



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Thursday, March 5, 2026 • 8:00 PM

DEPAUL WIND
SYMPHONY

Erica Neidlinger, conductor

Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago

Thursday, March 5, 2026 • 8:00 PM
Gannon Concert Hall

DEPAUL WIND SYMPHONY

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PROGRAM

John Adams (b. 1947); trans. Lawrence Odom
Short Ride in a Fast Machine (1986)

Jennifer Higdon (b. 1962)
Aspire (2022)

Gustav Holst (1874–1934)
Hammersmith (1930)

Donald Grantham (b. 1947)
J'ai été au bal (1999)

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

BIOGRAPHIES

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

John Adams (b. 1947); trans. Lawrence Odom

Short Ride in a Fast Machine (1986)

Duration: 5 minutes

Short Ride in a Fast Machine is a joyfully exuberant piece, brilliantly scored for a large orchestra. The steady marking of a beat is typical of Adams' music. *Short Ride* begins with a marking of quarter notes (woodblock, soon joined by the four trumpets) and eighths (clarinets and synthesizers); the woodblock is fortissimo and the other instruments play forte. Adams sees the rest of the [ensemble] as running the gauntlet through that rhythmic tunnel. About the title: "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

Short Ride in a Fast Machine features the usual minimalist earmarks: repetition, steady beat, and, perhaps most crucially, a harmonic language with an emphasis on consonance unlike anything in Western art music in the last 500 years. Adams is not a simple – or simple-minded – artist. His concern has been to invent music at once familiar and subtle. For all of their minimalist features, works such as *Harmonium*, *Harmonielehre*, and *El Dorado* are full of surprises, always enchanting in the glow and gleam of their sonority, and bursting with the energy generated by their harmonic movement.

Note by Michael Steinberg (from The John Adams Reader)

Jennifer Higdon (b. 1962)

Aspire (2022)

Duration: 8 minutes

Jennifer Higdon is one of the leading 21st century American composers, having received numerous commissions and performances by professional ensembles around the world. Her Violin Concerto won the 2010 Pulitzer Prize in music and her Percussion Concerto won a Grammy in 2010 for Best Contemporary Classical Composition.

Higdon began her musical studies at age 15 (teaching herself to play the flute) and began formal musical studies at Bowling Green State University where she played in the band. She did not begin studying composition until age 21. Higdon holds graduate degrees in Composition from the University of Pennsylvania and an Artist Diploma in Composition from the Curtis Institute of Music.

In Higdon's words:

Having started my journey in music in the band world, I have always found this genre deeply moving. One of my first experiences of enjoying a band performance was hearing "The President's Own," on the U.S. Capitol steps during a summer vacation in Washington, D.C. To be asked to write a work for them was an incredible opportunity.

I decided early in the process to create a work that would be more lyrical in nature, that would reflect the gifts and skills of these talented musicians, as well as their innermost values as individuals who strive to serve their country with great honor. In other words, I was inspired to create a piece that musically portrays the goal of striving to be our best...to aspire.

Note by Erica Neidlinger

Gustav Holst (1874-1934)

Hammersmith (1930)

Duration: 13 minutes

British composer Gustav Holst was one of the first serious composers to write for wind band. His *First Suite in Eb* (1909) and *Second Suite in F* (1911) are cornerstones in the repertoire. In 1905 Holst accepted a teaching post at the St. Paul's Girls' School in Hammersmith, London – a position he held for the rest of his life. Through his many years in *Hammersmith* Holst observed the daily activities of the people and his natural surroundings. In 1930 when the British Broadcasting Corporation Military Band requested a piece, *Hammersmith* was the product.

The prelude and scherzo is in an arch form consisting of prelude, scherzo, lento, scherzo, postlude. The scherzos depict the bustling people of Hammersmith, not the aristocracy but the common folk with *cockney* accents. Both prelude and postlude suppose London's river Thames rolling by, oblivious to the activity on its banks. The river is patient and unconcerned, to such degree that the postlude ends without cadence – it is simply unfinished.

While the *Suites* for band were intended for amateur musicians, Holst intended *Hammersmith* for professional musicians. The BBC Military Band consisted of London's best players. Although the ensemble

rehearsed the piece, it was not premiered. Holst transcribed the work and in 1931 the BBC Orchestra premiered *Hammersmith* instead. The band version was premiered in 1932 by the U.S. Marine Band at the American Bandmasters' Association convention in Washington D.C. *Hammersmith* was not performed again until 1954 (20 years after Holst passed) when Robert Cantrick and the Kiltie Band of the Carnegie Institute of Technology in Pittsburgh, Pennsylvania gave what Cantrick and the BBC at the time *thought* was the world premiere of the band version. After this performance, *Hammersmith* finally found its place in wind band repertoire. Perhaps in the 1930s it was too far ahead of its time – a mature work for a medium that had not yet matured enough to welcome it.

Note by Matthew Sadowski (edited by Erica Neidlinger)

Donald Grantham (b. 1947)

J'ai été au bal (1999)

Duration: 10 minutes

J'ai été au bal is a celebration of some of the popular/folk music styles of Louisiana, in particular Cajun music and the brass band tradition of New Orleans. The dance flavor of much of the music is suggested by the title ("I went to the dance"), and two traditional Cajun dance tunes are employed. The first appears near the beginning and later at the end. "Allons danser, Colinda" ('lets go dancing, Colinda') is a boy's attempt to coax Colinda into going dancing, and part of his argument is "it's not everyone who knows how to dance the two-beat waltzes." The touching little tune does work better in a syncopated two, but is usually represented in the notation as 3+3+2. The second Cajun song is "Les flames d'enfer" ('the flames of hell'), most often performed as a heavily- accented two-step. My version is much faster and lighter, and is introduced by a country- fiddle style tune. The brass band begins with solo tuba, followed by a duet with the euphonium, and culminating in a full brass presentation.

Note by composer

PERSONNEL

FLUTE

Jacob Cornejo
 Simone Graczyk
 Hannah Hartwig
 Ume Hashimoto-Jorgensen
 Beatrice Larson
 Jesse Perez
 Zoe Strange

OBOE

Jose Alvarez
 Margeaux Berner
 Reed Cawley*

CLARINET

Natalie Alexander
 Adam Boswell*
 Christy Faller*
 Aniela Meza
 Alainna Pack
 Megan Rideout Redeker
 Dani Zannoni

BASSOON

Alejandro de Jesus
 Lukas Jaskunas
 Anya Johnson
 Dylan Neff

SAXOPHONE

Ella Bergeron
 Sophia Fontana
 Brian Kachur*
 Nickoli Kumm
 Kissiany Melecio
 Aarush Palli

HORN

Tyler Goldsmith
 Nolan Henckel
 Finn Moore
 John Perez
 Eily Polenzani

TRUMPET

Melody Alonso
 Erin Dangerfield
 Katelyn Fahey
 Maria Merlo Martinez
 Julian Ramcharan

TROMBONE

Jared Chance-Martin
 Vasili Malamis
 Agustin Martinez
 Charlie Olson

EUPHONIUM

Nat Garbe

TUBA

Daniel Bulpitt

PIANO

Hwei Shin Chang
 Sibü Chen
 Amarin Wexler

PERCUSSION

Isabella Butler
 Socrates Hwang
 Odell Jackson
 Kevin Reyes
 Zachary Wittenborn

STRING BASS

Sebastian Sanchez
 Jaxen Wilson

**denotes guest musician*

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July 1, 2024 – June 30, 2025

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DEPAUL UNIVERSITY SCHOOL OF MUSIC

SCHOOL OF MUSIC

March 7 • 1:00 P.M.
Dempsey Corboy Jazz Hall
DePaul African Ensemble

March 7 • 7:00 P.M.
Allen Recital Hall
Wind/Mixed Chamber Showcase I

March 8 • 3:00 P.M.
Allen Recital Hall
DePaul Baroque Ensemble

March 8 • 3:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Ensemble

March 9 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Combos II

March 10 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Workshop

March 10 • 7:00 P.M.
Allen Recital Hall
Wind/Mixed Chamber Showcase II

March 11 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Combos III

March 11 • 7:30 P.M.
Jarvis Opera Hall
DePaul Opera Theatre presents:
Humperdinck's Hansel and Gretel

March 12 • 7:00 P.M.
Allen Recital Hall
String Chamber Showcase II

March 12 • 8:00 P.M.
Gannon Concert Hall
DePaul Vocal Jazz Ensemble

March 13 • 7:30 P.M.
Jarvis Opera Hall
DePaul Opera Theatre presents:
Humperdinck's Hansel and Gretel

March 15 • 2:00 P.M.
Jarvis Opera Hall
DePaul Opera Theatre presents:
Humperdinck's Hansel and Gretel

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