

**Zuill Bailey** | Jun Märkl | Indianapolis Symphony Orchestra

**Nico Muhly**

Cello Concerto

World Premiere Recording

**Ernest Bloch**

Schelomo: Hebraic Rhapsody for Cello and Orchestra

Three Jewish Poems



STEINWAY & SONS

# SCHELOMO, HEBRAIC RHAPSODY FOR CELLO AND ORCHESTRA

## Ernest Bloch

Born July 24, 1880, in Geneva, Switzerland

Died July 15, 1959, in Agate Beach, Oregon



Manuscript Courtesy of David Sanders Collection

“I do not propose or desire to attempt a reconstruction of the music of the Jews or to base my work on melodies more or less authentic. It is rather the Hebrew spirit that interests me, the complex, ardent, agitated soul that vibrates for me in the Bible.”

– Ernest Bloch

Bloch’s “Jewish Cycle” lasted from 1911-1926. Although the works from this period occupy approximately 20 percent of his output, these are most often the works for which he is best known. Bloch wrote, “In my work termed ‘Jewish’ – my *Psalms*, *Schelomo*, *Israel*, *Three Jewish Poems*, *Baal Shem*, pieces for the cello, *The Sacred Service*, *The Voice in the Wilderness* – I have not approached the problem from without – by employing melodies more or less authentic (frequently

borrowed from or under the influence of other nations) or ‘Oriental’ formulae, rhythms or intervals, more or less sacred! No! I have but listened to an inner voice, deep, secret, insistent, ardent, an instinct much more than cold and dry reason, a voice which seemed to come from far beyond myself, far beyond my parents ... a voice which surged up in me on reading certain passages in the Bible, Job, Ecclesiastes, the Psalms, the Prophets. ... It was this entire Jewish heritage that moved me deeply and was reborn in my music. To what extent it is Jewish, to what extent it is just Ernest Bloch, of that I know nothing. The future alone will decide.” His music emanating from those years is passionate, lavishly colored, filled with exotic harmonies and deeply spiritual. The exotic harmonies referenced once were considered “Oriental,” but upon greater reflection, Bloch explained that these sounds all had their roots in his “own Jewish race.”

The Book of Ecclesiastes 1:2-9 was the source for *Schelomo*.

“Vanity of vanities, all is vanity  
What profit hath man of all his labor  
Wherein he labors under the sun?  
One generation passes away and another generation cometh.  
And the Earth abideth forever.  
The sun also rises.  
And the sun goes down.  
And hastes to his place where he rises.  
The wind goes toward the south  
And turns about to the north  
It turns continually in its circuit  
And the wind returns to its circuits  
All the rivers run to the sea  
Yet the sea is not full  
Into the place where rivers go, they go again.  
All things toil to weariness.

Man cannot utter it.  
The eye is not satisfied with seeing, nor the ear with hearing.  
That which has been, is that which shall be  
And that which has been done, is that which shall be done.  
And there is nothing new under the sun.”

*Schelomo* began as a work for voice and orchestra, but Bloch found the voice and human language to be too limiting. “Why not use my Ecclesiastes material, but instead of a human voice, limited by a text, employ an infinitely grander and more profound voice that could speak all languages – that of the violoncello?” he queried. He had just the cellist in mind: Russian Alexandre Barjansky, who had become a good friend. The meditative voice of Solomon was placed in the cello; the orchestral voice “belongs to his time, to his world, to his experience.” (Bloch) He completed the project in two months, between December 1915 and February 1916. The premiere was May 3, 1917, in Carnegie Hall, New York City.

“Jewish” musical inflections are found melodically in irregular phrasings, modal coloration, frequent use of fourths and fifths, and relationships to Jewish song and chants. Rhythmic characteristics are found in migrations from the Hebrew language, frequent changes of tempos and meter, free rhythmic passages reflecting vocal practices. Harmonically, there are unresolved dissonances, chords structured with fourths and fifths, parallel fourths and fifths (breaking the rules of traditional practice) and contrapuntal textures.

*Schelomo* is comprised of three sections. The first opens with a rhapsodic, brooding lament by solo cello followed by a deep *cadenza*. The orchestra accompanies with gentle support, from time to time departing to let Solomon speak. When on its own, the orchestral voice is often fierce and impassioned, always yielding quickly to Solomon’s commentary. Guido Gatti, Italian music critic, wrote, “The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory. The cello part is so remarkably convincing, so emotionally powerful, that it is a veritable masterpiece ... not a single beat is inexpressive.”

The second section features a German-Jewish melody, *Kodosh Attoh*, which Bloch remembered from childhood. The style is recitative-like, until an incredibly explosive, frenzied orchestral explosion.

The third section is fatalistic and despairing, offering no new material, building on ideas from the first and second sections. The conclusion is incredibly sad, with Solomon having the last word of resignation, reflecting on the text, “All is vanity,” on a low D. Bloch explained his artistic choice, saying, “Even the darkest of my works end with hope – this work alone ends with complete negation, but the subject demands it.”

## CELLO CONCERTO

# NICO MUHLY

*Born August 26, 1981, in Vermont*

Nico Muhly was born in Vermont and raised in Providence, Rhode Island. He graduated from Columbia University with a degree in English literature and received a Master of Music from The Juilliard School, where he studied with Christopher Rouse and John Corigliano.

His works include music for opera, choir, movies, dance and even a unique song cycle setting of Strunk and White’s *The Elements of Style*, a classic reference/textbook on the usage (and misuses as well) of English in composition, literature and grammar. Clearly, Mr. Muhly has a sense of humor and an audacious streak as well! In this case, along with soprano, tenor, viola, banjo and percussion, the song cycle includes amplified kitchen utensils (egg beaters and meat grinders) and a set of dice shaken in a bowl.

In an interview titled “Boy Wonder” by Charlie Richards, Muhly stated, “Basically, I started studying piano when I was 10 or 11. Really quickly, in the course of a couple of months, it occurred to me that you could make music from scratch. Part of it, too, was knowing that there were people

in the 20th century who were composing; it was enormously liberating. ... [English 20th century composer Benjamin] Britten was one of the first people, and I felt like, 'Oh, yeah, he's not that much older than my grandmother.'"

He has graciously provided the following notes for this album:

"When the Barbican asked me to write a concerto for Olly Coates and the Britten Sinfonia, I immediately started making plans. I wanted to write something formally traditional (fast-slow-fast) but with steadily developing content. The first movement is angular, the second supple and the third motoric; there is constant progression and no looking back. The first movement begins with a texture quite explicitly stolen from the first bar of Dutilleux' *Métaboles* and proceeds from there. A series of 'melting' textures in the strings, muted trumpet, percussion and piano antagonizes the soloist, who plays a quick perpetual motion toccata before the entire structure devolves into drones. The second movement begins with a very long drone over which the cello spins short lyrical phrases. Decorative chromaticism slowly becomes more pronounced, and the movement ends in a shimmer of bells and rude brass. The third movement is a long piece of fast process music: essentially a digital delay applied to two lines of counterpoint. The result is bright and insistent. The concerto ends enigmatically, with foghorn brass and a long, sustained drone from the cello."

## THREE JEWISH POEMS

# ERNEST BLOCH

Ernest Bloch was one of the major composers of the 20th century. Born in Geneva, he began studying the violin at age nine and started composition shortly thereafter. He had an active career in Europe before settling in the United States in 1916, becoming an American citizen in 1924. He was appointed the first Musical Director of the Cleveland Institute of Music and eventually moved to Agate Beach, Oregon, in 1941. He died in Portland in 1959.

Between 1911 and 1916, Bloch began his “Jewish Cycle” with Three Jewish Poems. In a letter to Parisian author and playwright Edmond Fleg, he explained, “I am producing nothing so far, but I feel that the hour will come and I await it with confidence, respecting this present silence imposed by the natural laws that I know. There will be Jewish rhapsodies for orchestra, Jewish poems, dances mainly, poems for voice for which I don’t have the words, but would wish them to be Hebraic. ... New forms shall be created, free and well defined, also clear and sumptuous. I sense them without seeing them yet before me. I think I shall write one day songs to be sung at the synagogue, in part by the minister, in part by the faithful. It is really strange that all this comes out slowly, this impulse that has chosen me, whom my outer life has been stranger to all that is Jewish. One could almost say that no exterior barrier could be found, so that the soul even would be freer and could surge out without constraint.” (David Z. Kushner, *The Ernest Bloch Companion*)

The composer provided these notes:

I. *Danse*. This music is all in the coloring – coloring rather somber, mystical, languorous.

II. *Rite*. This movement is more emotional, but there is something solemn and distant, as if in the ceremonies of a cult. The opening, the most pictorial passage in the work, conjures up the vision of a long, solemn procession, but it quickly moves to music of great consolation – as if to suggest the healing power of ritual.

III. *Cortège funèbre*. This movement is more human. My father died and these Poems are dedicated to his memory. There is something implacably severe in the rhythms that obstinately repeat themselves. At the end, sorrow bursts forth, and at the idea of an eternal separation, the soul breaks down. But a very simple and serene melody arises from the orchestral depths as a consolation, a balm, a gentile faith. The memory of our dear departed ones is not effaced; it lives in our hearts.

Why did he feel the need to write a Jewish cycle? He explained his inspiration and commitment in the following statement: “Racial conciseness is absolutely necessary in music, even though nationalism is not. I am a Jew. I aspire to write Jewish music, not for the sake of

self-advertisement, but because it is the only way which I can produce music of vitality – if I can do such a thing at all. ... It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating through the Bible, the freshness and *naïveté* of the Patriarchs, the violence of the prophetic books; the [Jew's] savage love of justice; the despair of Ecclesiastes; the sorrow and immensity of the Book of Job; the sensuality of the Song of the Songs. All this is in us, all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to translate in my music; the sacred emotion of the race that slumbers in our soul. (Quoted within *Narratives in Music: Schelomo, Hebraic Rhapsody for Cello and Orchestra, A Monograph* by Asu Perihan Karadut, B.M., Anadolu University, 2000; M. M., Louisiana State University, 2004)





# ZUILL BAILEY

Zuill Bailey, widely considered one of the premiere cellists in the world, is a distinguished soloist, recitalist, Artistic Director and teacher. His rare combination of celebrated artistry, technical wizardry and engaging personality has secured his place as one of the most sought after and active cellists today. A consummate concerto soloist, Mr. Bailey has been featured with symphony orchestras worldwide, including Los Angeles, Chicago, San Francisco, Detroit, Indianapolis, Dallas, Louisville, Honolulu, Milwaukee, Nashville, Toronto, Colorado, Minnesota, Utah, Israel, Cape Town, and the Bruckner Orchestra in Linz, Austria. He has collaborated with such conductors as Itzhak Perlman, Alan Gilbert, Andrew Litton, James DePriest, Jun Märkl, Carlos Kalmar, Krzysztof Urbanski, Jacques Lacombe, Grant Llewellyn and Stanislav Skrowaczewski. He also has been featured with musical luminaries Leon Fleisher, Jaime Laredo, the Juilliard String Quartet, Lynn Harrell and János Starker.

Mr. Bailey has appeared at Disney Hall, the Kennedy Center, the United Nations, Alice Tully Hall, the 92nd St. Y and Carnegie Hall, where he made his concerto debut performing the U.S. premiere of Miklos Theodorakis' "Rhapsody for Cello and Orchestra." In addition, he made his New York recital debut in a sold out performance of the complete Beethoven Cello Sonatas at the Metropolitan Museum of Art. Bailey also presented the U.S. premiere of the Nico Muhly Cello Concerto with the Indianapolis Symphony Orchestra. World premieres include works by composers such as Lowell Lieberman, Phillip Lasser, Roberto Sierra, Benjamin Wallfisch and Michael Daugherty.

His international appearances include notable performances with the Moscow Chamber Orchestra in its 50th anniversary tour of Russia as well as concerts in Australia, the Dominican Republic, France, Israel, Spain, South Africa, Hong Kong, Jordan, Mexico, South America and the United Kingdom. Festival appearances include Ravinia, the Interlochen Center for the Arts, Manchester Cello Festival (UK), Wimbledon (UK), Consonances- Saint-Nazaire ( France), Australian Festival of Chamber Music, Deià Music Festival- Mallorca (Spain), Montreal (Canada), Santa Fe, Caramoor, Chautauqua, Bravo! Vail Valley, Maverick Concert Series, Brevard, Cape Cod and the Music



Academy of the West. In addition, he was the featured soloist performing the Elgar Cello Concerto at the Bard Festival in the world premiere of the Doug Varrone Dance Company performance of “Victorious.”

Zuill Bailey is an internationally renowned recording artist. His celebrated “Bach Cello Suites” and recently released Britten Cello Symphony/Sonata CDs immediately soared to the Number One spot on the Classical Billboard Charts. Other critically acclaimed recordings include his live performances with the Indianapolis Symphony of the Elgar and Dvořák Cello Concertos, described by Gramophone magazine as the new “reference” recording and one that “sweeps the board.” In addition, the Dvořák Cello Concerto CD is listed in the “Penguin Guide” as one of the Top 1000 Classical Recordings of all time. Zuill Bailey’s other releases include “Brahms” complete works for cello and piano with pianist Awadagin Pratt, and “Russian Masterpieces” showcasing the works of Tchaikovsky and Shostakovich performed with the San Francisco Ballet Orchestra. Mr. Bailey is featured on the chart topping Quincy Jones-produced “Diversity,” with pianist/composer Emily Bear. Other releases include his innovative “Spanish Masters” CD for Zenph Studios, where he forms a unique duo blending with recordings of composer Manuel de Falla and an all American recital program with Pianist Lara Downes on the Steinway and Sons label.

Zuill Bailey was named the 2014 Johns Hopkins University Distinguished Alumni and was awarded the Classical Recording Foundation Award for 2006 and 2007 for Beethoven’s complete works for Cello and Piano. The highly touted two disc set with pianist Simone Dinnerstein was released on Telarc worldwide. In celebration of his recordings and appearances, Kalmus Music Masters has released “Zuill Bailey Performance Editions,” which encompass the core repertoire of cello literature.

Network television appearances include a recurring role on the HBO series “Oz,” NBC’s “Homicide,” A&E, NHK TV in Japan, a live broadcast and DVD release of the Beethoven Triple Concerto performed in Tel Aviv with Itzhak Perlman conducting the Israel Philharmonic, and a performance with the National Symphony Orchestra of Mexico City. Mr. Bailey is also featured in the televised production of the Cuban premiere of Victor Herbert’s Cello Concerto No. 2 with the

National Orchestra of Cuba. He has been heard on NPR's "Morning Edition," "Tiny Desk Concert," "Performance Today," "Saint Paul Sunday," BBC's "In Tune," XM Radio's "Live from Studio II," Sirius Satellite Radio's "Virtuoso Voices," the KDFC Concert Series, KUSC, Minnesota Public Radio, WQXR's "Cafe Concert", WFMT and RTHK Radio Hong Kong.

Mr. Bailey received his bachelor's and master's degrees from the Peabody Conservatory and The Juilliard School. His primary teachers include Loran Stephenson, Stephen Kates and Joel Krosnick. Mr. Bailey performs on the "rosette" 1693 Matteo Goffriller Cello, formerly owned by Mischa Schneider of the Budapest String Quartet. In addition to his extensive touring engagements, he is the Artistic Director of El Paso Pro-Musica (Texas), the Sitka Summer Music Festival/Series and Cello Seminar, (Alaska), the Northwest Bach Festival (Washington), guest Artistic Director of the Mesa Arts Center (Arizona) and Professor of Cello at the University of Texas at El Paso.

## **JUN MÄRKL**

Jun Märkl conducts the world's leading orchestras, including The Cleveland Orchestra, Philadelphia Orchestra, NHK Symphony and Czech, Munich and Oslo Philharmonics, Tonhalle Zurich and is a favorite with Indianapolis Symphony Orchestra audiences.

He was Music Director of the Orchestre National de Lyon from 2005-2011 and of the MDR Leipzig Radio Symphony until 2012. In recognition of his tenure in Lyon, he was honored by the French Ministry of Culture with the *Chevalier de l'Ordre des Arts et des Lettres* in 2012. He also toured with the orchestra to Japan and festivals such as the Salle Pleyel, Amsterdam Concertgebouw, BBC Proms, Bad Kissingen, Rheingau and Luzern. With MDR, he toured to Spain and the Baltics and made regular appearances in the Berlin Konzerthaus and Cologne Philharmonie.

Märkl has conducted for many years at the State Operas of Vienna, Munich and Semperoper Dresden and was Permanent Conductor of the Bavarian State Opera in Munich until 2006. He

made his Royal Opera House debut with *Götterdämmerung* in 1996 and at the Metropolitan Opera with *Il Trovatore* in 1998, has conducted complete Ring Cycles at the Deutsche Oper and the New National Theatre in Tokyo, and toured to Japan in 2007 with the Semperoper Dresden (*Tannhäuser*). In 2014, he conducts *Fidelio* at the Hamburg State Opera.

Märkl has recorded Mahler and the complete Schumann symphonies live with the NHK Symphony for EXTON Records, Dvořák on Telarc with the Indianapolis Symphony, and did live recordings of Strauss, Beethoven and Mahler to complement his Naxos discs of Debussy, Messiaen and Hosokawa. With MDR Symphony, he recorded Brahms symphonies (live on Altus) and Mendelssohn's *Elijah* and *Lobgesang* for Naxos.

Born in Munich, his (German) father was a distinguished concertmaster and his (Japanese) mother a solo pianist. Märkl studied violin, piano and conducting at the Musikhochschule in Hannover, studying with Sergiu Celibidache in Munich and with Gustav Meier in Michigan. In 1986, he won the conducting competition of the Deutsche Musikrat and a year later, won a scholarship from the Boston Symphony Orchestra to study at Tanglewood with Leonard Bernstein and Seiji Ozawa. Soon afterward, he had a string of appointments in European opera houses, followed by his first music directorships at the Staatstheater in Saarbrücken (1991-94) and at the Mannheim Nationaltheater (1994-2000). Märkl is Invited Professor at the Kunitachi College of Music in Tokyo.

# INDIANAPOLIS SYMPHONY ORCHESTRA

Under the leadership of Music Director Krzysztof Urbanski and Principal Pops Conductor Jack Everly, the Indianapolis Symphony Orchestra has become a leading orchestra in the nation with its commitment to artistic excellence, diverse and creative programming inside and outside its historic Hilbert Circle Theatre home, its engagement with communities throughout the state of Indiana, and its innovative approaches to music education, performance and collaboration.

In the decades since its founding in 1930, the Indianapolis Symphony Orchestra has emerged as one of America's top orchestras. Each year, the ISO attracts the finest musicians, guest conductors and artists from all over the world and presents quality classical, pops, family and holiday programming to hundreds of thousands of people. The ISO has received national and international acclaim with its radio broadcasts, tours and recordings; became the first major orchestra with a resident ensemble (Time for Three); and maintains a large library of digital music available for download on [InstantEncore.com](http://InstantEncore.com).

Maestro Krzysztof Urbanski was appointed as the ISO's seventh Music Director on October 19, 2010, and has now become a preferred and highly respected conductor among top orchestras in Europe, Asia and the United States. Principal Pops Conductor Jack Everly's approach to innovative pops programming has garnered acclaim throughout North America, where he continues to serve as the principal pops conductor for four major orchestras, including Indianapolis. Concertmaster Zach De Pue is currently in his eighth season with the ISO and alongside his trio, Time for Three, leads the orchestra in performances and new audience development initiatives. Conductor Laureate Raymond Leppard, who successfully led the ISO for 14 years as Music Director, continues to lead the ISO in various performances each season.

The ISO is committed to providing the highest quality educational programming to its community. More than 80,000 children and adults from 43 Indiana counties receive inspiring musical experiences each season.

# INDIANAPOLIS SYMPHONY ORCHESTRA PERSONNEL

**Krzysztof Urbaniński,**

*Music Director*

**Jack Everly,**

*Principal Pops Conductor*

**Raymond Leppard,**

*Conductor Laureate*

**David Glover,**

*Assistant Conductor*

**First Violin**

Zachary De Pue,

*Concertmaster*

*The Ford-West Chair*

Alexander Kerr, *Principal*

*Guest Concertmaster*

Philip Palermo,

*Associate Concertmaster*

Christal Phelps Steele,

*Assistant Concertmaster*

*The Meditch Chair*

Dean Franke,

*Assistant Concertmaster*

*The Wilcox Chair*

Barbara Fisher Agresti

Jennifer Greenlee

Sherry Hong

Michelle Kang

Vladimir Krakovich

Dinah Montgomery

Yefim Pastukh

**Second Violin**

Konstantin Umansky, *Principal*

David Bartolowits,

*Associate Principal*

Mary Anne Dell'Aquila,

*Assistant Principal*

*The Taurel Chair*

*The Dick Dennis Fifth Chair\**

Louise Alexander

Patrick Dalton-Holmes

Victoria Griswold

Hua Jin

Becky McKibben

Jayna Park

Barbara Radomski

John Radomski

Lisa Scott

Oleg Zukin

**Viola**

Michael Isaac Strauss, *Principal\*\**

*The Schlegel Chair*

Mike Chen, *Associate Principal/*

*Acting Principal*

Beverly Scott, *Assistant Principal*

Nancy Agres

Amy Kniffen

Terry E. Langdon

Eva Lieberman

Stephanie Tong

**Cello**

*The Manterfield Chair*

Perry Scott,

*Associate Principal*

*Acting Principal*

*Chair Anonymously Endowed*

Sarah Boyer

Ingrid Fischer-Bellman

Geoffrey S. Lapin,

*The Ambassador Randall L.*

*Tobias Chair*

Mark Maryanovsky

Anne Duthie McCafferty,

*The Dr. and Mrs. Robert L.*

*Rudesill Chair*

Katherine Vaccaro Natali

Jian-Wen Tong\*\*

**Contrabass**

Ju-Fang Liu, *Principal*

Robert Goodlett II,

*Assistant Principal*

Nami Akamatsu

L. Bennett Crantford

Gregory Dugan

Peter Hansen

Michael Hartt

Brian Smith

**Flute**

Karen Evans Moratz, *Principal*

*The Sidney and*

*Kathy Taurel Chair*

Robin Peller

Rebecca Price Arrensen,

*Assistant Principal*

**Piccolo**

Rebecca Price Arrensen,

*The Janet F. and*

*Dr. Richard E. Barb Chair*

**Oboe**

Jennifer Christen, *Principal*  
*The Frank C. Springer Jr. Chair*  
Sharon Possick-Lange  
Roger Roe, *Assistant Principal*

**English Horn**

Roger Roe  
*The Ann Hampton Hunt Chair*

**Clarinet**

David A. Bellman, *Principal*  
*The Robert H. Mohlman Chair*  
Cathryn Gross, *Assistant Principal*  
*The Huffington Chair*

**Bass Clarinet****Bassoon**

John Wetherill, *Principal*  
Oleksiy Zakharov,  
Acting Second Bassoon  
Mark Ortwein, *Assistant Principal*

**Contrabassoon**

Mark Ortwein

**Horn**

Robert Danforth, *Principal*  
*The Robert L. Mann*  
*and Family Chair*  
Richard Graef, *Assistant Principal*  
Julie Beckel Yager  
Jerry Montgomery  
*The Bakken Family Chair*  
Jill Boaz

**Trumpet**

Marvin C. Perry II, *Principal*  
*The W. Brooks and*  
*Wanda Y. Fortune Chair*  
Robert Wood  
Allen Miller, Acting Third Trumpet

**Trombone**

James Beckel, *Principal*  
K. Blake Schlabach,  
*Assistant Principal*

**Bass Trombone**

Jared Rodin,  
Acting Bass Trombone  
*The Dr. and Mrs. Charles E.*  
*Test Chair*

**Tuba**

Anthony Kniffen, *Principal*

**Timpani**

Jack Brennan, *Principal*  
*The Thomas N. Akins*  
*Chair*  
Craig A. Hetrick,  
*Assistant Principal*

**Percussion**

Braham Dembar, *Principal*  
Paul Berns  
Craig A. Hetrick

**Harp**

Diane Evans, *Principal*  
*The Walter Myers Jr. Chair*

**Keyboard**

*The Women's Committee Chair*  
*Endowed in honor of*  
*Dorothy Munger*

**Personnel**

K. Blake Schlabach, *Manager*  
L. Bennett Crantford,  
*Assistant Manager*

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David E. Gruender,  
*Assistant Principal Librarian*  
Susan Grymonpré,  
*Assistant Librarian*  
Laura Cones, *Library Assistant*

**Stage**

Quentin L. Quinn, *Manager*  
Kenneth Bandy, *Technician*  
P. Alan Alford, *Technician*  
Steven A. Martin, *Technician*

\*The Fifth Chair in the Second Violin Section is seated using revolving seating. String sections use revolving seating.

\*\*One year leave of absence.



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Zuill Bailey endorses Thomastik Infeld Strings with Connolly and Company Music Larsen A and D (Soloist Medium)/Spirocore Tungsten G (Medium). Zuill Bailey wishes to thank his private patron for the generous loan of the 1693 Ex "Mischa Schneider" Matteo Goffriller cello which he uses for his performances and on this recording. 1693 Ex "Mischa Schneider" Matteo Goffriller cello, Venice, Italy. Victor Fétique cello bow, Paris, France.



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# Ernest Bloch

1 Schelomo: Hebraic Rhapsody for Cello and Orchestra 22:06

## Nico Muhly

Cello Concerto World Premiere Recording

2 Part One 5:12 | 3 Part Two 5:41 | 4 Part Three 6:52

## Bloch

Three Jewish Poems

5 Danse 7:54 | 6 Rite 6:29 | 7 Cortège funèbre 9:41

Total Playing Time 64:53

**Zuill Bailey**, cello | Jun Märkl, conductor | Indianapolis Symphony Orchestra



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