DePaul University
SCHOOL OF MUSIC

Thursday, October 8, 2026 • 7:30 PM

DePaul Ensemble 20+

Michael Lewanski & Erica Neidlinger, conductors

Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago

Thursday, October 8, 2026 • 7:30 PM
Gannon Concert Hall

DePaul Ensemble 20+

Michael Lewanski & Erica Neidlinger, conductors

Program

Witold Lutosławski (1913-1994)
Chain 1 (1983)

Wang Lu (1982)
Backstory (2016)

Emma Hospelhorn
Logrus Voices II (2024) (rev. 2026)

Ruth Gipps (1921-1999)
Wind Sinfonietta (1989)
I. Andante
II. Adagio
III. Scherzo
IV. Andante doloroso - Allegro

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

Biographies

Conductor, curator, educator, and writer **Michael Lewanski** is a champion of new and old musics. He seeks to facilitate engaged connections between audiences, musicians, composers, and the music that is part of their culture, society, and history. His work hopes to be part of collective, systemic change in the classical music industry. Based in Chicago, he is Conductor of Ensemble Dal Niente, Artistic Director of Lakeview Orchestra, and Associate Professor and Chair of the Performance Studies Department at the DePaul University School of Music, where he works to help the next generation of musicians become thoughtful artistic citizens.

Michael was Curatorial Director of Ear Taxi Festival 2021, a festival of 21st century Chicago music. His wide-ranging guest-conducting has included work with Lyric Opera of Chicago, the Civic Orchestra of Chicago, the Chicago Symphony Orchestra's MusicNOW Series, the Toledo Symphony Orchestra, Composers Conference, the National Symphony Orchestra of Turkmenistan, Ensamble CEPROMUSIC (Centro de Experimentación y Producción de Música Contemporánea, Mexico City), and the Seattle Modern Orchestra, among many others. He was resident conductor of the SoundSCAPE Festival in Italy in 2017 and 2019. Michael has an extensive discography on major European and US labels as both conductor and producer with Ensemble Dal Niente, Spektral Quartet, Third Coast Percussion, Grossman Ensemble, and others.

A native of Savannah, Georgia, Michael studied piano and violin in his youth; he made his conducting debut at age 13, leading his own composition. At 16, he was the youngest-ever student in the legendary Ilya Musin's class at the St. Petersburg Conservatory. He attended Yale University; he subsequently studied with Cliff Colnot (with whom he worked as conducting assistant at the Civic Orchestra of Chicago from 2010 to 2014)and Lucas Vis. He is based in Chicago, and respectfully acknowledges the Potawatomi, Ojibwe, Odawa, Ho-Chunk, Myaaamia, Menominee, Peoria, and Illinois Confederacy among other tribal nations as custodians of the traditional Native land on which he lives and works.

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

Program Notes

Witold Lutosławski (1913-1994)
Chain 1 (1983)
Duration: 9 minutes
Written for and dedicated to Michael Vyner and the London Sinfonietta.

The title *Chain 1* suggests both the form used in this work and the intention of composing more 'chains' in the future.

In a work composed in 'chain' form the music is divided into two strands. Particular sections do not begin at the same moment in each strand, nor do they end together. In other words, in the middle of a section in one strand a new section begins in the other.

This principle has already been used in my previous compositions as a base for particular stages of the form or in whole movements, as in the *Passacaglia* of my Concerto for Orchestra. In *Chain 1* the principle of chain-form serves to construct the greater part of the piece. Towards the end the texture becomes more complex and consists of several individual parts played 'ad libitum,' which form a network of melodies to be played 'cantabile'.

I have composed Chain 1 for the fourteen principal players of the London Sinfonietta as a souvenir of our common music-making.

Note by Witold Lutosławski

Wang Lu (1982)
Backstory (2016)
Duration: 8 minutes
Backstory, written for sixteen musicians, unfolds in an open ended, instinctive, and fluid manner. Seemingly loose yet tightly wound blocks of sound rub up against tipsy grooves. Virtuosic polyphonic textures coalesce into clouds. The piece doesn't give away a plot or preface the main narrative of a real story, but rather extends an invitation to the listener to simply experience a series of constantly developing situations, which might in the end turn set up the backstory to something bigger. Finally, I was inspired by the wonderful spontaneity and flexibility of Alarm Will Sound's musicians, to whom this piece is dedicated..

Note by Wang Lu

Emma Hospelhorn
Logrus Voices II (2024) (rev. 2026)
Duration: indeterminate
Inspired by Roger Zelazny's fictional chaos construct whose voice changes timbre, gender, and affect from syllable to syllable, my quasi-improvised *Logrus Voice* series juxtaposes fragments from wildly different genres, techniques, and playing styles. In *Logrus Voice II,* modes of choice for each player shift from fixed to free and back again along multiple vectors, so that questions of what and when to play have different types of answers each time. Leaders, trends, melodies, and ideas emerge, are subsumed, and re-emerge over the course of the piece.

Note by Emma Hospelhorn

Ruth Gipps (1921-1999)
Wind Sinfonietta (1989)
Duration: 16 minutes
Although many of her compositions have yet to be recorded, Gipps is best-known for her large-scale symphonic works. Many contemporary critics found symphonies to be old-hat, already played out by the late 20th century, but in this old form Gipps seems most at ease and expressive. Her *Sinfonietta* takes on the broad scope of the symphonic form in miniature; greatly condensed instrumental forces carry on four brisk movements that breeze by in about 16 minutes. Here near the end of her career, Gipps boils down her favorite form to its essential elements, presenting balmy, sea-soaked melodies in a bold simplicity.

Movement I offers two easy-going themes buoyed by rocking flute ostinati, which float by in conversation rather than conflict, while Movement II features a dramatic aria-like lament that could stand with any noble Holst song. A rollicking, swashbuckling introduction to Movement III livens things up to clear space for a heroic clarinet melody to steal the show. Finally, after a staid moment of introspection, Movement IV unfurls into a multi-textured bouquet, bouncing and bubbling as each wind section takes a turn with the skyward-reaching melody, finishing in a dazzling dance of jubilation.

Note by Tyler J. Kimball

Personnel

FLUTE
Jacob Cornejo
Xander Day

OBOE
Madison Constantine
Yung-Hui Wang

CLARINET
Marco Rojas
Matthew Tomaino

BASSOON
Alton French
Finn McCune

HORN
Henry Dix
Ryan Eckl

TRUMPET
Jesse Hamilton

TROMBONE
Justus Smith

PIANO
Sibu Chen

HARPSICHORD
Hwei Shin Chang

PERCUSSION
Isabella Butler
Odell Jackson

VIOLIN
Ashley Gomez
Benjamin Mora Neira

VIOLA
Mallory Welsch

CELLO
Nathaniel Ealum

BASS
Connor Ampleman

Tickets and Patron Services

We hope you enjoy each and every concert experience you attend at the Holtschneider Performance Center (HPC). We encourage you to share your experiences when visiting our concert and recital halls. It's our pleasure to answer any questions or concerns you may have when visiting or planning your visit. Please don't hesitate to contact us with any questions or concerns:

HPC Box Office Information
2330 North Halsted Street | Tuesday–Saturday | 10 AM–3 PM*
773-325-5200 | musicboxoffice@depaul.edu
*Seasonal hours apply, but we are always open 90 minutes prior to all ticketed events.

Accessibility: HPC is dedicated to providing access for all patrons. We ask that you please contact the HPC Box Office at least two weeks prior to your performance date to request accessibility services.

Cameras and Recorders: The taking of photographs or the recording of concerts held at HPC is strictly prohibited. By attending this concert, you consent to be photographed, filmed and/or otherwise recorded. Your entry constitutes your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice and name for any purpose whatsoever in connection with HPC and DePaul University School of Music.

Concert Dress: At any given concert, you will observe some concertgoers dressed up and others dressed more casually. Many patrons wear business attire or casual business attire. We encourage you to wear whatever makes you feel most comfortable.

Food and Beverage: While drinks, with lids, are allowed in performance spaces, food is never allowed.

Fire Notice: The exits indicated by a red light nearest your seat is the shortest route to the lobby and then outside to the street. In the event of fire or any emergency, please do not run. Walk to that exit.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members and those performing on stage. Late patrons will be seated at appropriate breaks at the discretion of the house management staff.

No Smoking: All public spaces in HPC are smoke-free.

Phones and Paging Devices: All electronic devices—including cellular phones, pagers and wristwatch alarms—should be on silent while in any concert or recital hall.

Website: For information about HPC, the DePaul University School of Music, and its upcoming concerts or events, please visit go.depaul.edu/musicevents.

DePaul University School of Music Advisory Board

Rich Daniels, Chair
Mark T. Mroz, Vice-Chair

MEMBERS
Craig Anderson
Heather Boehm
Janai Brugger
Robert D'Addario
Rich Daniels
Orbert Davis
Frank DeVincentis
Shelley MacArthur Farley
Graham Fuguitt
Sasha Gerritson
David Harpest
Geoff Hirt
Cary Jacobs
Colleen Mayes
Mark T. Mroz
Alex Ripley
Dan Stevens
Kristine Suzuki
Liz Ware
Cathy Williams
John Zielinski

DePaul University School of Music Emeritus Board

Russ Bach
Dr. Patricia O. Ewers
Victor D. Faraci
Scott G. Golinkin
Sidney C. Kleinman
Carlotta Lucchesi
Samuel Magad
Mary K. Marshall
Florence M. Miller
Deane Myers
Anthony D. Peluso
Nancy J. Petrillo
Jim Shaddle
Mimi Wish
William J. Young

The DePaul University School of Music is proud to recognize the following annual donors

MAESTRO CIRCLE
($100,000+)

Dr. Geoffrey Hirt & Linda Hirt
The Estate of Elizabeth Moloney Grady
The Estate of Anne M. Michuda

BRAVO CIRCLE
($50,000+)

Daniel Colman Stevens
Ernest R. Wish & Mimi Wish

BENEFACTOR CIRCLE
($25,000+)

Sasha Lee Gerritson & Eugene P. Jarvis
Eve M. Tyree

LEADERSHIP CIRCLE
($10,000+)

Frank M. DeVincentis
Victor Dominic Faraci
Stephen H. VanderVoort & Nicole VanderVoort
Cathy Cole Williams
Elizabeth K. Ware & Wally Shah

PARTNER CIRCLE
($5,000+)

Graham Victor Fuguitt & Margaret A. Fuguitt
Dr. Patricia O'Donnell Ewers
Craig Joseph Anderson
Cheryl Cutinho & Sunil Cutinho
Patti Duwel
Deloitte
Cary Jacobs & Amy Hirt Jacobs
Carlotta L. Lucchesi
Eugene A. Payson
Kristine Suzuki & Alex Sasieta
The Estate of Ms. Paula Taffe

PATRON CIRCLE
($2,500+)

Shelley MacArthur Farley & William F. Farley
Maureen Schuberth & Robert Schuberth
Mark T. Mroz
Peter J. O'Brien & Mary D. O'Brien
PJ Wells Bar & Grill, Inc.
Mary K. Marshall
Walker C. Johnson

MEMBERSHIP CIRCLE
($1,000+)

William E. Bennett & Susan M. Bennett
Joel A. Cohen & Samantha D. Cohen
Francois Millard
Lundstrom Family Foundation
Deane T. Myers & Helayne K. Myers
Florence M. Miller
John Joseph Zielinski & Laura E. Zielinski
Renew Chicago
Dr. Dennis H. Holtschneider
Santino Bibbo
Melissa Kraut
Father John E. Rybolt
Eunjin Lee
Gail A. Bajkowski & John M. Bajkowski
Shane M. Kelly
Philip C. Czajkowski & Mary Ann Czajkowski
Janai Brugger
Yumy Lee Kim & Jong Y. Kim
Charles T. Price & Roberta M. Price
Paul Siegel
Dr. Margaret Smollen
Diane Welnhofer

July 1, 2025 – June 30, 2026

Upcoming Events
DePaul University School of Music

School of Music

October 9 • 7:30 P.M.
Gannon Concert Hall
DePaul Concert Orchestra

October 12 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Workshop

October 14 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Ensemble

October 16 • 7:30 P.M.
Gannon Concert Hall
DePaul Wind Symphony

October 24 • 7:30 P.M.
Gannon Concert Hall
DePaul Concert and Chamber Choirs

November 2 • 7:30 P.M.
Gannon Concert Hall
DePaul Percussion Ensemble

Master Classes

October 7 • 4:00 P.M.
Allen Recital Hall
Matthew Hightower, tuba

October 24 • 11:00 A.M.
Allen Recital Hall
Randall Scarlata, baritone

Faculty Artist Series

October 15 • 7:00 P.M.
Allen Recital Hall
Jeremy Ruthrauff, saxophone

HPC Presents Series

October 23 • 7:00 P.M.
Allen Recital Hall
Randall Scarlata, baritone

For ticketing information and a complete list of concerts visit: go.depaul.edu/musicevents.

Holtschneider Performance Center

2330 North Halsted Street • Chicago

Gannon Concert Hall, Allen Recital Hall, Brennan Recital Hall • HPC First Floor

Dempsey Corboy Jazz Hall • HPC Second Floor

Sasha and Eugene Jarvis Opera Hall

800 West Belden Avenue • Chicago

DEPAUL UNIVERSITY

SCHOOL OF MUSIC



804 West Belden Avenue
Chicago, IL 60614
773.325.7260
music.depaul.edu