



BMOP
sound

SAMUEL JONES: THREE CONCERTOS
FLUTE CONCERTO | VIOLIN CONCERTO |
TROMBONE CONCERTO "VITA ACCADEMICA"

SAMUEL JONES b.1935

FLUTE CONCERTO

VIOLIN CONCERTO

TROMBONE CONCERTO

JOSEPH ALESSI trombone

JEFFREY KHANER flute

MICHAEL LUDWIG violin

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

**CONCERTO FOR FLUTE
AND ORCHESTRA** (2018)

- [1] I. Lament 10:12
- [2] II. Interludio 4:35
- [3] III. Dream Montage – The Great Bell:
America Marching 10:52

Jeffrey Khaner, flute

**CONCERTO FOR VIOLIN
AND ORCHESTRA** (2014)

- [4] I. Andante con moto 11:58
- [5] II. Larghetto con moto; Largo cantabile 7:16
- [6] III. Allegro inquieto ed appassionato 7:38

Michael Ludwig, violin

**CONCERTO FOR TROMBONE AND
ORCHESTRA** “VITA ACCADEMICA” (2009)

- [7] I. Andante vigoroso 10:47
- [8] II. Romanza: Andante amabile 4:40
- [9] III. Allegro moderato 10:36

Joseph Alessi, trombone

TOTAL 78:39



CONDUCTING THE ROCHESTER PHILHARMONIC, 1970

By Samuel Jones

Curiously enough, I turned somewhat later in my career to composing concertos. When I took early retirement (at age 62) from my 24-year tenure at Rice University's Shepherd School of Music, I had already composed three symphonies and a large number of other orchestral and chamber works, but, at that point, no concertos. Upon my retirement my wife and I moved to the beautiful Seattle area, where she had grown up. Through a series of happy coincidences, I became Gerard Schwarz's composer-in-residence with the Seattle Symphony, a one-year appointment which lasted for fourteen years, the longest tenure on record as composer-in-residence with a major orchestra. Schwarz was a major influence in encouraging and supporting my turning to the composition of concertos. Six concertos is the result, an achievement which the authors of my forthcoming biography delightfully refer to as "a cascade of concertos."

Years ago, as a young conductor just beginning my career in music, through the kindness of a mutual friend I had the opportunity to meet Eugene Ormandy. He graciously invited me to be a guest of the Philadelphia Orchestra to come to Philadelphia and hear some of their concerts later that year. I have never forgotten that act of kindness. So when, six decades later, I was once again in that hall hearing that great orchestra with its fabulous solo flutist Jeffrey Khaner premiere my *Flute Concerto*, it was a truly moving experience. As I told one of the music critics at that time, "It's incredible to think I could look forward to closing a

great circle ... of having been close to this orchestra some 55 years ago to the fulfillment of a ... I didn't even dare ... dream, hearing them play a work I had composed for them."

My *Violin Concerto* is in the standard three-movement format: Fast/Slow/Fast. The first movement, however, dispenses with the traditional orchestral statement of thematic material. Instead, it begins with the timpani and lower strings establishing a quiet, focusing mood, over which, five bars later, the clarinets introduce an oscillating half-step motive in octaves that becomes central to the movement as a whole, providing as it were a carpet over which the solo violin enters to sing its heartfelt first theme. I believe the listener will have no trouble following the themes and the logical development of the movement. The slow movement provides a wonderful opportunity for the soloist to exhibit beauty of tone as well as technical prowess in its elaborations. The lively last movement is a technical tour de force, but it also contains an extended and spacious second theme, marked *dolce, amabile* (sweetly, lovingly) which gives an important clue to the sentiments inspiring this movement.

Like Brahms' masterful work celebrating student life (the famous *Academic Festival Overture*), my *Trombone Concerto* also uses student songs, but with one major difference. Brahms quotes actual German student songs; my student songs, however, are original and are intended to represent a universalized "Alma Mater" and a stylized "Fight Song." After all, my "Alma Mater" uses somewhat irregular phrase structure, and my "Fight Song" is in 5/4 time, not your usual marching band rhythm! I have given this concerto a Latin subtitle, "Vita Accademica" (which can be loosely translated as "Student Life") to provide a clue to the listener regarding the work's program. Throughout the concerto, the solo trombone represents the Student. In the process, I have given the trombone ample opportunity to demonstrate its power and purity of tone as well as its capacity for both virtuosity and sensitive song. This work also places great emphasis on the other brass instruments of the orchestra, especially the soloist's colleagues in the lower brass section.

CONCERTO FOR FLUTE AND ORCHESTRA is scored for solo flute and full orchestra, and was premiered on January 5 and 6, 2018, by flutist Jeffrey Khaner and The Philadelphia Orchestra, conducted by Pablo Heras-Casado.

CONCERTO FOR VIOLIN AND ORCHESTRA is scored for solo violin and full orchestra, and was recorded for televised performance on January 17, 2016, by violinist Anne Akiko Meyers and the All-Star Orchestra, conducted by Gerard Schwarz.

CONCERTO FOR TROMBONE AND ORCHESTRA "VITA ACCADEMICA" is scored for solo trombone and full orchestra, and was premiered on April 2, 2009, by trombonist Ko-ichiro Yamamoto and The Seattle Symphony Orchestra, conducted by Gerard Schwarz at Benaroya Hall, Seattle, Washington.

By Melinda Bargreen

The three concerti on this recording represent three completely different instruments in works that celebrate expressivity and virtuosity. Jones has a gift for melody — it's not unusual to hear patrons humming a theme from a new score on their way out of the concert hall — and a knack for showcasing instruments that don't often get a turn in the concerto spotlight.

The concerti presented here — for flute (2018), violin (2014), and trombone (2009) — are performed by three superb soloists: the Philadelphia Orchestra's principal flutist, Jeffrey Khaner, former concertmaster of the Buffalo Philharmonic, Michael Ludwig, and principal trombonist of the New York Philharmonic, Joseph Alessi. None of these three has an easy task: the concerti are written for players of top virtuoso quality.

When Charles and Benita Staadecker asked the composer if a new work could contain references to Charles' happy formative years at Cornell University, Jones was glad to oblige. Jones' trombone concerto (subtitled "Vita Accademica") appeared in due course,

complete with musical references to a campus carillon, an “alma mater” hymn, a rumbustious football game, and even a bibulous episode (with the solo trombone offering some musical swoops and staggers).

The *Trombone Concerto* [7-9], premiered in 2009 to a tumultuous ovation, delivers all those colorful elements (though Jones resisted the temptation to quote explicitly the Cornell anthem, “Far Above Cayuga’s Waters”). The concerto, with its firm tonal center and richly scored themes—the second movement is particularly beautiful — would be enjoyable without any knowledge of its underlying program, though its virtuoso requirements are so challenging that not many trombonists may be up to them. The premiere’s soloist, the Seattle Symphony’s principal trombonist Ko-ichiro Yamamoto, certainly was, though he confessed afterward that the scoring was “so high and so hard, I almost blacked out.”

Jones drew on his own experience playing lower-brass instruments in high school as he composed. Originally trained as a pianist, he had learned to play the baritone horn and other brass instruments during his school years, after observing the experiences of his younger brother: “He was in the band playing the trombone, having a marvelous time, going on trips and tours — I changed my mind!”

The brass-instruments experiences proved formative for Jones. Knowing firsthand what the instrument and the soloist can do is, of course, a vital and valuable asset to a composer. Jones later said that he wanted the *Trombone Concerto* to show of “the entire range of the instrument,” a fact that is clear throughout what he confesses is “not an easy concerto.” On this recording, trombonist Joseph Alessi dispatches the technical requirements with considerable elan, with tonal warmth and beauty that balance the concerto’s lyricism and its bold, bravura passages.

Picturesque and programmatic, the *Trombone Concerto* has a subtitle: “Vita Accademica.” Prior to the premiere, Jones explained how his concerto tells the story of student life in

music: “A brash and showy freshman enters college determined to make his mark. Then he has to struggle to achieve; then he falls in love; and finally, he emerges as a much more confident young man, in a triumphant ending. But there’s a logic to the tonal arrangements and the structure, and the concerto can be heard as absolute music.”

The success of the *Trombone Concerto* spurred the Staedeckers in 2015 to commission another concerto from Jones — this time for the violin. That decision was inspired not only by their love of the instrument, but also their friendship with the brilliant violinist Nadja Salerno-Sonnenberg. As the date neared for the planned recording of the new concerto, however, it became clear that an injury to the violinist’s bow arm would not heal in time for her to play. With only six weeks remaining before the recording date, Schwarz called upon Anne Akiko Meyers, a virtuoso who quickly mastered the concerto.

Of the 2017 premiere performance, one reviewer reflected on Jones’ compositional style: “Rejecting both atonality and minimalism, the work nonetheless has a broad program — the development of the Artist through the fervent application of Hope, Faith and Love.” Another critic called the *Violin Concerto* “a winner for both violinist and composer.” The *Violin Concerto* [4-6] won Jones his sixth award from the Mississippi Institute of Arts and Letters. On this recording, the violin soloist is Michael Ludwig, whose verve and assurance underscore the warm melodic lines of the score as well as its considerable technical requirements.

Jones’ connection with Schwarz and the All-Star Orchestra also led to the commission of the third concerto recorded here: the *Flute Concerto* [1-3], the only one of Jones’ six concerti that was not premiered under the baton of Gerard Schwarz.

“At the second season of the All-Star Orchestra, when the *Violin Concerto* was recorded,” Jones recalled, “at one of the breaks we went to the cafeteria for a little repast, and I was seated at a table with the eminent principal flute of the Philadelphia Orchestra and the All-Star Orchestra, Jeffrey Khaner. We hit it off nicely, and I said that I’d like to write a

piece for him. His contract with the orchestra specified that he perform a concerto every two years, so we started a discussion about whether a commission was financially possible. And seated nearby were Charlie and Benita Staadecker. I said, 'Let's go ask Charlie!' As it turned out, he was interested in doing a consortium commission; he said, 'I'd love to.'

"I make no effort to try to play an instrument that is not mine," explained Jones, who does not play the flute. "But I have been a teacher of orchestration for many years, and I understand the instrument and its potential. I particularly wanted to have the flute's lovely low B in the score; the instrument has such amazing different colors and timbres. My *Flute Concerto* highlights the whole flute section, as well as the soloist." Khaner has clearly made the score his own, with impeccable technique and a tonal richness that is particularly evident in lower register beloved by the composer.

The *Flute Concerto* has a core of intense sadness, reflecting two deaths: the composer's unexpected loss of his beloved brother, and the flute soloist's impending loss of his own brother. Deep feeling is introduced in the first movement [1] of the concerto ("Lament"), in which a "sigh" motif — falling half-step figures — conveys an atmosphere of grief. The second, scherzo movement ("Interludio") [2] is livelier, reflecting happier times; but solemnity returns in the last movement, which is titled "Dream Montage—The Great Bell: America Marching." [3] This movement is a tribute to Philadelphia's special role in the founding of our nation: here we have themes from patriotic songs of past centuries (including the "Battle Hymn of the Republic," "Battle Cry of Freedom," the Civil War song "Tramp, Tramp, Tramp," and the 20th-century protest song "We Shall Overcome"). The concerto concludes with Jones' own original hymn "The Great Bell Rings for All," which he originally wrote for the 100th anniversary of the Seattle Symphony, expressing inspiring themes of justice and freedom.

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Melinda Bargreen is a writer and composer who served as the classical music critic of The Seattle Times for four decades.



AS FOUNDING DEAN, SHEPHERD SCHOOL OF MUSIC AT RICE UNIVERSITY, 1973



Samuel Jones, born on June 2, 1935, in Inverness, Mississippi, has enjoyed a long and distinguished career as a composer, conductor, and educator. A graduate of Central High School in Jackson, Mississippi, he received his undergraduate degree with highest honors at Millsaps College. He acquired his professional training at the Eastman School of Music, where he earned his M.A. and Ph.D. degrees in

composition under Howard Hanson, Bernard Rogers, and Wayne Barlow. A former conducting student of Richard Lert and William Steinberg, Jones' numerous conducting credits include tenures as conductor of the Rochester Philharmonic, music advisor of the Flint Symphony, and music director of the Saginaw Symphony.

Jones first established his reputation, however, not with the composer's pen but with the maestro's baton: as a conductor, he advanced through the ranks of smaller American orchestras to become conductor of the Rochester Philharmonic. A lifelong teacher, Jones founded the Shepherd School of Music at Rice University, serving for six years as its dean, and then continuing as Professor of Conducting and Composition and Director of Graduate Studies. There he continued to compose, producing a substantial catalogue of significant works in several genres. After Jones' 24 years at Rice, in 1997 he retired from full-time academic life, and he and his wife moved to the Seattle area. Jones then was appointed the Seattle Symphony's composer-in-residence by the orchestra's longtime music director Gerard Schwarz, who also was artistic director of the All-Star Orchestra. The appointment, and the subsequent 14-year partnership with Schwarz, would prove extraordinarily fruitful.

Among Samuel Jones' honors and awards: a Grammy® nomination for the Seattle Symphony recording of his work for children, "*The Shoe Bird*," based on a story by Eudora Welty; a Ford Foundation Recording/Publication Award; a Martha Baird Rockefeller Grant; NEA Grants;

repeated ASCAP Awards; an International Angel Award; the Seattle Symphony Artistic Recognition Award; the Houston Symphony Distinguished Service Award; and six Music Awards and a Lifetime Achievement Award from the Mississippi Institute of Arts and Letters. He received an honorary doctorate from Millsaps College in 2000 and was honored by the Mississippi Musicians Hall of Fame.

Jones' compositions include three symphonies, six concertos, and many other orchestral works, as well as works for chorus and orchestra, opera, and chamber groups. His music is published by Carl Fischer, Theodore Presser, and Campanile Music Press and recorded by Naxos, CRI, Gasparo, ACA, Centennial Records, and Brilliance Audio.



Joseph Alessi was appointed principal trombone of the New York Philharmonic in the spring of 1985 by former music director Zubin Mehta. He began musical studies in his native California with his father, Joseph Alessi, Sr. and continued his musical training at the Curtis Institute of Music.

In April 1990 he made his solo debut with the New York Philharmonic, performing Creston's *Fantasy for Trombone*, and in 1992 premiered Christopher Rouse's Pulitzer Prize-winning *Trombone Concerto* with the Philharmonic. His most recent appearance with the Philharmonic as soloist was in the U.S premiere performances of the Chick Corea *Trombone Concerto* in May of 2023. In August of 2021 he performed the world premiere of the Corea with the Sao Paulo Symphony Orchestra in Brazil. Other solo engagements have included the New Japan Philharmonic, Nagoya Philharmonic, Tokyo Metropolitan Symphony, Orchestra of Teatro Bellini, Mannheim National Theater Orchestra, Hauge Philharmonic, Gulbenkian Symphony of Lisbon, Helsinki Philharmonic, and the Colorado, Alabama, Santa Barbara, Syracuse, and Puerto Rico symphony orchestras.

In 2002 Mr. Alessi was awarded an International Trombone Association Award for his contributions to the world of trombone music and trombone playing.

Mr. Alessi has been Professor of Trombone at the Juilliard School since 1990. He is a clinician for the Eastman-Shires Instrument Co and has recorded extensively for Summit Records and for the Naxos label.



NICHOLE NICH PHOTOGRAPHY

Jeffrey Khaner has been principal flute of The Philadelphia Orchestra since 1990. The Canadian-born flutist was principal flute of the Cleveland Orchestra from 1982 to 1990, and he has also served as principal of the New York Mostly Mozart Festival, the Atlantic Symphony in Halifax, and as co-principal of the Pittsburgh Symphony. He is additionally the principal flutist of the World Orchestra For Peace and the Mainly Mozart Festival in San Diego, California.

A noted soloist, Mr. Khaner has performed concertos with orchestras throughout the United States, Canada, and Asia, collaborating with many of the great conductors of the time.

Mr. Khaner's concerto repertoire is extensive and he has premiered many works including the concertos by Ned Rorem, Behzad Ranjbaran, Jonathan Leshnoff, Eric Sessler, David Chesky, and Samuel Jones, all written for him. As a recitalist, Mr. Khaner has appeared on four continents, regularly incorporating into the programs the music of today's composers, many of whom have also written expressly for him.

A graduate of the Juilliard School, Mr. Khaner was named to the faculty as flute professor in 2004, holding the position formerly held by his mentor, the late Julius Baker. Since 1985 he has been a faculty member of the Curtis Institute of Music in Philadelphia. He is also Professor of Flute at Lynn University in Boca Raton, Florida. He has given master classes throughout North, South, and Central America, Europe, and Asia.

In addition to his many orchestral recordings, Mr. Khaner has extensively recorded solo flute repertoire. He has released seven critically acclaimed solo CDs on the Avie label — American, British, Czech, French, German, and Romantic Flute Music, and Brahms and Schumann sonatas and romances. His recording of David Chesky's Concerto for Flute and Orchestra, appears on Chesky Records and his recording of Ned Rorem's concerto is on Naxos. His editions of repertoire, including the Brahms sonatas, are published by the Theodore Presser Company.



PETER B BLAKIE BACHRACH PHOTOGRAPHY

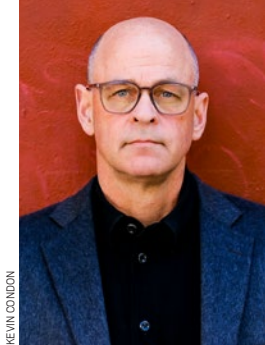
Michael Ludwig's multi-faceted musical career has taken him across four continents, appearing as solo violinist with the Chicago Symphony Orchestra, Philadelphia Orchestra, Boston Pops, KBS Symphony in Seoul, Korea, Beijing Symphony, and Shanghai Philharmonic Orchestra amongst others, joining illustrious conductors such as Sir Georg Solti and John Williams. Michael has recorded with the London Symphony Orchestra, Royal Scottish National Orchestra, Buffalo Philharmonic, Virginia Symphony, and Lithuanian National Symphony Orchestra. As a chamber musician, Michael has shared the stage with numerous acclaimed artists, such as Christoph Eschenbach, Wolfgang Sawallisch,

Yefim Bronfman, Sarah Chang, and Jean-Yves Thibaudet and he has appeared at numerous music festivals, including the Prague Spring Music Festival and the New Hampshire Music Festival. As an orchestral musician, Michael served as associate concertmaster of The Philadelphia Orchestra and concertmaster of the Buffalo Philharmonic Orchestra.

Michael Ludwig has been featured numerous times on *Performance Today*, a program that reached approximately 1.2 million listeners on 230 radio stations nationwide. He has been featured on Bulgarian National Radio, Balkan Bulgarian Television, and the Korean Broadcasting System.

As a teacher, Michael has served as Artist-in-Residence Professor of Violin at the John J. Cali School of Music at Montclair State University and Adjunct Professor of Music (Violin) at the Jacobs School of Music at Indiana University. Michael studied violin with his father, Irving Ludwig, who was a violinist in The Philadelphia Orchestra and music director of the Lansdowne Symphony Orchestra. Michael also studied with the legendary pedagogues Josef Gingold and Raphael Bronstein.

An accomplished conductor, Michael has served as music director of the Roxborough Orchestra in Philadelphia since 2015. Additionally, Michael and his wife Rachael Ludwig are the founding artistic directors of the Stella Schaevitz Concert Series, based in Cherry Hill, NJ. Michael Ludwig is a Thomastic-Infeld artist.



KEVIN CONDON

Gil Rose is one of today's most trailblazing conductors, praised as "amazingly versatile" (*The Boston Globe*) with "a sense of style and sophistication" (*Opera News*). Equally at home performing core repertoire, new music, and lesser-known historic symphonic and operatic works, "Gil Rose is not just a fine conductor, but a peerless curator, sniffing out—and commissioning—off-trend, unheralded, and otherwise underplayed repertoire that nevertheless holds to unfailingly high standards of quality. In doing so, he's built an indefinable, but unmistakable, personal aesthetic" (WXQR).

A global leader in American contemporary music, Rose is the founder of the performing and recording ensemble the Boston Modern Orchestra Project (BMOP), who "bring an endlessly curious and almost archaeological mind to programming... with each concert, each recording, an essential step in a better direction" (*The New York Times*), as well as the founder of Odyssey Opera, praised by *The New York Times* as "bold and intriguing" and "one of the East Coast's most interesting opera companies."

Since its founding in 1996, the "unique and invaluable" (*The New York Times*) BMOP has grown to become the premier orchestra in the world for commissioning, recording, and performing music of the twentieth and twenty-first centuries. Under Rose's leadership, BMOP has won seventeen ASCAP Awards for Adventurous Programming, been selected as *Musical America's* Ensemble of the Year in 2016, and in 2021 was awarded a *Gramophone Magazine* Special Achievement Award in recognition of its extraordinary service to American music of the modern era. Under Rose's baton, BMOP has been featured at numerous festivals including the Festival of New American Music (Sacramento, CA), Concerts at the Library of Congress (Washington, DC), and the MATA Festival in New York.

In 2013, Gil Rose expanded his musical vision with the founding of Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire from all eras. Working with an international roster of singers and directors, Odyssey has presented more than 35 operas in Boston, with innovative, thematically linked seasons. The company has also established

itself as a leader of modern opera in the United States, having given three world premieres and numerous U.S. premieres.

In addition to his role as conductor, Rose is leading the charge for the preservation and advancement of underperformed works through recordings. BMOP/sound, the independent record label Rose founded in 2008, has released over 90 recordings of contemporary music by today's most innovative composers, including world premieres by John Cage, Lukas Foss, Chen Yi, Anthony Davis, Lisa Bielawa, Steven Mackey, Eric Nathan, and many others. With Rose as executive producer, the label has secured eight GRAMMY® nominations and a win in 2020 for Tobias Picker's opera *Fantastic Mr. Fox*. Odyssey Opera's in-house label has released five CDs, most recently a complete version of Camille Saint-Saëns's *Henry VIII*.

Beyond Boston, Gil Rose enjoys a busy schedule as a guest conductor and educator. Equally at home on the podium in both symphonic and operatic repertoire, Rose has led performances by the Tanglewood Opera Orchestra, the Netherlands Radio Symphony, the American Composers Orchestra, the National Symphony of Ukraine, the Matsumoto Festival of Japan, the New York City Opera, and the Juilliard Symphony among others. In addition to being former faculty at Tufts University and Northeastern University, Rose has worked with students across the U.S. at institutions such as Carnegie Mellon University, MIT, New England Conservatory, and the University of California at San Diego. He is a visionary curator of music, inaugurating the Ditson Festival of Music at Boston's Institute of Contemporary Art and programming three seasons for the Fromm Concerts at Harvard series.

In recent seasons, Gil Rose led Odyssey Opera in a concert performance of three one-act operas by Rachmaninoff and brought John Corigliano and Mark Adamo's new opera *The Lord of Cries* to Boston audiences. In addition, he and BMOP traveled to Carnegie Hall in April 2023 for the orchestra's debut performance and culmination of their 25th season. Future seasons include a BMOP and Odyssey co-production of *Harriet Tubman: When I Crossed That Line to Freedom*, the second opera in *AS TOLD BY: History, Race, and Justice on the Opera Stage*, a five-year initiative highlighting Black composers and vital figures of Black liberation and thought.



The **Boston Modern Orchestra Project** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Described by *The New York Times* as “one of the most artistically valuable” orchestras in the country, BMOP is a unique institution in today's musical world, disseminating exceptional orchestral music “new or so woefully neglected that it might as well be” via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span over a century. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's historic Jordan Hall, with programming that is “a safe haven for, and champion of, virtually every *ism*, and every genre- and era-mixing hybrid that composers' imaginations have wrought” (*Wall Street Journal*). The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Charles Wuorinen's *Haroun and the Sea of Stories*, and Lei Liang's *A Thousand Mountains, A Million*

Streams. The composers performed and commissioned by BMOP contain Pulitzer and Rome Prize winners, Grawemeyer Award recipients, and MacArthur grant fellows.

From 1997 to 2013 the orchestra won thirteen ASCAP Awards for Adventurous Programming. BMOP has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, Concerts at the Library of Congress (Washington, DC), the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America's 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction.

BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers. BMOP/sound has released over 90 CDs on the label, bringing BMOP's discography to over 100 titles. BMOP/sound has garnered praise from the national and international press; it is the recipient of a 2020 GRAMMY® Award for *Tobias Picker: Fantastic Mr. Fox*, eight GRAMMY® Award nominations, and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

BMOP expands the horizon of a typical "night at the symphony." Admired, praised, and sought after by artists, presenters, critics, and audiophiles, BMOP and BMOP/sound are uniquely positioned to redefine the new music concert and recording experience.

FLUTE

Ashley Addington* [2-3]
Sarah Brady*
(alto flute, piccolo) [1]
Rachel Braude (piccolo) [1]
Jessica Lizak (piccolo) [2-3]
Jessi Rosinski [3]

OBOE

Nancy Dimock (English horn)
[1-2-3]
Jennifer Slowik* [1-2-3]
Catherine Weinfield-Zell
(English horn) [3]

CLARINET

Amy Advocat (bass clarinet) [1]
Gary Gorczyca
(bass clarinet) [2-3]
Jan Halloran* [1-3]
Michael Norsworthy* [2-3]

BASSOON

Ron Haroutunian* [1-2-3]
Adrian Morejon [1]
Greg Newton [3]
Margaret Phillips [2]

CONTRABASSOON

Margaret Phillips [3]

HORN

Nick Auer [3]
Neil Godwin [2-3]

Whitacre Hill* [1-2-3]
Kevin Owen* [1]
Alex Stening [3]

TRUMPET

Eric Berlin [1-2-3]
Terry Everson* [1-2-3]
Richard Kelley [3]

TROMBONE

Alexei Doohovskoy [3]
Victoria Garcia-Daskalova* [3]
BASS TROMBONE
Chris Beaudry [3]

TUBA

Jobey Wilson [1-2-3]

TIMPANI

Craig McNutt [1]
Nick Tolle [2-3]

PERCUSSION

Jonathan Hess [3]
Robert Schulz* [1]
Matt Sharrock* [2-3]

HARP

Ina Zdorovetchi [1-2-3]

VIOLIN I

Gabriela Diaz (concert
mistress)* [2-3]
MaeLynn Arnold [2-3]

Piotr Buczek [1-2-3]
Natalie Calma [3]
Ben Carson [1-2-3]
Sonia Deng Serbarinova [3]
Omar Guey* [1]
Susan Jensen [1-2-3]
Janny Joo [1]
Sean Larkin [1]
Jae Cosmos Lee [1]
Yumi Okada [2-3]
Nicole Parks [2-3]
Zoya Tsvetkova [2-3]
Matt Vera [1]

VIOLIN II

Colleen Brannen* [1-2-3]
Paola Caballero [2]
Tudor Dornescu [3]
Lilit Hartunian [1-2-3]
Betsy Hinkle [1]
Rebecca Katsenes [1]
Annegret Klaua [1]
Aleksandra Labinska [1]
Judith Lee [2-3]
Shadwa Mussad [3]
Nicole Parks [1]
Aija Reke [2-3]
Micah Ringham [2-3]
Kathryn Rooney [2-3]
David Rubin [3]
Katherine Winterstein* [2-3]
Edward Wu [1]

VIOLA

Sharon Bielik [3]
Abigail Cross [1-2-3]
Noriko Futagami [2-3]
Ashleigh Gordon [2-3]
Amelia Hollander Ames [1-3]
Sam Kelder [2-3]
Dimitar Petkov [1-2-3]
Emily Rideout [1]
Emily Rome [1]
Peter Sulski* [1-2-3]

CELLO

Darry Dolezal [1-2-3]
Mina Kim [2-3]
Jing Li [1-2-3]
Stephen Marotto [3]
Francesca McNeeley [3]
David Russell* [1-2-3]
Aron Zelkowicz [1]

BASS

Anthony D'Amico* [1]
Scot Fitzsimmons [2-3]
Kate Foss* [2-3]
Nancy Kidd [3]
Bebo Shiu [1]
Nathan Varga [3]

KEY

[1] Flute Concerto
[2] Violin Concerto
[3] Trombone Concerto

*principals

ACKNOWLEDGEMENTS

The composer wishes to express his appreciation to Charles and Benita Staadecker for commissioning the *Trombone Concerto* and, with a group of friends, the other two concertos on this disc, as well as many other of my works; to Joseph Alessi, Jeffrey Khaner, and Michael Ludwig—magnificent musicians in every way; and to Gil Rose, one of our nation's most outstanding conductors and champions of new American music.

—Samuel Jones

Samuel Jones

Flute Concerto
Violin Concerto
Trombone Concerto "Vita Accademica"

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