Boston's Mechanics Hall. Outside of his undergraduate pursuits, John

regularly teaches private lessons in the Chicago area through Chicago Public Schools and nonprofit organizations like the People's Music School.

**Alexander Day** is currently a masters student at the DePaul University School of Music studying flute and piccolo with Alyce Johnson. He is also an associate member of the Civic Orchestra of Chicago, and has been a substitute with the New World Symphony. Alexander has performed with a number of groups around the country, including the Detroit Opera Orchestra, Ballet Indiana, Milwaukee Symphony Orchestra and the Chicago Symphony Orchestra. He has also served as guest principal flute of the Syracuse Orchestra on several concerts.

Alexander completed his undergraduate work at the Eastman School of Music as a student of Bonita Boyd and Anne Harrow. At Eastman, he regularly performed in numerous ensembles, including the Eastman Philharmonia, Musica Nova, and the Eastman Wind Ensemble. He also performed with and contracted for the Empire Film and Media Ensemble, an Eastman-based orchestra committed to film music, media, and pops productions, led by legendary composer and conductor Mark Watters. With Empire, Alexander performed a number of scores live-to-picture including *Batman* (1989) and *La La Land* (2016). He also premiered new works by graduate film composition students at Eastman in conjunction with filmmakers and animators from the Rochester Institute of Technology. Alexander can be heard on two recordings with the Eastman Wind Ensemble.

Alexander is also an active chamber musician. He is a member of several groups, both at DePaul and around Chicago. Alexander was a fellow at the Bowdoin International Music Festival in 2024 where he was invited to perform on faculty chamber concerts and work with several guest artists and teachers. At Eastman, he was a flutist in the Eastman Harmonie for two seasons, a group dedicated to performing and touring chamber literature for winds.

An advocate for new music by living composers, Alexander regularly performs 20th and 21st century works. He frequently performs with the DePaul 20+ Ensemble, performing both contemporary standards, and world premieres by DePaul students. He has also connected with many of the field's great composers, learning from them and performing their music. Most recently, he performed in a masterclass for Amanda Harberg, composer and pianist, through the Chicago

Flute Club. Alexander has also commissioned two works for flute and piccolo by composers (and dear friends) Emma Most and Kaya Egan. Alexander has had the privilege of performing with many notable conductors, including David Afkham, Brad Lubman, Francesco Milioto, Carlos Prieto, Alexander Shelley, Gerard Schwarz and Thomas Wilkins. He has also shared the stage with some of the world's greatest artists, including George Clinton, Alexa Tarantino and Reneé Elise Goldsberry. Alexander is a graduate of the National Symphony Orchestra Youth Fellowship Program, where he was a student of Aaron Goldman. He also has a private studio of his own students that he teaches both online and in person.

## PROGRAM NOTES

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John Williams (b. 1932)

### **For the President's Own (2013)**

*Duration: 5 minutes*

Named by President Thomas Jefferson in 1801, "The President's Own" United States Marine Band, at over 200 years of age, is one of our country's most venerable musical organizations, and recognized as one of the finest of its kind anywhere in the world.

As a former member of an Air Force band myself, one can imagine my delight and pride when I was invited to conduct the Marine Band in a concert of my music at the Kennedy Center in Washington D.C. in 2003. Working with them on several other occasions over the ensuing years, I've come to think of the band and its directors, Colonel Tim Foley, Colonel Mike Colburn, and Lt. Colonel Jason Fettig, as colleagues and friends, and felt extremely privileged and honored when in 2013 I was asked to write a piece celebrating the ensemble's 215th anniversary.

In writing *The President's Own*, I tried to create a worthy salute to the band and its players, whose breathtaking virtuosity is always on display whenever they perform. In equal measure, their service to our country is consistently combined with their dedicated service to music itself, and we are all greatly in their debt.

*Note by John Williams*

Percy Aldridge Grainger (1882-1961); ed. Mark Rogers

### **Children's March (1918/1995)**

*Duration: 8 minutes*

An eccentric personality to say the least, Percy Grainger studied piano as a child in Australia and in 1900 began his career as a concert pianist, enjoying great success around the world. Grainger immigrated to America in 1914 and became a citizen in 1919. He enlisted as an army bandsman at the outbreak of World War I, where he learned to play and gained an appreciation for most wind and percussion instruments. The saxophone, especially the soprano saxophone, was his favorite because he believed it was the closest instrument to the human voice. Over the course of his career Grainger developed a relationship with the Goldman band in New York City. The ensemble premiered many of his works and he frequently appeared with them as guest conductor or piano soloist. The use of piano in the orchestration of *Children's March* made this a piece on which

Grainger often performed, but he conducted an early performance of the work with the Goldman Band in 1919.

Self-taught in composition, Grainger's style was innovative, using irregular meter and rhythm before Stravinsky, and collecting folk music at the same time as Bartok. Although much of Grainger's work is derived from British folk music, *Children's March* contains solely original material. His experience with the military band helped him find his voice in wind compositions and led to innovative combinations of color and timbre in his orchestrations. This style is heard throughout *Children's March* as the thematic material is presented and then distorted by harmonic dissonances, unusual phrases, and frequently shifting colors. An unusual aspect in the scoring of *Children's March* is the use of a four-part choir. Originally composed for the U.S. Army band Grainger's use of the vocal parts added yet another color to the orchestration. The piece is dedicated to "my playmate beyond the hills." Historians suspect that Grainger was referring to Karen Holton, a woman with whom he corresponded for eight years but did not marry due to his mother's jealousy.

*Note by Erica Neidlinger*

Lowell Liebermann (b. 1961); trans. Keiichi Kurokawa  
**Concerto for Piccolo and Orchestra, Op. 50 (1996/2018)**

*Duration: 26 minutes*

The Concerto for Piccolo and Orchestra Op. 50 was commissioned by Jan Gippo, principal piccolo player of the St. Louis Symphony, who gave the premiere of the work on August 18th, 1996 in New York City with the New Jersey Symphony conducted by Glenn Cortese. The occasion was the annual convention of the National Flute Association, who sponsored the commission.

Jan Gippo had enthusiastically pursued the idea of commissioning a piccolo concerto from me ever since he played orchestral piccolo in the premiere of my Flute Concerto with James Galway and the St. Louis Symphony. Won over by his enthusiasm, I agreed to write this work for an instrument which has had virtually no concerto repertoire since the baroque era. In doing so I was eager to stress the lyrical and expressive qualities of an instrument which is too often stereotyped as being useful for only brilliant and ornamental flourishes.

The work falls into three movements which are united by thematic and motivic materials, significant among which is a twelve-note

row which forms the basis of the second movement's variations. The final movement, which puts the seriousness of the first two movements aside for an unbridled romp, makes use of three musical quotations at strategic structural moments: Mozart's *Symphony No. 40*, Beethoven's *Symphony No. 3 "Eroica,"* and Sousa's *The Stars and Stripes Forever*.

Orchestration of the Concerto was completed at the Loew's Hotel in Monte Carlo, where I was situated for the rehearsal period of my opera, *The Picture of Dorian Gray*.

*Note adapted from the composer's website*

Arturo Marquez (b. 1950); trans. Oliver Nickel

**Danzón No. 2 (1994/2009)**

*Duration: 11 minutes*

Arturo Márquez is one of the leading composers of contemporary Mexican art music. The son of a mariachi musician and the grandson of a Mexican folk singer, Mexico's musical culture enveloped Márquez from his earliest days. Following in the family tradition, he became a musician as well, studying piano, violin, and trumpet. At age sixteen he discovered his ultimate outlet of musical expression, composition, which he studied at the National Conservatory of Music of México in Mexico City, the Taller de Composición of the Institute of Fine Arts of México in Mexico City, with Jacques Castérède in private lessons in Paris, and at the California Institute of the Arts in Valencia. The distinct sounds of the Mexican dance salons, which Márquez knew so well from childhood, became an important influence on his mature work. In fact, he is best known for a series of compositions based on the danzón. One of these, Danzón No. 2, is so well loved it has been referred to as a second national anthem for Mexico. Márquez provides this account of Danzón No. 2:

The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent

lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language. It is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

*Note from the President's Own Marine Band*

**PERSONNEL**

FLUTE

Jacob Cornejo  
 Simone Graczyk  
 Ume Hashimoto–Jorgensen  
 Beatrice Larson  
 Jesse Perez  
 Emma Tomita

OBOE

Jose Alvarez  
 Margeaux Berner  
 Charlie Janka  
 Alice Park

CLARINET

Natalie Alexander  
 Adam Boswell\*  
 Micah Friesen\*  
 Philip Roth\*  
 Jay Savoy  
 Matthew Tomaino  
 Dani Zannoni

BASSOON

Peter Breyer  
 Yu–Yu Chang  
 Alejandro de Jesus  
 Casey Delsandro  
 Lukas Jaskunas  
 Chet Rhodes

SAXOPHONE

Ella Bergeron  
 Sophia Fontana  
 Nickoli Kumm  
 Kissiany Melecio  
 Aarush Palli

HORN

Henry Dix  
 Darlyne Hidalgo  
 Finn Moore  
 Tarre Nelson  
 John Perez  
 Leah Robin  
 Liam Weber  
 Eily Polenzani

TRUMPET

Melody Alonso  
 Erin Dangerfield  
 Katelyn Fahey  
 Emmett Needles  
 Jessen Smith\*  
 Abner Wong

TROMBONE

Joshua Ajayi  
 Joe Alfano  
 Kevin Bressanelli  
 Jared Chance–Martin  
 Leo Ernest Garcias Leite  
 Nick Laramee  
 Vasili Malamis

EUPHONIUM

Nat Garbe

TUBA

Daniel Bulpitt  
 Caden Morton

PIANO

Lleyton Choyna  
 Amarin Wexler

HARP

Eva Anderson

PERCUSSION

John Curry  
 Aleo Esparza  
 Mason Gilbertson  
 Odell Jackson II  
 Kevin Tan  
 Zachary Wittenborn

STRING BASS

Sebastian Sanchez

*\*denotes guest musician*

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Dempsey Corboy Jazz Hall  
**DePaul African Ensemble**

May 30 • 3:00 P.M.  
Allen Recital Hall  
**DePaul Trombone Choir**

May 30 • 7:00 P.M.  
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**DePaul Wind/Mixed Chamber  
Showcase I**

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Dempsey Corboy Jazz Hall  
**DePaul Jazz Combos III**

June 1 • 8:00 P.M.  
Gannon Concert Hall  
**DePaul Percussion Ensemble**

June 3 • 7:00 P.M.  
Dempsey Corboy Jazz Hall  
**DePaul Jazz Ensemble**

June 2 • 7:00 P.M.  
Allen Recital Hall  
**DePaul Wind/Mixed Chamber  
Showcase II**

June 3 • 7:00 P.M.  
Gannon Concert Hall  
**DePaul Jazz Workshop**

June 4 • 8:00 P.M.  
Gannon Concert Hall  
**DePaul Vocal Jazz Ensemble**

June 5 • 7:30 P.M.  
Jarvis Opera Hall  
**DePaul Opera Presents: Strauss's  
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**DePaul Opera Presents: Strauss's  
Die Fledermaus**

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