



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Thursday, March 2, 2017 • 8:00 P.M.

WIND ENSEMBLE

Cliff Colnot, conductor

DePaul Concert Hall
800 West Belden Avenue • Chicago

Thursday, March 2, 2017 • 8:00 P.M.
DePaul Concert Hall

WIND ENSEMBLE

Cliff Colnot, conductor

PROGRAM

Richard Strauss (1864-1949)
Serenade in E-flat, Op. 7 (1881)

Franz Joseph Haydn (1732-1809)
Partita in E-flat Hob II, No. 12 (ca. 1760-1765)

Allegro assai

Cantabile

Menuetto, Allegretto

Allegro non troppo

Charles Gounod (1818-1893)
Petite Symphonie, Op. 90 (1885)

Adagio et Allegretto

Andante Cantabile

Scherzo

Finale

PROGRAM NOTES

Richard Strauss (1864-1949)

Serenade in E-flat, Op. 7 (1881)

Duration: 8 minutes

Composed in 1881, when the composer was only 17 years old, Richard Strauss' Serenade for 13 winds illustrates many of the composer's formative interests. Although this piece was composed soon after the completion of five years of composition study with Friedrich Wilhelm Meyer, who provided Strauss with a solid grounding in Classical form, harmony and counterpoint, this piece also shows the strong evidence of the influence of Strauss' father, Franz, who was a horn player in the court orchestra in Munich. Franz Strauss' relatively conservative tastes in music, focused largely on the music of Haydn, Mozart, Beethoven and Schubert, were an important factor in shaping his son's early style. Fittingly, the Serenade shows the young Strauss' command of Classical form and harmony, as well as a strong grasp of instrumental color. Along with his concertos for violin (completed in 1882) and horn (1883), this work was among his most successful early efforts. Premiered in Dresden in 1882, the Serenade brought Strauss early recognition beyond his home in Munich.

This single-movement work is set in a clearly articulated sonata form. While not strongly contrasting, the two themes stated in the exposition are both characterized by an overarching lyricism reminiscent of many late Classical/early Romantic works. A stately first theme, heard at the outset in the oboe, is followed by a more rhythmically complex second theme, played by the clarinet and horn, that mildly anticipates Strauss' mature style, with its syncopated rhythms and polyphonic density. The development section provides Strauss with opportunities to explore a variety of colorful harmonies, eventually leading to a return of the opening melody, this time stated by the horns. The second theme, in turn, is recast in a lower register of the clarinet paired with the bassoon, demonstrating Strauss' early sensitivity to the handling of orchestration.

Franz Joseph Haydn (1732-1809)

Partita in E-flat Hob II, No. 12 (ca. 1760-1765)

Duration: 16 minutes

Among Haydn's many notable achievements as a composer are his contributions to the chamber music repertoire. Chief among these are his 68 string quartets, a genre that Haydn pioneered. In addition, Haydn's chamber music output encompasses an array of other instrumentations that were available to him during his tenure as Kapellmeister for the Esterházy court, including piano trios, string trios and works for strings, winds or a mixture of both in pieces such as his divertimenti. This Partita, with its variety of movements, elegance of form and witty character, belongs to this genre.

The four movements of this piece generally outline the pattern that became typical of the Classical symphony or string quartet. The first movement is an economical sonata-allegro form, with Haydn's characteristic use of unexpected silences and rhythmic syncopations. The lyrical second movement proceeds at a moderate pace and has many expressive moments that feature the individual colors of the oboe, clarinet and bassoon. The third movement is a charming minuet and trio, while the finale is a vivacious ternary form of a type often used by Haydn in his sonatas and symphonies.

Charles Gounod (1818-1893)

Petite Symphonie, Op. 90 (1885)

Duration: 20 minutes

Charles Gounod was an important presence in French music through a significant portion of the 19th century. During the latter part of the century, when many French composers, such as César Franck, Vincent D'Indy and later, Claude Debussy, were confronting the aesthetic problems posited by the work of Richard Wagner, Gounod eschewed many of these issues by defining a style for himself that was generally conveyed in a straightforward, elegant approach to musical expression.

Perhaps best known for his extensive creation of vocal works, such as his opera *Faust*, Gounod also contributed a number of instrumental works, including three string quartets, two symphonies and his late

Petite Symphonie for 9 winds. This work adopts the formal design of the four-movement Classical symphony. The opening movement begins with an introductory Adagio, much like some of the later symphonies of Haydn. A joyful Allegretto follows this expressive introduction with straightforward, memorable themes in a clear sonata form. The gentle second movement, like the opening Adagio, takes advantage of the warm sonorities available in the clarinets, horns and bassoons, against which a lyrical flute melody unfolds. The third movement opens with a brief, unexpectedly dark introduction, followed by a jaunty scherzo that is occasionally reminiscent of the lightness of character found in Mendelssohn. The finale also begins with an introduction that states a motive which becomes the basis for the playful primary theme heard in this movement. Throughout this piece, one is aware of the clarity of sound and form that was central to Gounod's stylistic outlook.

Notes by Christopher Wendell Jones.

BIOGRAPHY

In the past decade **Cliff Colnot** has emerged as a distinguished conductor and a musician of uncommon range.

One of few musicians to have studied orchestral repertoire with Daniel Barenboim, Colnot has served as assistant conductor for Barenboim's West-Eastern Divan Workshops for young musicians from Israel, Egypt, Syria, and other Middle Eastern countries. Colnot has also worked extensively with the late Pierre Boulez and served as assistant conductor to Boulez at the Lucerne Festival Academy. He regularly conducts the International Contemporary Ensemble (ICE), with whom he recorded Richard Wernick's *The Name of the Game* for Bridge Records, and he collaborates with the internationally acclaimed contemporary music ensemble *eighth blackbird*. Colnot has been principal conductor of the Chicago Symphony Orchestra's contemporary MusicNOW ensemble since its inception and was principal conductor of the Civic Orchestra of Chicago, an orchestra he conducted for more than twenty-two years. Colnot also conducts Contempo at the University of Chicago, and the DePaul University Symphony Orchestra and Wind Ensemble. He has appeared as a guest conductor with the San Antonio Symphony Orchestra, the American Composers Orchestra, the Saint Paul Chamber Orchestra, the Utah Symphony, and the Chicago Philharmonic.

Colnot is also a master arranger. His orchestration of Shulamit Ran's *Three Fantasy Pieces for Cello and Piano* was recorded by the English Chamber Orchestra. For the chamber orchestra of the Jerusalem International Chamber Music Festival, Colnot has arranged the Adagio from Mahler's *Symphony No. 10*, Schoenberg's *Pelleas and Melisande* (both published by Universal) and Manuel De Falla's *Three Cornered Hat*. For ICE, Colnot arranged Olivier Messiaen's *Chants de Terre et de Ciel* for chamber orchestra and mezzo-soprano, also published by Universal. For members of the Yellow Barn Music Festival, Colnot arranged Shulamit Ran's *Soliloquy for Violin, Cello, and Piano*, to be published by Theodore Presser. Colnot re-orchestrated the Bottesini *Concerto No. 2 in B Minor for Double Bass*, correcting many errors in existing editions and providing a more viable performance version. He has also been commissioned to write works for the Chicago Symphony Orchestra Percussion Scholarship Group. His orchestration of Duke Ellington's *New World Coming* was premiered by the Chicago Symphony Orchestra with Daniel Barenboim as piano soloist in 2000, and Colnot also arranged, conducted, and co-produced the CD *Tribute to Ellington* featuring Barenboim at the piano. He has also written for rock-and-roll, pop, and jazz artists Richard Marx, Phil Ramone, Hugh Jackman, Leann Rimes, SheDaisy, Patricia Barber, Emerson Drive, and Brian Culbertson.

Colnot graduated with honors from Florida State University and in 1995 received the Ernst von Dohnányi Certificate of Excellence. He has also received the prestigious Alumni Merit Award from Northwestern University, where he earned his doctorate. In 2001 the *Chicago Tribune* named Cliff Colnot a “Chicagoan of the Year” in music, and in 2005 he received the William Hall Sherwood Award for Outstanding Contributions to the Arts. Most recently, Colnot has been awarded the 2016 Alice M. Ditson Conductor's Award of Columbia University in recognition for his excellent commitment to the performance of works by American Composers. He has studied with master jazz teacher David Bloom, has taught jazz arranging at DePaul University, film scoring at Columbia College, and advanced orchestration at the University of Chicago. As a bassoonist, he was a member of the Lyric Opera Orchestra of Chicago, Music of the Baroque, and the Contemporary Chamber Players.

PERSONNEL

STRAUSS
Serenade in E-flat

FLUTE
Anatolia Evarkiou-Kaku
Tyler Martin

OBOE
Mika Allison
Erik Andrusyak

CLARINET
Julia Janda
Luke Eckhoff

HORN
Brad Granville
Kelly Kondry
Payton Chadwick
Fang-Yu Lin

BASSOON
Quinn Delaney
Chris Hanson

TUBA
Aden Beery

Haydn
Partita in E-flat Hob II, No. 12

OBOE
Erik Andrusyak
Mika Allison

CLARINET
Julia Larson
Julia Janda

BASSOON
Quinn Delaney
Chris Hanson

HORN
Fang-Yu Lin
Payton Chadwick

Gounod
Petite Symphonie, Op. 90

FLUTE
Leah Stevens

OBOE
Mika Allison
Erik Andrusyak

CLARINET
Luke Eckhoff
Julia Janda

HORN
Fang-Yu Lin
Payton Chadwick

BASSOON
Chris Hanson
Quinn Delaney

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Saturday, March 4 • 8:00 P.M.

Concert Hall

DePaul Wind Symphony

Sunday, March 5 • 8:00 P.M.

Student Center • 2250 N. Sheffield Ave

Jazz Ensembles

Sunday, March 5 • 8:00 P.M.

Concert Hall

String Chamber Concert I

Monday, March 6 • 8:00 P.M.

Concert Hall

Composers Forum

Tuesday, March 7 • 8:00 P.M.

Recital Hall

Jazz Combos II

Wednesday, March 8 • 8:00 P.M.

Recital Hall

Jazz Combos III

Wednesday, March 8 • 8:00 P.M.

Concert Hall

Guitar Ensemble

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