



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

The Eastman Wind Orchestra

**Mark Davis Scatterday
and David Baker,
conductors**

**Shannon Prescott and
Timothy Hommowun, oboes**

Monday, November 23, 2020
Kodak Hall at Eastman Theatre
7:30 PM

~ PROGRAM ~
The Eastman Wind Orchestra
Mark Davis Scatterday and David Baker, *conductors*

Six Dances from “*The Danserye*” (1551/1975)
I. La Mourisque (c.1510/1515-after 1570) **Tielman Susato**
II. Bransle Quatre Bransles arr. John Iveson 8'
III. Ronde
IV. Basse Danse Bergeret
V. Ronde - Mon Amy
VI. Pavane Battaille

Serenade in E-flat major, Op. 7 (1881) **Richard Strauss**
(1864-1949)
10'
David Baker, *conductor*

Poema y Danza (2007) **Roberto Sierra**
(b. 1953)
arr. Scatterday
11'
Shannon Prescott and Timothy Hommowun, *oboes*

~ PERSONNEL ~
Eastman Wind Orchestra

Flute

Eric Bergeman^+
Alexander Day+
Brooke Walden^

Oboe

Gwyneth Allendorph+
Gabriela Fry^
Maxx Mejia^

Clarinet

Eric Butler^
Alyssa Estrella+
Ethan Morad+
Daniel Pearson+
Ju Young Yi^+

Bassoon

Matthew Boice^+
Megan Neuman^+
Adrian Wittmer^

Horn

Gretchen Berendt^
Jack Finlay*
Dylan Kingdom^
Azriel Ressler^
Miles Teague^

Trumpet

Doug Herrin*
Carson Nietlisbach*
Chad Rockwell*
Sam Santiago*

Trombone

Rose Cantrell*
Wayne Kreml*
Will Hurtz*

Euphonium

Emma Havel*

Tuba

Michael Witt*

String Bass

Arden Ingersoll^+

Percussion

Chandler Brown+
Owen Wetterhan*

Susato*
Strauss^
Sierra+

~ PROGRAM NOTES ~

Six Dances from “The Danserye”

The Danserye was published in 1551 as a collection of 57 instrumental dances of various forms. The instrumentation of these dances are not specific, which leads us to imply that ensembles were to perform these works with whatever instruments were available. During this time, courts or households usually hired “consorts” of similar instruments to perform these dances.

The *Susato Suite* was arranged by John Iveson for brass ensemble.

Serenade in E-flat major, Op. 7

Richard Strauss’ much performed *Serenade in E-flat major, Op. 7* was completed in November of 1881, when he was just 17 and would soon take his final school examinations. As the son of a prominent musician (his father Franz Strauss was principal horn player in the Munich Court Orchestra) Richard received thorough musical training in the family home. The *Serenade* for 13 wind instruments enjoys a special position among the works of his youth: it is the work that brought recognition to Strauss as a composer outside his home city. But, the finished work was initially left untouched for a year. Strauss had just started university studies when the piece was premiered on November 27, 1882 at a concert given by the Dresden Musicians’ Society conducted by Franz Wüllner. Wüllner, who directed the Munich Court Orchestra until 1877 and was an old acquaintance of his father, would later conduct the premieres of *Till Eulenspiegel* (Cologne, 1895) and *Don Quixote* (Cologne, 1898). Following the premiere, the eminent conductor Hans von Bülow showed interest in the piece after his publisher showed him the score. Von Bülow included the now two year old piece on his Christmas Eve, 1883 concert with the Meiningen Court Orchestra. That performance was the highlight of young Strauss’ fledgling career to date and more was to come: von Bülow included the piece on the orchestras tour the next month, performing in Nuremberg, Worms and Neustadt, prompting further admiration from von Bülow, as it displayed “our wind players in their virtuoso splendor.”

Reporting back to his parents from an early performance in Berlin, the young Strauss was delighted. “Dear Papa! Well, they liked the *Serenade*, it was almost as successful as Weingartner’s, which is very pretty, but according to Bülow my piece is the best of the three. [von Bülow] was very kind, very cheerful and very funny and asked me to attend the rehearsal on Wednesday so he could specifically play my *Serenade* for me. He talked about it in exceedingly glowing terms and then invited the musicians to applaud me, and he himself joined in as well.”

The autograph of the *Serenade* resides at the Morgan Library & Museum in New York. On the last of the 41 written pages is inscribed the date 11 November 1881, just behind the final double bar line. Strauss’s musical notation, even at 17, is neat and precise; there is a very clear impression of routine and self-confidence and, on the whole, more reminiscent of Strauss’ late, mature writing than the earlier works of his youth. - **Stefan Schenk**

Upcoming Concerts

Events are free unless otherwise noted.

Poema y Danza

Poema y Danza was written in 2017 for two solo oboes and strings. The title represents the two major sections of the work, which include an elaborate cadenza by the soloists between them. Sierra combines the tonal harmony and distinct rhythms of the Latin style with the harmonic ambiguity of Ligeti, a mentor of Sierra's. This arrangement was scored for two solo oboes and chamber winds by Dr. Mark Scatterday.

This piece was commissioned by Frances Colón, Principal Oboist of the Puerto Rico Symphony Orchestra with generous support from Mr. Carlos López and the WESTERNBANK Corporation.

It was premiered on January 12th, 2008 in the inaugural concert of the Puerto Rico Symphony Orchestra's 50th anniversary season. - Compiled from the score

~ MEET THE ARTISTS ~

Shannon Prescott is currently a senior oboist at the Eastman School of Music, pursuing a double major in music education and oboe performance with Richard Killmer. While at Eastman, in addition to the standard orchestra and wind ensemble repertoire, Shannon has experimented with Baroque oboe, jazz, and film music. In 2017, she won the Concert Artists International Virtuoso Competition and performed at Carnegie Hall. While in high school, Shannon was part of the National Symphony Orchestra Youth Fellowship Program and performed regularly at the Kennedy Center. Additionally, Shannon was a part of the American Youth Philharmonic and Chamber music program. She has attended summer festivals including Imani Winds Chamber Music Festival, Philadelphia International Music Festival, Interlochen, and the Summer Music Institute. Originally from Northern Virginia, Shannon began her oboe studies with Jim Moseley. When not making reeds or practicing, Shannon can be found hiking, baking, or playing with her cat.

Timothy Hommowun graduated from the Eastman School of Music in May 2020, where he earned his BM in oboe performance studying with Richard Killmer. Now based in New York City, Tim is pursuing his MM in woodwind studies at New York University's Steinhardt School of Culture, Education, and Human Development, where he is studying oboe with Humbert Lucarelli and saxophone with Timothy Ruedeman. Earlier this year, Tim joined Coin Op. Studios. With its members spread out around the world, Coin Op. Studios has a history of remotely producing (pre-pandemic!) albums of video game music covers. Tim's first project with the group, *Mythos*, was an album in the style of a video game soundtrack comprised entirely of original music written by the members. Originally from the suburbs of Chicago, Tim looks forward to one day doubling woodwinds in pit orchestras on Broadway—although orchestrating, composing, or conducting for a Broadway musical would be pretty sweet, too!

Information about upcoming Eastman concerts and events can be found at:
www.esm.rochester.edu/calendar

Kodak Hall at Eastman Theatre fire exits are located along the right and left sides, and at the back of the hall on each level. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Restrooms are located on each level of Kodak Hall at Eastman Theatre. Our ushers will be happy to direct you to them.

Please note: The use of unauthorized photographic and recording equipment is not allowed in this building. We reserve the right to ask anyone disrupting a performance to leave the hall.

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Thank you!