

Sunday, September 21, 2025

JUNCTION TRIO

Stefan Jackiw, violin
Jay Campbell, cello
Conrad Tao, piano
with special guests
Jorge Roeder, bass
Ches Smith, drums

Philosophical Investigations I (2022)^

John Zorn

Philosophical Investigations II (2024)^

Zorn

I Am Your Labyrinth... (2022)^

Zorn

with Jorge Roeder, bass, and Ches Smith, drums

But Doth Suffer a Sea-Change (2025)*

Zorn

**Notes on the Assumption of Mystical Solidarity Approaching
Nine Neological Approximations Illuminating the Eternal
Return of the Same***

Zorn

^Boston premiere

**world premiere*

ISABELLA
SEWART GARDNER
MUSEUM

NOTE FROM THE CURATOR

John Zorn is a national treasure. A dazzling soloist and ensemble leader, a virtuoso improviser, and superb composer of fierce and evocative classical music, he is extraordinarily fluent in a huge number of musical languages. He prefers to write his concert music for hand-picked ensembles of players with the technical ferocity and imagination to bring his works to vivid life. The Junction Trio is just such a group. Zorn has written two new pieces that receive their world premieres on this concert.

—George Steel, *Abrams Curator of Music*

ABOUT THE ARTISTS

Three visionary artists combine internationally recognized talents in the eclectic ensemble **Junction Trio**. Since their formation in 2015, the Trio have performed at Washington Performing Arts, Royal Conservatory in Toronto, Newport Classical, the Aspen Music Festival, and for the LA Philharmonic's NowRising Series at the Ford Theater. Known for their unique program combinations and vibrant performances, they bring a fresh approach to the repertoire, dazzling audiences with their virtuosity and unity. "Watching the trio perform, one really couldn't tell who was happier to be there—the rapt audience or the musicians, who threw themselves into repertoire they clearly love... These three are onto something special." (*Boston Globe*)

The Junction Trio's 2025–26 season includes newly added repertoire: John Cage's *Six Melodies*, which they perform on two

separate U.S. tours, juxtaposed with works by Beethoven, Schubert, Dvořák, and John Zorn. The Trio's February tour includes engagements with Chamber Music Sedona, Aspen School of Music, Lincoln Friends of Chamber Music, Bellingham Festival of Music, and Noe Music in San Francisco, CA. Their spring tour includes recitals at Jacksonville Symphony, Morgan Library, Caramoor Center in Katonah, NY, and Shelter Island Friends of Music.

In the 2024–25 season, the Trio made their debut at the 92nd Street Y, New York, performing trios by Shostakovich and Brahms, as well as the world premiere of a new work by John Zorn, *Philosophical Investigations II*. They also performed on the Peggy Rockefeller Series at New York's Rockefeller University. They made their Carnegie Hall debut in the previous season, performing Ives's Piano Trio and Beethoven's "Archduke" along with the New York premiere of Zorn's *Philosophical Investigations*, which *New York Magazine's* *Vulture* stated was played with "fervent clarity."

In 2021, the Junction Trio were selected by New York's classical music radio station, WQXR, to be part of their inaugural Artist Propulsion Lab, which allowed them to engage collaborators, tap into new audiences through on-air curation opportunities, and commission works.

The *New York Times* has praised the individual musicians of the Junction Trio, comprising the "brilliant young violinist" Stefan Jackiw, the "electrifying" cellist Jay Campbell, and pianist and composer Conrad Tao, a musician of "probing intellect and open-hearted vision." Together, writes the *Boston Musical Intelligencer*, this "top-notch trio stands at the top of its game."

"Bracing technique and jaw-dropping precision... A sense of unity, especially in dynamics and rhythmic thrust, made the Ravel

Trio come together impressively.” —*Aspen Times*

“I don’t expect to hear anything more exciting this summer than the Junction Trio’s astounding interpretation, especially the second movement which left me giggling with joy. The third movement sounded simply glorious—so evocative that it seemed these players had the power to change the weather; suddenly the sun started peeking through after a long spell of rain.

“There is nothing like hearing—and seeing—electrifying performers work their magic live. This top-notch trio stands at the top of its game. They made this treacherously difficult music sound entirely natural and fun, while still inspiring awe.” —*Boston Musical Intelligencer*

Originally from Lima, Peru, bassist **Jorge Roeder** has become renowned as one of the most versatile and expressive bass players in jazz today. Combining a symphonic imagination with the intimate lyricism of a folk musician and the aggressive energy of a raw rocker with the buoyant rhythmic sensibilities of his Afro-Peruvian roots, Roeder conveys a wide spectrum of influences within a resolute foundation. In his hands, says the *Ottawa Citizen*, “the music feels like it’s dancing from the ground up.”

Roeder has enjoyed longstanding partnerships with Julian Lage, Sofia Rei, Shai Maestro, and Ryan Keberle, and shared stages with such innovators as Gary Burton, Nels Cline, and John Zorn. He’s been recognized with a number of awards, including winning the 2007 International Society of Bassists Jazz Competition and semi-finalist status in the 2009 Thelonious Monk Bass Competition, as well as a GRAMMY® Award nomination for the Julian Lage Group’s debut album.

California-born, New York-based drummer, percussionist, and composer **Ches Smith** has been hailed by the *New York Times* as “one

of the wildest drummers on the experimental scene.” Smith’s singular voice and adroit perspective have led to collaborations with Marc Ribot, Tim Berne, John Zorn, Craig Taborn, James Brandon Lewis, Darius Jones, Vijay Iyer, Nels Cline, Dave Holland, David Torn, Mary Halvorson, Terry Riley, Kris Davis, Trevor Dunn, John Tchicai, Xiu Xiu, Secret Chiefs 3, Theory of Ruin, Mr. Bungle, and many others.

Smith’s 10 leader albums showcase the range of his stylistic curiosity and exploratory instincts. His latest, *Clone Row*, spotlights the dueling guitars of Mary Halvorson and Liberty Ellman; 2024’s *Laugh Ash* is for chamber ensemble and electronics; and 2022’s *Interpret It Well* features legendary guitarist Bill Frisell, pianist Craig Taborn, and violist Mat Maneri. These follow 2021’s *Path of Seven Colors* by We All Break, Smith’s project fusing boundary-stretching jazz and traditional Haitian Vodou music. Each release expands upon a continually surprising catalogue that includes Smith’s solo project *Congs for Brums* and his all-star quintet *These Arches*.

UPCOMING PERFORMANCES:

CATALYST QUARTET

Sunday, September 28

SPHINX VIRTUOSI WITH STERLING ELLIOTT, CELLO

Sunday, October 5

MIRANDA CUCKSON, VIOLIN WITH BLAIR MCMILLEN, PIANO

Sunday, October 19

RACHEL BARTON PINE, VIOLIN & VIOLA D'AMORE

Sunday, October 26

CLAIRE CHASE, FLUTES WITH AISSLINN NOSKY, KATINKA KLEIJN, & ALEX PEH

Sunday, November 2

CLAYTON STEPHENSON, PIANO

Sunday, November 9

SASHA COOKE, MEZZO-SOPRANO WITH MYRA HUANG, PIANO

Sunday, November 16

MICHELLE CANN, PIANO

Sunday, November 23

The Isabella Stewart Gardner Museum resides on the homelands of the Massachusetts Tribe, who belong to this place and continue to regard these lands and waters as sacred.

Music at the Gardner is supported by Nora McNeely Hurley / Manitou Fund. The Museum thanks its generous concert donors: The Coogan Concert in memory of Peter Weston Coogan; Fitzpatrick Family Concert; James Lawrence Memorial Concert; Alford P. Rudnick Memorial Concert; David Scudder in memory of his wife, Marie Louise Scudder; Wendy Shattuck Young Artist Concert; and Willona Sinclair Memorial Concert. The piano is dedicated as the Alex d'Arbeloff Steinway. The harpsichord was generously donated by Dr. Robert Barstow in memory of Marion Huse, and its care is endowed in memory of Dr. Barstow by The Barstow Fund. Music at the Gardner is also supported in part by Barbara and Amos Hostetter, Nicie and Jay Panetta, and the Massachusetts Cultural Council, which is supported by the state of Massachusetts and the National Endowment for the Arts.



Kindly turn off all electronic devices during the concert and refrain from any photography or filming in the hall. Also, please note the location of the emergency exit doors: across the hall from the doors through which you entered.