DePaul Wind Ensemble
Dr. Cliff Colnot, conductor

Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago
Sunday, February 6, 2022 • 2:00 PM
Gannon Concert Hall

DEPaul Wind Ensemble
Dr. Cliff Colnot, conductor

PROGRAM

Nico Muhly (1981)
Step Team (2007)

Franz Krommer (1760-1831)
Partita in E-flat featuring Two Solo Horns, Op. 45 (1806)
   I. Allegro
   II. Adagio
   III. Allegro

Masks must be worn at all times. As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.
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 conducted 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 was principal conductor of the Chicago Symphony Orchestra’s contemporary MusicNOW ensemble since its inception. Colnot was also principal conductor of the Civic Orchestra of Chicago, an orchestra he conducted for more than twenty-two years and was principal conductor of the University of Chicago’s Contempo Ensemble for over fifteen years. Currently, Colnot conducts 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 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.
Program Notes

Nico Muhly (1981)
Step Team (2007)
Duration: 19 minutes
Stepping is a form of almost militaristic dancing involving the entire body as well as the voice. The routines are highly choreographed and precise but maintain an expressive freedom that comes out of the energy required to pull off the moves. In writing this piece for the Chicago Symphony MusicNOW, I wanted to avoid too much delicate, pointillistic writing and instead focused on making the nine players function as one team with a singular rhythmic agenda. Whenever the Chicago Symphony comes to New York, I am always impressed with the massive steakhouse-style proportions of the brass sound, so, this score features the bass trombone as a guide for the harmonic and lyrical material.

At a certain point in the piece, the rhythmic unisons begin to break down, and individual players or groups of players start slowing down or speeding up against the pulse. The bass trombone works as a unifying element here, announcing the changes between sections. Some scattered pulses ensue, and the brass section continuously shepherds the other instruments back into line. Step Team ends with a duet between the bass trombone and the piano, with a series of ornaments from the other players.

Notes by Nico Muhly, composer

Franz Krommer (1760-1831)
Partita in E-flat featuring Two Solo Horns, Op. 45 (1806)
Duration: 21 minutes
The Krommer Partita in E-flat draws on the eighteenth century tradition of harmoniemusik. These bands usually consisted of pairs of oboes, clarinets, horns, and bassoons. In Central Europe, during the eighteenth and early nineteenth centuries, it was customary for aristocrats to employ harmoniemusik to provide music for a wide range of social occasions. The This partita is somewhat unusual, as it is a concerto for two horns accompanied by pairs of oboes, clarinets, and bassoons and a double bass.

Krommer was born in 1759 in Kamenice, a town in Bohemia, now the Czech Republic, but he worked for much of his career in Vienna, where he died in 1831. Listeners familiar with Haydn and Mozart will recognize in Krommer’s work stylistic similarities common to the Classical era. Little is
known about the circumstances of the composition of this partita. However, the horn parts would have been incredibly demanding on the natural horns used in the 18th century because the partita was almost certainly composed before the invention of the valve horn in 1818.

Krommer must have known or been asked to compose for virtuosic musicians. During the 1790s, Krommer worked as *kappellmeister* and composer for Prince Antal Grassalkovich de Gyarak, an aristocrat in Bratislava, who employed excellent musicians in his household.

During the 18th century, partita indicated a multi-movement instrumental work. This piece opens with a lively Allegro. The Adagio that follows provides a more stately contrast. The final movement is a bright Allegro: Rondo. The two horn players are featured throughout the work.

*Notes by Dr. Katherine Brucher, associate dean*
## Personnel

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FLUTE</strong></td>
<td>Yu Chen</td>
</tr>
<tr>
<td><strong>OBOE</strong></td>
<td>Koko Tamai, Anna Velzo*</td>
</tr>
<tr>
<td><strong>CLARINET</strong></td>
<td>Emily Hancock, Nathan Richey</td>
</tr>
<tr>
<td><strong>BASSOON</strong></td>
<td>Edin Agamenoni, Carlos Clark</td>
</tr>
<tr>
<td><strong>HORN</strong></td>
<td>Luke Berkley, Emily Whittaker</td>
</tr>
<tr>
<td><strong>TROMBONE</strong></td>
<td>Cason Cloud</td>
</tr>
<tr>
<td><strong>BASS TROMBONE</strong></td>
<td>Carter Woosley</td>
</tr>
<tr>
<td><strong>VIOLIN</strong></td>
<td>Megan Yao</td>
</tr>
<tr>
<td><strong>VIOLA</strong></td>
<td>Sungjoo Kang</td>
</tr>
<tr>
<td><strong>CELLO</strong></td>
<td>Patrick Hartson</td>
</tr>
<tr>
<td><strong>BASS</strong></td>
<td>Jenna Storiz</td>
</tr>
<tr>
<td><strong>PIANO</strong></td>
<td>Nick Guetterman</td>
</tr>
</tbody>
</table>

*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 concert start times.

**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 halls.

**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, Co-Chair

EXECUTIVE COMMITTEE
Rich Daniels
Shelley MacArthur Farley
Mary Patricia Gannon
Sasha Gerritson
Colleen Ward Mayes
Mark Mroz

MEMBERS
Craig Anderson
Janai Brugger-Orman
Samantha Denny Cohen
Robert D’Addario
Orbert Davis
Frank DeVincentis
Graham V. Fuguitt
David Harpest
Dr. Geoffrey A. Hirt
Cary M. Jacobs
Carlotta Lucchesi
Mary K. Marshall
Deane Myers
James Shaddle
Elizabeth K. Ware
Cathy C. Williams

GALA COMMITTEE
Carlotta Lucchesi, Co-Chair
Mark T. Mroz, Co-Chair
Samantha Denny Cohen
Robert D’Addario
Graham V. Fuguitt
Dr. Geoffrey A. Hirt

ALUMNI ENGAGEMENT COMMITTEE
David Harpest, Co-Chair
Cary M. Jacobs, Co-Chair
Janai Brugger-Orman
Mary K. Marshall
Elizabeth K. Ware
Mary Arendt, Staff Liaison

DePaul University School of Music
Emeritus Board

Russell Bach
Patricia Ewers
Victor Faraci
Scott Golinkin
Sidney Kleinman
Jacqueline Krump
Samuel Magad
Florence Miller
Anthony Peluso
Nancy Petrillo
Ed Ward
Mimi Wish
William Young
PLEASE SAVE THE DATE FOR THE

DePaul University School of Music

Annual Spring Gala

THE EVENING OF

Saturday, May 21, 2022

FEATURING
DePaul Symphony Orchestra, Cliff Colnot, Conductor
DePaul Jazz Workshop, Dana Hall, Director

AND THE PRESENTATION OF THE
2022 DePaul Pro Musica Award to Mary Patricia Gannon

Join us for this festive evening – the School’s only fundraiser – celebrating the talents of our students and our 2022 Pro Musica Awardee. We look forward to welcoming you to this celebratory evening with all of the proceeds benefitting the students of the DePaul University School of Music.

For more information about the evening, please contact: music@depaul.edu
UPCOMING EVENTS

DEPAUL UNIVERSITY SCHOOL OF MUSIC
Ronald Caltabiano, DMA, Dean

ENSEMBLES IN RESIDENCE

April 24 • 3:00 P.M.
Allen Recital Hall
Chamber Music Chicago

April 30 • 4:00 P.M.
Gannon Concert Hall
Oistrakh Symphony of Chicago

June 10 • 7:00 P.M.
Allen Recital Hall
Ensemble Dal Niente

HPC CHAMBER SERIES

February 25 • 8:00 P.M.
Gannon Concert Hall
Emerson String Quartet

May 7 • 8:00 P.M.
Gannon Concert Hall
Imani Winds

SCHOOL OF MUSIC

February 8 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Workshop

February 15 • 7:00 P.M.
Allen Recital Hall
Guitar Ensemble and Showcase

February 17 • 7:00 P.M.
Allen Recital Hall
Composer’s Forum

FACULTY ARTIST SERIES

February 12 • 8:30 P.M.
Allen Recital Hall
Janet Sung, violin

February 19 • 7:00 P.M.
Dempsey Corboy Jazz Hall
Jim Trompeter, piano &
Scott Hesse, guitar

March 6 • 2:00 P.M.
Gannon Concert Hall
George Vatchnadze, piano

Buy More and Save! Enjoy savings of up to 20% off individual concert prices when you purchase multiple concert tickets at one time. Ticket prices range $5 - $35. For ticketing information and a complete list of concerts visit: go.depaul.edu/musicevents.
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.