Martin Jones has been one of Britain’s most highly regarded solo pianists since first coming to international attention in 1968 when he received the Dame Myra Hess Award. The same year he made his London debut at the Queen Elizabeth Hall and his New York debut at Carnegie Hall, and ever since has been in demand for recitals and concerto performances on both sides of the Atlantic.

He is a prolific recording artist and his many discs for Nimbus Records include the complete solo piano works of Szymanowski which was voted Best Instrumental Recording of 1996 by the Spanish magazine ‘CD Compact’. He has recorded several Spanish piano masters and Volume 2 of this series received the 2000 Classical Indie Award from the Association for Independent Music in the USA. The soundtrack of the film ‘Howards End’ features Martin Jones performing Grainger’s Bridal Lullaby and Mock Morris.

His performance repertoire as well as encompassing most of the standard works for piano, also includes unusual concertos such as the Busoni Concerto, which he performed with the BBC Symphony Orchestra and Norman Del Mar. He has also championed the music of British composers and has performed concertos by Britten, Benjamin, Mathias, McCabe and Lambert. He gave the first performance of the revised version of Alan Hoddinott’s Third Concerto at the 1974 BBC Promenade Concerts, and recorded Hoddinott’s Second Concerto with Andrew Davis and the Royal Philharmonic Orchestra for Decca.

In the USA he has served as jury member on a number of international piano competitions, and performed in New York, Washington, Florida, Tennessee, Louisiana, Texas, Utah, Wisconsin and California. In Los Angeles he gave a recital as part of the 1994 UK/LA Celebration of British Arts, which was broadcast live on KUSC Radio. He gave the world premiere of Ravelled Threads by American composer, Wendy Carlos in New York. In 1996, he became the first major British artist to give a solo recital in Ekaterinburg, Russia. Recent highlights include a recital at the Adelaide Festival, A program of Percy Grainger at the Eifeler Musiktage in Germany, and the complete Iberia of Albéniz at London’s South Bank Centre.

Nocturne, Op. 33 (1958)  
Samuel Barber (1910-81)

Nocturne, Op. 33 is filled with chromatic melodic filigree and languid arpeggiated accompaniment. It is labeled “homage to John Field”, an Irish composer said to have originated the “Nocturne” form. This piece bears traits of Chopin’s works. Perhaps it is Barber’s way of acknowledging his appreciation to both composers.

Paris Préludes (2013)  
Bruce P Mahin (b. 1957)

Paris Préludes were written for pianist Martin Jones, who provided guidance and encouragement during the process of composition. These works utilize a new theory of harmony called “Bi-Tonal Quartal Harmony” devised by the composer. The Préludes were composed while the composer was in residence at Le Cité des Arts in Paris during the winter of 2013. They may be played singly, in groups, or in its entirety as selected by the pianist.

Two Elegies (1908)  
Ferruccio Busoni (1866-1924)

Elegies, nos. 6 and 2 are works from a set of solo piano pieces, which can be played as a cycle or separately. Initially published in 1908 with six pieces, it was subsequently expanded to seven by the addition of the Berceuse. No. 2 is based on the All’ Italiana (4th movement) of the Piano Concerto (BV 247), although the music itself is not entirely from that movement. A particularly effective moment is based on a section of the second movement marked "in modo napolitano." The Elegies mark a significant change in Busoni's compositional approach. Up to this point he had composed in the Romantic style. The harmonic language of the Élegies is extended, with the pedal used audaciously to blend disparate tones: unrelated triads are overlapped and juxtaposed; chords are constructed from intervals other than thirds; unusual and highly
chromatic scales and runs, often differing from the surrounding harmonies, are extensively employed and varied; melodies, and solitary "sighs," moving by whole and half steps, magnify these disorienting effects.

L’Oiseau de Feu (trans. By Guido Agosti)  
Igor Stravinsky (1882-1971)

L’Oiseau de Feu was transcribed by Guido Agosti (1901-1989), an Italian pianist and teacher who studied with Ferruccio Busoni. The suite from “The Firebird” was originally written as a concert work for orchestra based on Stravinsky’s ballet of the same name. The transcription by Agosti has given life in the solo piano repertoire to this vivacious large-scale orchestral work.