

# The Eastman Wind Ensemble

Mark Davis Scatterday  
*conductor*

Xak Bjerken  
*piano*

Wednesday, April 29, 2026  
Kodak Hall at Eastman Theatre  
7:30 PM



Eastman School of Music

## ~ PROGRAM ~

The Eastman Wind Ensemble  
Mark Davis Scatterday, *conductor*

Fanfare for Brass Ensemble (1984)

**Karel Husa**  
(1921-2016)  
3'

Hue and Cry (2006)

**Steven Stucky**  
(1949-2016)  
5'

Sinfonia No. 3 "La Salsa" (2005/2009)

Tumbao  
Habanera  
Danzas  
Jolgorio

**Roberto Sierra**  
(b. 1953)  
**trans. Scatterday**  
25'

## ~ INTERMISSION ~

Piano Concerto No. 3, Op. 82 (2026)

Strange Amen  
Balladeer  
Fughettaboutit

**Jesse Jones**  
(b. 1978)  
20'

**Xak Bjerken, piano**  
*World Premiere*

*Tonight's performance is dedicated to the memory of  
the late, great H. Robert Reynolds (1934-2026).*

## ~ PROGRAM NOTES ~

### ***Fanfare for Brass Ensemble***

*Fanfare for Brass Ensemble* was commissioned by the Portland Opera Brass (now the Imperial Brass) to celebrate Stefan Minde's tenth year as musical director of the Portland Opera. Its premiere took place during a presentation preceding the March 7, 1981, performance of Wagner's *Die Walkure*.

### ***Hue and Cry***

*Hue and Cry* was commissioned by the Eastman Wind Ensemble (Mark Scatterday, conductor) and the Cornell University Wind Ensemble (Cynthia Johnston Turner, conductor). The first performance was by the Eastman Wind Ensemble on 31 January 2007, Cynthia Johnston Turner conducting, followed by the world premiere on February 3, 2007, at Cornell University, Cynthia Johnston Turner conducting.

Steve writes,

“Mark Scatterday and Cynthia Johnston Turner asked me to write a four-minute fanfare for their fine groups. Of course I happily said yes, but instead of a fanfare, *Hue and Cry* is more like a very short overture, in other words a “real” piece, complete but miniature. A slow introduction dominated by a lyrical theme (horns) soon merges into the main tempo, allegro di molto. Several short ideas are heard in quick succession: scherzando arpeggio figures, a sparkling tutti texture, and a pealing brass figure (admittedly fanfare-like) culminate in a longer, main theme. All these ideas are repeated, reordered, and recombined, before the work ends by recalling the opening horn melody.”

### ***Sinfonia No. 3 “La Salsa”***

“As the title of my work implies (“La Salsa”), this symphony is about the music of the Spanish speaking Caribbean: Puerto Rico, Dominican Republic, and Cuba. In the true spirit of salsa music (salsa means “sauce” in English), I mix diverse types of older and newer rhythms from the music I remember growing up in Puerto Rico. The first movement is in actual Sonata-Allegro form. The different themes evoke the piano riffs (or tumbaos, as in the subtitle I gave the movement), heard in many salsa pieces. The second and third movements (Habanera and Danzas) evoke older music. The habanera is the rhythm that during the XIX century traveled from the coasts of Havana to Europe, and the danza is the main music form used in Puerto Rico during the same period. The symphony closes with a jolgorio. This word was used traditionally to describe a happy celebration, and in the movement I use the lively rhythm of two different types of rhythmic patterns of Afro-Caribbean origins: the merengue from the Dominican Republic and the plena from Puerto Rico.” “I wanted to write a piece that takes off from the riffs of the salsa. I’m drawing on the vernacular. Beethoven, Mozart, Haydn -- they all did that. It’s nothing new.”

- **Roberto Sierra**

### ***Piano Concerto No. 3, Op. 82***

The only thing I'd like to say about my third piano concerto is that I wanted it to be fun. My only rules while composing it were 1) no sad music, 2) nothing too slow, and 3) write with levity and humor.

The first movement, *Strange Amen*, takes the plagal amen cadence that closes many hymns, tweaks it harmonically, and quickly cycles it through several keys to form its main thematic material. This material is transformed into a variety of characters, ranging from the strident, declamatory, and rhythmic, to the serene, ambiguous, and kaleidoscopic. A brief glimpse of the traditional amen (Ab major to Eb major) is given at the very end, but of course I couldn't help messing with it, just a little.

Movement two, titled *Balladeer*, is my slow-movement ode to grandiloquence, to gaudy romanticism, to maudlin over-wrought gestures with the flowery filigree we all expect and love. The vibe of this movement is one of rhinestones, sequins, and a glossy-white piano; in other words, quasi Liberate.

The third and final movement, punnily titled *Fughettaboutit*, starts off with a far-flung fugue that progressively disassembles and reforms itself into something entirely new. This is a virtuoso movement and really calls for all the musicians to let their hair down and go for it.

It was an honor to write this concerto for my dear friend and mentor Xak Bjerken in collaboration with Dr. Mark Scatterday and the Eastman Wind Ensemble, as well as the Cincinnati Conservatory, University of Nevada Reno, and Texas Tech University wind ensembles, in consortium.

## ~ MEET THE ARTISTS ~

The music of Rome Prize- and Guggenheim-winning composer, **Jesse Jones**, has been described as “striking, . . . elegant and poised” (New York Times), “engaging, . . . eerie, and well-written” (Los Angeles Times), “fascinating,” and possessed of “the melodic earthiness of Britten” (New York Classical Review).

Performed extensively across North America, Europe, and Asia, Jones’s music has been heard in venues such as the Muziekgebouw (Amsterdam), Lincoln Center, Avery Fischer Hall, St. Johns Smith Square (London), Seiji Ozawa Hall (Tanglewood), the Kimmel Center (Philadelphia), Glinka Hall (St. Petersburg), the Paul Hindemith Foundation (Switzerland), the American Academy in Rome (Italy), the St. Matthäuskirche (Berlin), and Aldeburgh Music (UK), among others.

Jones has received commissions and premieres from many of the world’s leading ensembles and soloists, including the Juilliard String Quartet, Ensemble Recherche (Germany), Scharoun Ensemble Berlin, the Argento Chamber Ensemble, the Momenta Quartet, cellists Jeff Zeigler & Zvi Pressler, violinists Joseph Lin and Nicholas DiEugenio, violist Kirsten Docter, pianists Xak Bjerken and Gloria Cheng, the English Symphony Orchestra, Alter Ego (Italy), Ensemble X, Cochlea (Switzerland), and from Tanglewood, Aspen, Bennington, MusicX, the Barlow Endowment, New Music USA, and many others. Jones has been awarded both the Charles Ives Scholarship and the Goddard Lieberon Fellowship from the American Academy of Arts and Letters, the Heckscher Foundation Prize in Composition, and an opera fellowship with Aldeburgh Music’s Jerwood Foundation.

Jones holds a DMA in music composition from Cornell University where his primary teachers were Steven Stucky, Kevin Ernste, and Roberto Sierra. Jones currently holds a music professorship at the Oberlin Conservatory. His music is commercially available on the Summit, Innova, Albany, Equilibrium, Naxos, Bridge, and New Focus record labels.

Pianist **Xak Bjerken** has appeared with the Scottish Chamber Orchestra, Spoleto Festival Orchestra, Thailand Philharmonic Orchestra, the Schoenberg Ensemble, and the Los Angeles Philharmonic in Disney Hall. He has performed at the Concertgebouw in Amsterdam, Glinka Hall in St. Petersburg, the Konzerthaus in Berlin, and for many years performed throughout the US as a member of the Los Angeles Piano Quartet. He has held chamber music residencies at the Tanglewood Music Center, Spoleto Festival, and Olympic Music Festival. He is the director of Ensemble X, a new music ensemble at Cornell, and has served on the faculty of Kneisel Hall, the Eastern Music Festival, and at the Chamber Music Conference at Bennington College. Bjerken has worked closely with composers György Kurtág, Sofia Gubaidulina, Steven Stucky, and George Benjamin, and has premiered piano concertos by Stephen Hartke, Elizabeth Ogonek, and Jesse Jones, a recording of which was released by Naxos in 2021. He released his first solo recording on CRI in 2001, and has since recorded for Koch International, Chandos, Albany Records, Artona, and has recently released his third recording for Open G Records, presenting solo and chamber works by Steven Stucky.

Xak Bjerken is Professor of Music at Cornell University where he co-directs Mayfest, an international chamber music festival with his wife, pianist Miri Yampolsky. He studied with Aube Tzerko at the University of California at Los Angeles and received his Master’s and Doctoral degrees from the Peabody Conservatory as a student of and teaching assistant to Leon Fleisher. Xak is the proud father of Misha (bassist), Anna (singer), and Maya (athlete and stargazer).

~ **PERSONNEL** ~  
*The Eastman Wind Ensemble*

**Flute**

Maya Stock  
Hannah Wang  
Jenny Zhang

**Oboe**

Cole Kubesch  
Kayla Miller  
Lewis Painter  
Gus Smith  
Samuel Suchta

**Clarinet**

Audrey Bray  
Kevin Jin  
Harrison Kim  
Jay Kline  
Yinuo Wang

**Bassoon**

Roan Alonzo  
Noah Eastman  
Colin Gentry  
Adrian Lau  
Ryan Zych

**Saxophone**

Matthias Roth  
Gaurav Sarangi  
Benjamin Small  
Yunfei Xie

**Horn**

Amelia Caruk  
Nick Culver  
Aaron Fulton  
Emily Groenenboom  
Abbey Jemison  
Jennelle Williams

**Trumpet**

Ted Ekstrand  
Seth Henderson  
Jacob Hunkins  
Trevor King  
Layne Sullivan  
Lauren Taylor  
Yue Zhang

**Trombone**

Caleb Albrecht  
Talia Berenbaum  
Corey Bohler  
Corey Hamm  
Charley Hibscheiler

**Euphonium**

Nathanael Kumar

**Tuba**

Andrew Sieradzki  
Jack Whalen

**Double Bass**

Austin Beck

**Timpani**

Ryan Cozzolino  
Lexi Kunz  
Grace Qian

**Percussion**

Lucy Chugh  
Izaiah Gonzales  
Kai Gray  
Aiden Hughes  
Makena Mailer  
Liz Morad

**Harp**

Daniel Reeder

**Keyboard**

Veniamin Blokh

*We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.*



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