



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Friday, May 1, 2026 • 8:00 PM

DEPAUL WIND
SYMPHONY

Erica Neidlinger, conductor

Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago

Friday, May 1, 2026 • 8:00 PM
Gannon Concert Hall

DEPAUL WIND SYMPHONY

Erica Neidlinger, conductor

PROGRAM

Richard Strauss (1864–1949)
Vienna Philharmonic Fanfare (1924)

Dmitri Shostakovich (1906–1975)
Prelude in Eb Minor, Op. 34, No. 14 (1933/1988)
Trans. H. Robert Reynolds

Folk Festival (1955/1971)
Trans. Donald Hunsberger

John Mackey (b. 1973)
The Frozen Cathedral (2013)

John Williams (b. 1932); trans. Donald Hunsberger
Star Wars Trilogy (1977/1997)
I. Imperial March
II. Princess Leia's Theme
III. Battle in the Forest
IV. Yoda's Theme
V. Star Wars (Main Theme)

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

Richard Strauss (1864–1949)

Vienna Philharmonic Fanfare (1924)

Duration: 3 minutes

Richard Strauss was born in Munich, Germany in 1864 to musically affluent parents. His father was considered one of the best horn players of his time, and premiered many of Richard Wagner's operas. Strauss began writing music at age six, and by age 18, had written over 140 pieces. That year, he released his Opus 1, Festive March for Large Orchestra. A bulk of Strauss's fame came from his symphonic poems, such as Also Sprach Zarathustra and Don Quixote.

Richard Strauss built a strong relationship with the Vienna Philharmonic, which has consistently played his music since 1882. Through this close relationship, the members of the philharmonic requested Strauss to compose a piece for them to perform. In 1924, the fanfare was premiered at the first Vienna Philharmonic Ball, held as a fundraiser for the musicians. Since then, the piece has been performed at the opening of every Vienna Philharmonic Ball in the Golden Hall of the Musikverein.

Note from Civic Orchestra of Abilene, April 2021 program

Dmitri Shostakovich (1906–1975)

Prelude in Eb Minor, Op. 34, No. 14 (1933/1988)

Duration: 2 minutes

Folk Festival (1955/1971)

Duration: 3 minutes

The Adagio E flat minor Prelude is one of the two longest of Shostakovich's 24 Preludes, Op. 34 (1932 - 1933). More importantly, it is the most dramatic, the most tragic, and the most public. With its imitation tympani rolls, its rising fanfare-like figure, and its insistent drum beats, it seems to be striving for a symphonic stature, and it is no wonder that the conductor Leopold Stokowski rushed to orchestrate the piece. However, in its original form, the relentless despair and deep sorrow is much more real: one feels the music straining against the limitations of the keyboard, and this becomes an integral part of the expression and the meaning of the music. This is one of the very great preludes from the Opus 34 set and a piece worthy to stand beside the last act of Shostakovich's contemporaneous opera Lady Macbeth of Mtsensk.

“Folk Festival” (often titled “Folk Dances” or “Dance of Youth”) is a bright, energetic piece originally composed in 1943–1944. Often featuring lyrical melodies contrasted with technical wind flourishes, it creates a joyous, festive atmosphere, frequently compared to a Russian fair. It was later arranged by Levon Atovmjan for his popular 1956 orchestral suite, *The Gadfly*, which was adapted from Shostakovich’s film music.

Note from Wind Repertory Project

John Mackey (b. 1973)
The Frozen Cathedral (2013)

Duration: 14 minutes

The Koyukon call it “Denali,” meaning “the great one,” and it is great. It stands at more than twenty thousand feet above sea level, a towering mass over the Alaskan wilderness. Measured from its base to its peak, it is the tallest mountain on land in the world—a full two thousand feet taller than Mount Everest. It is Mount McKinley, and it is an awesome spectacle. And it is the inspiration behind John Mackey’s *The Frozen Cathedral*.

The piece was born of the collaboration between Mackey and John Locke, Director of Bands at the University of North Carolina at Greensboro. Locke asked Mackey if he would dedicate the piece to the memory of his late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park. Mackey agreed—and immediately found himself grappling with two problems.

How does one write a concert closer, making it joyous and exciting and celebratory, while also acknowledging, at least to myself, that this piece is rooted in unimaginable loss: The death of a child?

The other challenge was connecting the piece to Alaska – a place I’d never seen in person. I kept thinking about all of this in literal terms, and I just wasn’t getting anywhere. My wife, who titles all of my pieces, said I should focus on what it is that draws people to these places. People go to the mountains—these monumental, remote, ethereal and awesome parts of the world—as a kind of pilgrimage. It’s a search for the sublime, for transcendence. A great mountain is like a church. “Call it *The Frozen Cathedral*,” she said.

Clearly, I married up.

The most immediately distinct aural feature of the work is the quality (and geographic location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the waterphone, an instrument used by Mackey to great effect on his earlier work *Turning*. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass flute—made dissonant by a contrasting key, and more insistent by the eventual addition of alto flute, English horn, and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further, however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. In reality, it has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. The only momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain until the end. Now, instead of anger and bitter conflict, the melody projects an aura of warmth, nostalgia, and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute's melody. This new chorale, led in particular by the trombones, is a statement of catharsis, at once banishing the earlier darkness in a moment of spiritual transcendence and celebrating the grandeur of the surroundings. A triumphant conclusion in E-flat major is made all the more jubilant by the ecstatic clattering of the antiphonal percussion, which ring into the silence like voices across the ice.

Note by Jake Wallace

John Williams (b. 1932); trans. Donald Hunsberger

Star Wars Trilogy (1977/1997)

Duration: 19 minutes, 30 seconds

Though John Williams has mastered many forms of composition, he is most famous for his unforgettable film scores, which are considered the epitome of film music. In 1977, Williams composed what is arguably his most famous film score, the music for Star Wars, which earned him an Academy Award for Best Original Score that year. It was not his first Oscar win, nor would it be his last, but the music for Star Wars cemented Williams' fame as a composer. The opening fanfare of the "Main Theme" is instantly recognizable and sets the stage for the epic film to come. The 1977 score of Star Wars was selected by the American Film Institute as the greatest film score of all time.

Note from U.S. Marine Band concert program, 2 June 2022

PERSONNEL

FLUTE

Xander Day
 Simone Graczyk
 Hannah Hartwig
 Ume Hashimoto-
 Jorgensen
 Jesse Perez
 Zoe Strange
 Emma Tomita

OBOE

Jose Alvarez
 Charlie Janka
 Alice Park

CLARINET

Natalie Alexander
 Christy Faller*
 Aniela Meza
 Alainna Pack
 Megan Rideout Redeker
 Philip Roth*
 Michael Thompson*
 Dani Zannoni

BASSOON

Peter Breyer
 Yu-Yu Chang
 Alejandro de Jesus
 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
 Eily Polenzani
 Leah Robin
 Brooks Wallace
 Liam Weber

TRUMPET

Melody Alonso
 Erin Dangerfield
 Ethan Dunk
 Katelyn Fahey
 Emmett Needles
 Julian Ramcharan

TROMBONE

Joshua Ajayi
 Joe Alfano
 Kevin Bressanelli
 Jared Chance-Martin
 Nick Laramee
 Vasili Malamis
 Noah Ochander
 Amanda Pinos-Fernandez
 Lawson Quesinberry
 Ashley Rands
 Ryan Saladin

EUPHONIUM

Nat Garbe

TUBA

Daniel Bulpitt
 Castin York

PIANO

Lleyton Choyna
 Amarin Wexler

HARP

Eva Anderson

PERCUSSION

Pou I Chao
 Leo Chiappetti
 John Curry
 Aleo Esparza
 Mason Gilbertson
 Socrates Hwang
 Odell Jackson II
 Amy Lee
 Kevin Tan
 Zachary Wittenborn

STRING BASS

Sebastian Sanchez

**denotes guest musician*

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.

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

MAESTRO CIRCLE (\$100,000+)

The Estate of Mary Patricia Gannon Geoffrey Hirt, PhD & Linda Hirt

BRAVO CIRCLE (\$50,000+)

Fidelity Charitable Gift Fund The Estate of John C. Herklotz Cathy C. Williams
Sasha Gerritson & Eugene Jarvis Rev. John E. Rybolt, C.M.

BENEFACTOR CIRCLE (\$25,000+)

Bulley & Andrews, LLC Fidelity Charitable Gift Fund Eugene A. Payson
Patti & Peter Duwel National Philanthropic Trust Ernest & Mimi Wish
Victor D. Faraci

LEADERSHIP CIRCLE (\$10,000+)

The Estate of John R. Curns Graham & Margaret Fuguitt PJ Wells Bar & Grill
Robert & Gina D'Addario The Estate of Anastasia P. Graven Mike & Barbara Scudder
Raymond A. Daly Peter & Mimi O'Brien Judy & Dan Stevens
Frank M. DeVincentis James & Laura O'Connor Ann Zagoreos

PARTNER CIRCLE (\$5,000+)

Joseph & Leslie Antunovich Irish American Labor Coalition The Theatre School at DePaul
Archdiocese of Chicago Cary & Amy Jacobs University
Congregation of the Mission Carlotta & Ron Lucchesi Stephen & Nicole VanderVoort
Pat Ewers Ed & Colleen Ward Mayes Elizabeth K. Ware
Shelley MacArthur Farley & Bill Farley Mark Mroz & Rich Daniels The Kurt Weill Foundation for
Jack & Donna Greenberg James F. Shaddle Music
David Harpest Kristine Suzuki & Alex Sasieta

PATRON CIRCLE (\$2,500+)

Anonymous CME Group, Inc. Mary K. Marshall
Chicago Federation of Musicians Daniel P. Corrigan Bob & Kathryn Mayer
City Lights Music, Inc. Reverend L. Scott Donahue Florence M. Miller

MEMBERSHIP CIRCLE (\$1,000+)

American Online Giving Foundation, Inc. Brendan Keating Charles & Roberta Price
Bank of America Charitable Gift Fund The Estate of Jacqueline Krump Renew Chicago
Susanne & David Baker Eunjin Lee Rick Rodriguez
William & Susan Bennett Steven M. Levy James & Mary Schaefer
Corboy Foundation Lundstrom Family Foundation Katherine Scherer
Cheryl & Sunil Cutinho Cynthia Manzo Rebecca Schewe
Melinda Dickler Carla R. Michelotti Dr. Margaret Smollen
Fidelity Charitable Gift Fund Francois Millard Michael A. Tunney
Kelly & Dennis Howe Deane & Layni Myers Gregory Vogt
Walker C. Johnson Christine & Thomas Okelman John & Laura Zielinski

July 1, 2024 – June 30, 2025

UPCOMING EVENTS
DEPAUL UNIVERSITY SCHOOL OF MUSIC

SCHOOL OF MUSIC

Date • Time P.M.
Hall
Event

Date • Time P.M.
Hall
Event

Date • Time P.M.
Hall
Event

Date • Time P.M.
Hall
Event

Date • Time P.M.
Hall
Event

Date • Time P.M.
Hall
Event

Date • Time P.M.
Hall
Event

FACULTY ARTIST SERIES

Date • Time P.M.
Hall
Event

Date • Time P.M.
Hall
Event

Date • Time P.M.
Hall
Event

Date • Time P.M.
Hall
Event

Date • Time P.M.
Hall
Event

Date • Time P.M.
Hall
Event

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

Holtzschneider 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

Sign up for Music @ DePaul E-Notes!

Receive monthly updates in your inbox on performances taking place at the School of Music, as well as special offers and discounts to ticketed events! You can choose to unsubscribe from the list at any time. We have a strict privacy policy and will never sell or trade your email address.

You can sign up for E-Notes by visiting music.depaul.edu and clicking on Concerts and Events.