
SAM
JONES
ARCHES



# Arches

## Sam Jones, trumpet

Elliott Carter
1 **Retracing III** (2009) ..... 1:44

Charles Wuorinen
2 **Nature's Concord** (1969) ..... 11:35
with Steven Beck, piano

Sir Harrison Birtwistle
3 **Antiphonies from the Moonkeeper** (1985) ..... 0:47

Saad Haddad
4 **Tasalsul VI** (2022) ..... 5:14

Morton Feldman
5 **A Very Short Trumpet Piece** (1986) ..... 3:50

Liza Lim
6 **Wild Winged-one** (2007) ..... 7:28

Wolfgang Rihm
7 **Kleine Echofantasie** (1986) ..... 0:42

Louis Karchin
8 **Arches** (2019) ..... 11:21
with Sae Hashimoto, percussion

Witold Lutosławski
9 **Tune** (1985) ..... 1:04

Olga Neuwirth
10 **Laki** (2006) ..... 4:59

György Ligeti
11 **Die große Schildkröten-Fanfare** (1985) ..... 0:32
**vom Südchinesischen Meer**

Giacinto Scelsi
**Quattro pezzi** (1956)
12 **I** ..... 2:05
13 **II** ..... 3:12
14 **III** ..... 2:14
15 **IV** ..... 2:17

Luciano Berio
16 **Gute Nacht** (1986) ..... 0:54

Meng Wang
17 **All the best times I can remember** (2019) ..... 9:47

Total Time 69:45

There is a special feeling I get from playing the trumpet: a physical, visceral sensation of the brass vibrating in my hands; a singing and resonance in my bones and especially in my skull, where air and buzzing lips meet metal. With each masterful composition, a combination of sensations brings out new sounds and emotions, new feelings that I may experience for the first time, even after many performances. There is always something new to hear. With each of these works presented here, I found that special intangible something to share with you. I have been fortunate to have personal relationships with some of the composers, and in instances where I do not know a composer, it is their music alone which transforms me in ways that challenge both my virtuosity and restraint.

I met Elliott Carter on his 103rd birthday in 2011 at a rehearsal for the world premiere of his *Three Explorations* while I was an 18-year-old student at Juilliard. I was lucky enough to play with Axiom, the school's contemporary ensemble, led by Jeffrey Milarsky. I was struck by Carter's sharp ears and his generosity of personality. To meet a legend like him in my first few months in New York City was incredible. I start this album here, from the pen of a 100-year-old Elliott Carter, *Retracing III*.

After two or three years, I had established myself as the regular trumpeter in Axiom as well as the New Juilliard Ensemble. I was bit-



Axiom Ensemble with Elliott Carter and Jeffrey Milarsky (2011)

ten by the new music bug, as it were, and was fully entranced by the music of living composers. Jeffrey Milarsky was kind enough to offer me an introduction to Charles Wuorinen, a New York master whose biography need not be repeated here. He was a titan of new music, rest in peace, and he hired me to play in the recording session of his work, *It Happens Like This*. It was my first real paying gig in New York. Wuorinen conducted, and I joined in playing with the legendary ensemble, The Group for Contemporary Music. In talking with Wuorinen and Howard Stokar, they suggested I play the famous *Nature's Concord* from 1969, written for and premiered by original Group trumpeter Ronald Anderson. My former teacher, Mark Gould, also performed the work at its inception. Though many performances were given in its early days, here Steven Beck and I present the first recording of Wuorinen's fiendishly difficult, *Nature's Concord*. Important to note, Beck is also on the *It Happens Like This* recording, and a Wuorinen champion in his own right.

Sir Harrison Birtwistle's *Antiphonies from the Moonkeeper* written in 1985 kicks off a series of interludes and fanfares embedded into this album, all of which originate from a collection of scores compiled by the famous Edward Tarr entitled *Fanfares: New Trumpet Pieces for Young Players*, dedicated to Martin Nordwall. The piece features rapid mute changes, with open and muted lines written in different staves and with different tempi. While the work can be performed on a normal instrument, the quick mute changes lend itself to being performed on the double-bell trumpet. This is the first studio recording of the work.

Saad Haddad's work, *Tasalsul VI* for double-bell trumpet, was written for me in 2022. Saad and I were friends and colleagues together at Juilliard, and over many years of playing some of his other works, we finally got around to working together on a solo piece. Here is what Haddad has to say about his piece:

> *"Tasalsul VI*, or 'sequence' in Arabic, takes its name from Luciano Berio's Sequenze, though it more closely resembles the work of his Italian contemporary, Giacinto Scelsi. In the first movement of Scelsi's Quattro pezzi for solo trumpet, the composer explores a quasi-folkloric language filled with very deliberately notated melodies that are to me reminiscent of the Arab taqsim, a type of solo improvisation (that is never written down!) that typically precedes a performance. In my re-imagining of il primo pezzo, I established a form that transformed Scelsi's lines to modes found in traditional Arab music, most notably the rast and bayati modes, which are notated in the score. These modal shifts are signaled through the seemingly constant insertion and removal of the mute, which can be more readily achieved with the implementation of the double bell trumpet."

Morton Feldman's aptly-titled fanfare, *A Very Short Trumpet Piece*, from 1986, is indeed short when compared to his huge durations of musical works. Coming in here at just under four minutes, it is one of his last compositions and his only solo piece for trumpet.

Liza Lim's piece *Wild Winged-one*, Aria for Trumpet in C (with wacky whistle) from 2007 has, in its relatively short life, become something of a mainstay, perhaps even standard repertoire for trumpeters. Her many pieces which include trumpet denote an exciting time for the adventurous trumpeter. Her writing forges new ground and shines masterfully.

Wolfgang Rihm is another composer whose world I was thrust into at the age of 18. His *Jagden und Formen* is a behemoth undertaking for any group, and I am lucky to have played it, again with Axiom. Here I offer one of his smaller works for solo trumpet, a fanfare entitled *Kleine Echofantasie* written in 1986.

Shortly after the recording sessions with Wuorinen and The Group for Contemporary Music, Louis Karchin was introduced to me, here with thanks again to Howard Stokar, manager to both Wuorinen and Karchin. Louis and I played a number of large projects together, usually with him conducting, and oftentimes with him conducting his own work. During a run of his opera *Jane Eyre* we talked about the possibility of a trumpet and percussion duo. One thing led to another, and this piece, *Arches*, was born, along with a shorter work simply titled *Postlude*. I am lucky to have had these pieces written for me, and many thanks to Louis for being an excellent composer and collaborator. This is the premiere recording of *Arches*, with expert percussionist Sae Hashimoto. Here is what Karchin has to say:

> "*Arches* was one of two works composed in 2019 for trumpeter Sam Jones, the second being *Postlude*, premiered soon after its completion and now available on a Bridge Records CD. *Arches* was delayed by the pandemic but had its premiere in 2022. Before its composition, Sam and I mulled over possible accompanying instruments and settled upon the vibraphone for its clear, lucid tone and distinct timbral contrast. To round out the percussion, I also added a few chime notes and several cadenzas for non-pitched percussion.
>
> "The piece spawned its own form: a slow introduction becomes increasingly active until it blossoms into a steadier Allegro with the vibes displacing the chimes in the faster music. The first non-pitched percussion cadenza interrupts; it ushers in a more contemplative mood. Then the work reverses itself, and a return to the faster music leads to a second brief percussion cadenza that, in turn, initiates a slowing process. The trumpet begins to recall more and more of its opening lines, but in reverse order.

> The title, *Arches*, seemed to evoke these palindromic allusions, and, of course, trumpet players are often found performing under arches. The work lasts approximately ten minutes."

Witold Lutosławski's *Tune* from 1985 is one of my favorite miniatures compiled here. Lutosławski's only solo work for trumpet, it is as strong as you'd imagine from an esteemed composer of his stature and influence.

Olga Neuwirth's work *Laki* from 2006 (revised 2007/2016) stems from material in her trumpet concerto, *...miramondo multiplo...* A former trumpeter herself, her writing for the instrument is well-regarded. Like Liza Lim, she is celebrated as a prolific composer for the trumpet. In the repertoire of these two composers, their ensemble writing is superb: as good as it gets.

György Ligeti's *Die große Schildkröten-Fanfare vom Südchinesischen Meer* (*The Big Turtle-Fanfare from the South China Sea*) from 1985 is one of the most widely performed contemporary fanfares. A complement to any occasion, this simple work gives insight into the genius of a master.

Giacinto Scelsi's *Quattro pezzi* from 1956 is the inspiration for Saad Haddad's work, which will be easily recognizable to the listener. Scelsi's writing is a nice introduction to the world of new music for trumpet. Its improvisatory style, fully notated, tests the musicality of any musician. At its best, Scelsi's music enlightens and illuminates sonically what other composers may never realize.

Luciano Berio's *Gute Nacht* (*Good Night*) from 1986 is but a small footnote in the grand scheme of music for trumpet written by Berio. This little tune speaks for itself.

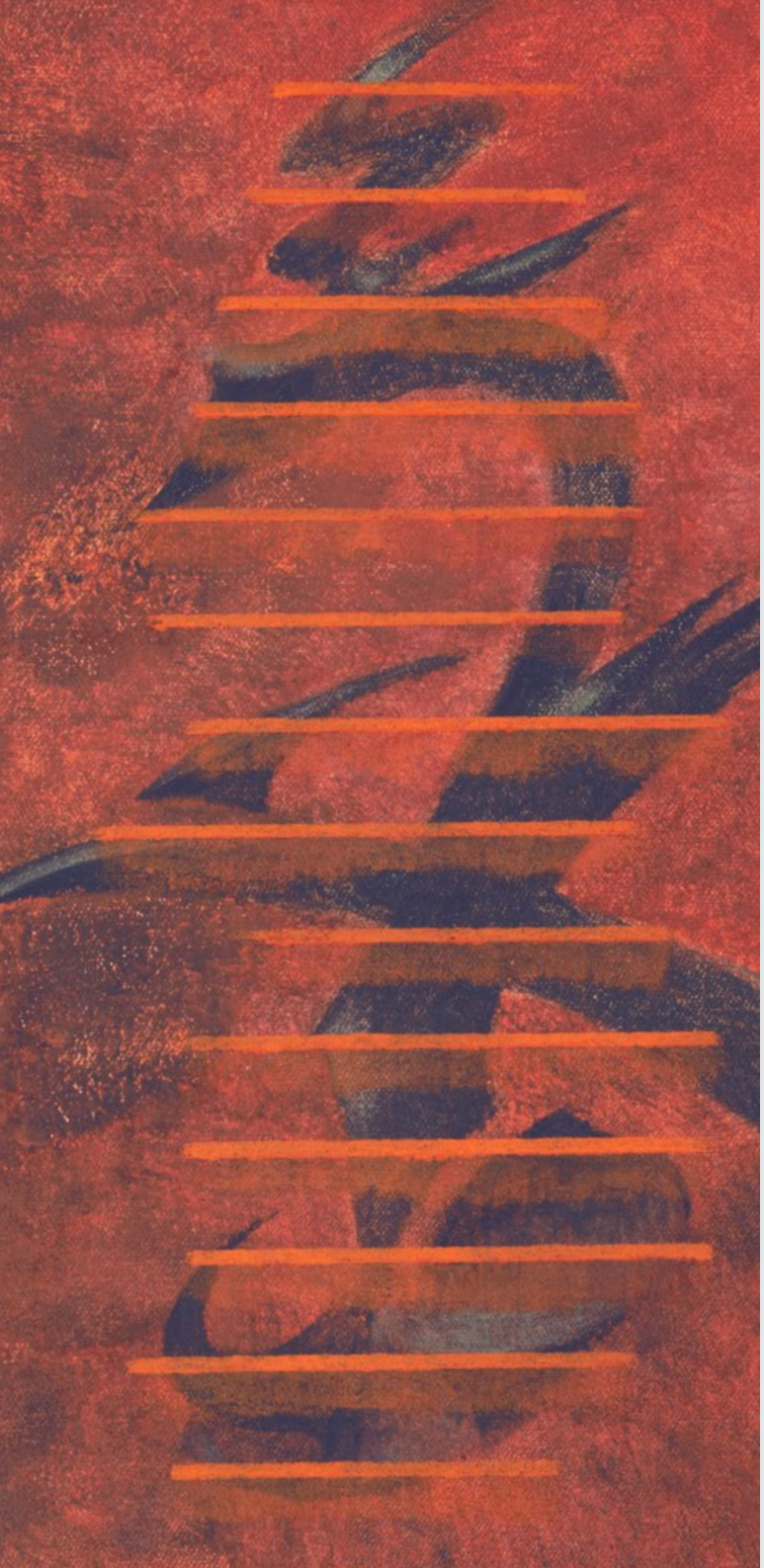
Meng Wang's *All the best times I can remember*, written for me in 2019, is one of my all-time favorite works I have played. There is singing and playing, micro-tones, pedal-tones, half-valve techniques, tricks with the mute, and more. We both pushed each other to new limits in the creation of this piece. She explains:

> "The piece feels kind of like a 'fragmented song,' with melodies drifting in and out, a bit broken, like memories that have grown distant and slightly rusted over time."

Additionally, this work, while it invokes "the best times," is also about the difficulties we face, and remembering the worst times, too. Perhaps one cannot exist without the other.

This album has certainly been a joy to create, and it is my pleasure to bring to light some of the repertoire by these prolific composers which have been overlooked by so many recording musicians. I do also hope this offering of new premieres might inspire others to begin their own journey of new music. Thank you for listening.

—Sam Jones, 2/17/26



Trained as a musician in idioms both traditional and unorthodox, American trumpeter **Sam Jones** (b. 1993) has been praised by *The New York Times* for his "remarkable playing" and performances "rendered with panache." Moving to New York City to attend Juilliard at age 18, he quickly established himself as a go-to interpreter of new music, working with the likes of Charles Wuorinen, Liza Lim, John Zorn, Peter Maxwell Davies, La Monte Young, and many more. Notably, he performed in the Pierre Boulez Memorial Concert which took place at the KKL Luzern Concert Hall in Switzerland. Jones has been a guest at festivals which include Lucerne, Lincoln Center, Helsinki, Bachfest Leipzig, The Stockhausen Courses, Darmstadt Courses, and Ostrava Days, with concert tours in Canada, France, United Kingdom, Italy, and Austria, to name a few. In addition to a classically-focused career, he was trained in historical early music performance and live electronic music composition. He is a member of Talea Ensemble.

CARTER
WUORINEN
BIRTWISTLE
HADDAD
FELDMAN
LIM
RIHM
KARCHIN
LUTOSLAWSKI
NEUWIRTH
LIGETI
SCELSI
BERIO
WANG

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