

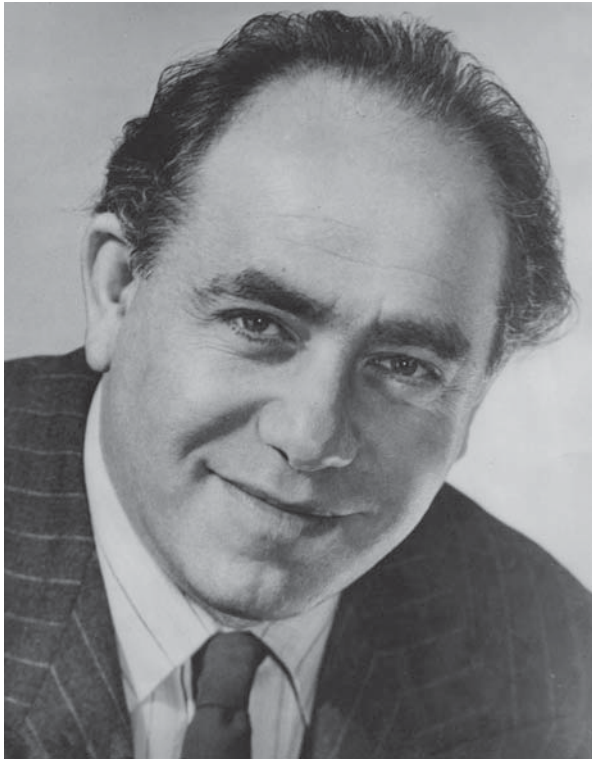
UCLA PHILHARMONIA | NEAL STULBERG, MUSIC DIRECTOR

YARLUNG RECORDS
BOB ATTIEH, PRODUCER



ERIC ZEISL

1-4	Kleine Sinfonie nach Bildern der Roswitha Bitterlich (Little Symphony after Pictures of Roswitha Bitterlich)	27:06
	I. <i>The Madman / Der Wahnsinnige</i>	5:41
	II. <i>Poor Souls / Arme Seelen</i>	4:39
	III. <i>The Wake / Der Leichenschmaus</i>	2:47
	IV. <i>Expulsion of the Saints / Die Vertreibung der Heiligen</i>	13:59
5-10	November: Six Sketches for Chamber Orchestra	16:56
	I. <i>All Souls</i>	3:06
	II. <i>Souvenir</i>	2:44
	III. <i>Rainy Day</i>	2:14
	IV. <i>Dance of the Fallen Leaves</i>	1:38
	V. <i>Shepherd's Melody</i>	3:17
	VI. <i>Victory of Winter</i>	3:56
11-13	Concerto Grosso for 'Cello and Orchestra	29:50
	Antonio Lysy, soloist	
	I. <i>Pesante (Moderato)</i>	12:08
	II. <i>Scherzo (Not too fast)</i>	5:14
	III. <i>Theme and Variations (Pesante maestoso)</i>	12:28



Eric Zeisl

I first heard Neal Stulberg conduct in 2001 when he led Thomas Adès' opera *Powder Her Face* at Long Beach Opera. I didn't know who Maestro Stulberg was, but I did notice how lyrical and exciting the orchestra and singers sounded, despite a wildly challenging score and a bizarre but effective stage setup. The Los Angeles Times later wrote "...what makes this performance so convincing is Stulberg's impressive control over a very difficult score."¹ So when Neal asked if Yarlung Records would collaborate with him, 'cellist Antonio Lysy and Neal's students in the UCLA Philharmonia to record music by Viennese-born composer Eric Zeisl, I said "yes." Neal explained that music historian Malcolm Cole had recently completed new editions of Zeisl's *Concerto Grosso for 'Cello and Orchestra* (written for but never performed by Gregor Piatigorsky) and the enchanting chamber orchestra work *November*. He wanted also to include *Kleine Sinfonie*, (a full-scale orchestral work despite its name) inspired by paintings by the then 14-year-old Viennese painter Roswitha Bitterlich.

Eric Zeisl's daughter, Barbara Zeisl Schoenberg and grandson, E. Randol Schoenberg helped at every stage of this recording. We are grateful to Roswitha Bitterlich, now in her mid-nineties and living in Brazil, for allowing us to reproduce some of her paintings which inspired Zeisl's symphony, to her son André Wingen, and to Zeisl videographers Herbert Krill and Katharina Schulenberg who put us in touch with Ms. Bitterlich. Working with 'cellist Antonio Lysy is always a pleasure. His first Yarlung recording, *Antonio Lysy at The Broad: Music from Argentina*, won our first GRAMMY® Award for the commission of *Pampas* from Lalo Schifrin.

Bob Attiyeh, producer

It is fitting that UCLA Philharmonia's first commercial CD features world-premiere recordings of the orchestral music of Eric Zeisl, a composer whose legacy is bound up with the émigré generation of Los Angeles artists, whose archives are housed at UCLA, whose first biographer was our own Professor Emeritus of Musicology Malcolm Cole, and whose family remains among our closest institutional friends. Zeisl's music is enjoying a renaissance now, and for good reason: his is a personal, intense and urgent voice that speaks with the distinctive dual citizenship of mid-century Vienna and Los Angeles. While his vocal, choral and chamber music has been recorded in recent years, much of his orchestral music still awaits rediscovery.

¹Mark Swed, *Los Angeles Times*, November 13th, 2001

We hope that this album will provide listeners with an introductory survey of Zeisl's orchestral art.

A word about our 'cello soloist: Antonio Lysy is not only my colleague and office neighbor in the basement of UCLA's Schoenberg Music Building, but a brilliant and soulful artist who has anchored the tremendous achievements of our Music Department over the past decade, and who continues to inspire students and colleagues with his elegant musicianship and committed teaching. He is a treasure.

We extend special appreciation to the composer's daughter Barbara Zeisl Schoenberg and his grandson E. Randol Schoenberg who have been so supportive of this project; to the **E. Randol and Pamela Schoenberg Fund**; the **Mari and Edmund D. Edelman Foundation**; the **UCLA Herb Alpert School of Music**; the **UCLA Mickey Katz Chair for Jewish Music**; and **Skip and Linda Victor** for their generous and sustained support.

Finally, my personal thanks to the real heroes of this recording, the members of UCLA Philharmonia. All busy undergraduate and graduate student UCLA music majors, they have brought the wonderful energy and expertise to this album that gives it its special character.

Neal Stulberg, conductor



Eric and his daughter Barbara walk along Ocean Avenue in Santa Monica, ca 1947

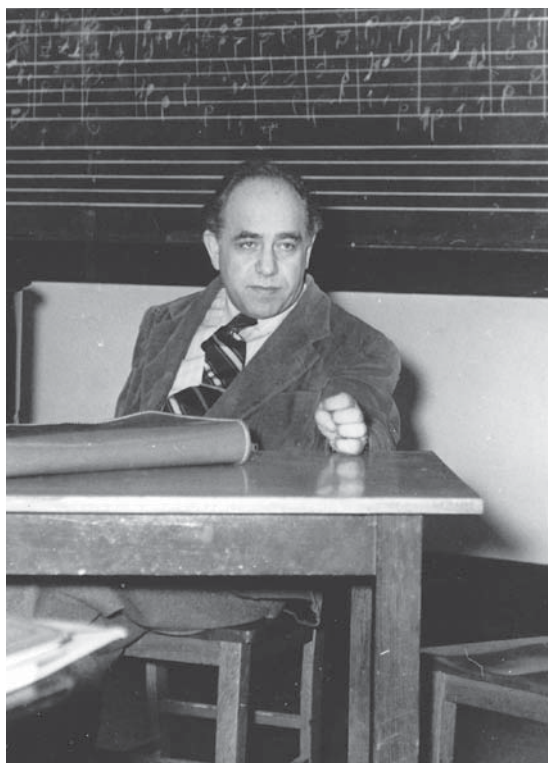
ERIC ZEISL IN VIENNA AND LOS ANGELES: A TALE OF TWO CITIES

Malcolm S. Cole, Professor Emeritus of Musicology, UCLA

Eric Zeisl was born in Vienna on May 18, 1905. Determined to become a composer (his family's opposition notwithstanding), at age fourteen he entered the Vienna State Academy, where he studied with Richard Stöhr and others. Two years later, Edition Strache published three early Zeisl songs. Critics, performers, publishers, and audiences enthusiastically greeted his music until, in 1938, the advance of Nazism forced Zeisl to flee his beloved city. Paris offered temporary refuge; America granted permanent sanctuary. Eventually, Zeisl settled in Los Angeles where, following years of struggle to rebuild his career, he captivated a new public. On February 18, 1959, after teaching his evening class at Los Angeles City College, he suffered a fatal heart attack. He was fifty-three.

For this recording, Music Director Neal Stulberg conducts the UCLA Philharmonia in its first commercial release: three hitherto unrecorded orchestral compositions by Zeisl. Representing his Viennese years are the bold, richly scored (and not so little) *Kleine Sinfonie nach Bildern der Roswitha Bitterlich* (*Little Symphony after Pictures of Roswitha Bitterlich*) (1935-

36) and the intimate *November: Six Sketches for Chamber Orchestra* (1937-40). Epitomizing Zeisl's maturity in Los Angeles is the dramatic *Concerto Grosso for 'Cello and Orchestra* (1955-56), his last large-scale orchestral work.



Eric Zeisl teaching at Los Angeles City College, ca 1950

KLEINE SINFONIE NACH BILDERN DER ROSWITHA BITTERLICH / LITTLE SYMPHONY AFTER PICTURES OF ROSWITHA BITTERLICH

In 1935, Zeisl attended a wildly popular exhibition of art works by Roswitha Bitterlich, a fourteen-year-old Tyrolean girl. Struck by her singular visions, the young composer feverishly drafted what proved to be his only symphony. He later recalled, "The paintings, that is rather the ideas behind the paintings, provided such a stimulus that immediately after coming home from the exhibition I started out to set these ideas in music and completed the work... in four days."

Born in 1920 in Bregenz, Austria, Bitterlich began drawing at the age of three. While the display and publication of her work already had begun in earnest, the 1935 exhibition at Vienna's Crystal Palace significantly raised public awareness of her remarkable gifts. Contemporary observers marveled at the colossal power

residing in this sensitive youngster's soul; they expressed amazement at her art's extremes: "strong sublimity and childlike, serene simplicity; deep spirituality and demoniac horror,"² a range of expression which resonated with Zeisl. Still a vital presence, Roswitha Bitterlich now lives in Porto Alegre, Brazil.

Reviewers of Zeisl's symphony commented approvingly that he had indeed grasped the spiritual and emotional content of the scenes Bitterlich portrayed: the bizarre, the grotesque, the childlike, the religious mysticism, the fantasy, mystery, and gloom. Through deft manipulation of his compositional resources, Zeisl develops narrative arcs, projects sharply profiled characters, and probes psychological states. Zeisl's programs, printed in English and German, describe Bitterlich's images and the music they inspired.



Der Wahnsinnige, Roswitha Bitterlich

I. *The Madman (Der Wahnsinnige)*—"The first painting shows a doomed madman in a gloomy cell executing a weird, frenzied dance. A cord around his neck is taut, and he draws an imaginary bow across the cord as on a violin." Marked "*Slow starting*," the movement begins hesitantly, with bassoons alone playing an unstable *ostinato*. Accompanied by additional winds and muted horns, the oboe announces a grotesque main theme (marked "*Gay*") which initiates two surging orchestral waves, the second of which culminates in a suspenseful silence. When the music resumes, detached, irregularly distributed chords suggest the staggering madman. Following another tense silence, a muted violin solo not only depicts the bowing of the cord but also, in its tenderness, signals a newfound peace. An abbreviated, subdued recapitulation of the opening materials brings closure; the madman is no more.



² I draw this phrase from the unsigned essay (by her father, perhaps?) that accompanies a Christmas narrative (scriptural passages, poetry, and original art works) assembled by the young girl: *Roswitha Bitterlich, Licht im Schnee: Ein Weihnachtsgang* (Innsbruck: Tyrolia Verlag, 1935).



photo: Nico Esteves

Arme Seelen, Roswitha Bitterlich

II. *Poor Souls: Apparitions between the Two Strokes of the Church Bell (Arme Seelen)*—"The second painting is a scene on a dark November night, when the wind wails mournfully around the rooftops. As the church bell tolls the eerie hour of two in the morning, the souls of dead sinners unable to find rest wander about the earth." A series of arresting sonorities—the bell, subdued rolls on cymbal and snare drum, muted violin trills, and sweeping glissandos by winds, harp, and lower strings—introduces a somber chorale. The dirge passes from one dark instrumental combination to another. Its gloomy work accomplished, the chorale retires, and the movement ends with a reversal of its opening sonorities. For these poor souls, alas, there is no rest.

III. *The Wake (Der Leichenschmaus)*—"The third painting [actually a colored charcoal drawing] shows two Austrian peasants at a wake for their aunt. As is customary in Austria, the wake is not too sad an affair. With the jug in hand, the two speak over their hypocritical sorrow [poetic license exercised by the unnamed creator of this English translation; Bitterlich's peasants are gorging themselves]. One peasant is represented by the French horn and the other by the trombone, the two instruments carrying on a merry musical dialogue."



photo: Nico Esteves

Der Leichenschmaus, Roswitha Bitterlich

Zeisl embraced the *Scherzo* ideal, with its limitless capacity for jests and bizarre twists. In *The Wake*, a virtuosic “merry dialogue” unfolds in four stages, progressing from a relatively decorous opening exchange to a stammering, uninhibited *Gemütlichkeit*. For the punch line, the soloists converge to deliver a high-spirited toast.

IV. *Expulsion of the Saints [from the Church] (Die Vertreibung der Heiligen [aus der Kirche])*—“The fourth painting represents in an allegorical manner the invulnerability of the saints and of religious faith withstanding the onslaught of hostile forces that would destroy them.” Bitterlich depicts a sorrowful procession of wooden figures of saints driven from the church because the people no longer believe in them. For his musical response, Zeisl chose theme and variations form, a career-long predilection. Horns and trumpets announce the theme, a solemn modal chorale that represents the holy figures. Each variation then functions as a distinct episode in a grim narrative:

Var. I: *Church Windows—Slow / Langsam*

Var. II: *A Plaintive Saint—Same Tempo*

Var. III: *Figure of Jesus—Dolce*

Var. IV: *A Man from the Crowd—Energetic in motion / Energisch, bewegt*

Var. V: *A Female Saint—Lento*

Var. VI: *The Storming Crowd—constant alternation of Vivo and Lento passages (see below)*

Var. VII: *Expulsion of the Saints through the Mob—Not too fast (see below)*

Concerning Variations VI and VII, for this recording UCLA Philharmonia offers not the original version published by Universal Edition, but rather an expanded version which Zeisl crafted in response to Erno Rapée’s request (see below). Throughout the refashioned Variation VI, agitated, twisted motives derived from the theme (*Vivo*, the crowd) alternate with phrases of the original chorale sonorously intoned by trumpets and trombones (*Lento—Religioso*, the holy figures). For the expanded Variation VII (the specific musical counterpart of Bitterlich’s painting), the chorale - labeled *Sacred motive!* in Zeisl’s manuscript - thunders in augmentation, powerfully underscoring a sentence included in the German version of the program: “Even in their grief, they [the holy figures] appear larger than their persecutors and symbolize the invincibility of religious ideals.” Might this movement express Zeisl’s presentiment of the disaster soon to engulf Europe?

In a May 30, 1937 broadcast by Radio Brünn, Kurt Herbert Adler conducted the world premiere. Not only did the *Little Symphony* (or *Kleine Sinfonie* as it was called in Europe) quickly become the most celebrated work of Zeisl’s Viennese years; it also became his “lucky” piece, receiving frequent performances by established orchestras in Europe and America, garnering critical accolades, and drawing enthusiastic audience response. Scarcely three months after Zeisl’s arrival in New York, Erno Rapée, the distinguished conductor of the Music Hall Symphony Orchestra, introduced American audiences to the newcomer’s art by featuring the *Little Symphony* in his “Radio City Music Hall on the Air” broadcast of December

3, 1939 (on NBC; two further broadcasts soon followed). To honor a contract negotiated before the war, in 1953 Universal Edition published the score. *Little Symphony* was Zeisl's sole major orchestral work to appear in print during his lifetime. With its recent American performances and this Yarlung recording, the *Little Symphony's* future seems bright.

NOVEMBER: SIX SKETCHES FOR CHAMBER ORCHESTRA

For Zeisl, 1937 proved to be a bewildering but fruitful year. By summer, he had completed his comic opera *Leonce und Lena*, a largely autobiographical work tinged with a pathos prophetic of impending farewell to his youth and to Vienna. Exhausted by his labor on the opera and sensing the coming catastrophe, Zeisl subsequently fell into a state of profound depression. For weeks he remained in seclusion, the shades drawn.

A set of eight piano pieces begun in late fall and dedicated to his beloved wife Gertrude provided the first indication of Zeisl's improving mental health. Originally titled *Herbst* (Autumn), *November* gently but irresistibly draws listeners into a private space to share an intimate, personal, even confessional musical experience. In its orchestral guise, *November* consists of six bittersweet sketches in which "different moods of November are painted in music with very thrifty means as in the manner of black and white Chinese ink drawings." Instrumental counterparts of his songs, these evocative, exquisitely scored miniatures are Zeisl's artistic response to the mounting horror around him. In Zeisl's translation, the movements' terse programs read as follows:

I. *All Souls*—"1st of November is in Austria a Catholic holiday in remembrance of the dead. On this day everybody visits the family graves. This day is a symbol of the vanity of human life."

II. *Souvenir*—"Now is the time to sit in one's room and go over old papers and letters. Memories stand up of old love and forgotten happiness and fill the heart with sadness and longing."

III. *Rainy Day*—"The raindrops knock slowly and constantly against the window, and the melancholy atmosphere reflects itself in the human soul."

IV. *Dance of the Fallen Leaves*—"The autumn storm rages outside; he whirls the dead leaves and leads them in a wild, fantastic round-dance."

V. *Shepherd's Melody*—"Somewhere on the lonely, barren hills the shepherd blows his pipe and longingly thinks himself away from the cold, dreary time to sunshine and warm spring days."

VI. *Victory of Winter*—"Victoriously, Winter draws forth and establishes his stern regimen. Light and warmth die away from the world."

In January 1941, Howard Barlow led the Columbia Concert Orchestra in a broadcast performance of sketches II, IV, V, and VI over New York radio station WABC. In February 1984, UCLA undergraduate Lucas Richman led an ad hoc ensemble in

the first performance of the complete set in UCLA's Schoenberg Hall. In 2012, Gábor Lukin and I prepared a new edition of the work, which receives its world-premiere recording on this disc.

CONCERTO GROSSO FOR 'CELLO AND ORCHESTRA

For over fifty years, the fate of Zeisl's *Concerto Grosso for 'Cello and Orchestra* has reflected the sentiment expressed by Alma Mahler Werfel in a 1959 telegram of condolence to the composer's widow: "I felt his great talent, but also his deep disappointment about his life, which did not bring him the success due to [one of] his significance." Composed in 1955-56 and dedicated to Gregor Piatigorsky, this concerto proved to be Zeisl's last large-scale orchestral work, a major effort he would never hear performed. Instead, the concerto's premiere—by an ad hoc orchestra conducted by David Forester and featuring 'cellist George Neikrug—capped the Zeisl Memorial Concert presented in November 1959 at Los Angeles' Wilshire Ebell Theater. The unpublished composition then languished until 2012 when, in a new edition prepared by Malcolm Cole and Steve Rothstein, it resurfaced in UCLA's historic Royce Hall as the centerpiece of a concert titled "A Celebration of Eric Zeisl." 'Cellist Antonio Lysy, conductor Neal Stulberg, and UCLA Philharmonia joined forces to present a stirring revival.

Zeisl's choice of title is intentional. Perpetuating the *concerto grosso* ideal, he fashions a cooperative venture in which the 'cello solo part, while allotted its fair share of fireworks, functions largely as a distinctive yet fully integrated thread in the orchestral fabric, an equal among equals.

Although made in Los Angeles late in Zeisl's life, the concerto grippingly evokes another place, a Europe in turmoil. As an émigré artist, Zeisl cultivated a consciously Hebraic style to express his personal odyssey and the rediscovery of his spiritual heritage. First manifest in incidental music composed in Paris (1939) for a staging of Joseph Roth's *Hiob: Roman eines einfachen Mannes (Job: The Story of a Simple Man, 1930)*, his resources include lyrical, soaring, often modal melodies, intense modal harmonies, vigorous dance rhythms, and warm, multi-hued orchestral colors. On display throughout this score are three career-long predilections: scherzo – a jesting, potent antidote to despair; counterpoint, which for Zeisl symbolized the religious spirit; and theme and variations. Incorporating these elements in his concerto and combining them with the late Romantic techniques of ostinato, thematic transformation, cyclicism, and progressive tonality, Zeisl achieves a result that not only makes a broadly autobiographical statement, but also relates a collective experience of persecution, suffering, and triumph.

I. *Pesante (Moderato)*. Fittingly for a composer whose songs brought him early recognition, Zeisl casts the spacious first movement in modified song form (A-B-fugue-A'). The orchestral strings announce an anguished, haunting theme of great rhythmic flexibility. Once the stage has been grandly set, the soloist enters with a sweeping cadenza.

Soon, in true concerto grosso style, soloist, strings, and winds engage in intimate dialogue. Then, over the gently rustling accompaniment of muted lower strings, the soloist initiates a canonic presentation of the lyrical melody that will dominate the central section. One of many descendants of “Menuhim’s Song” (the central thread of *Job: The Story of a Simple Man*), this haunting air would seem to memorialize the composer’s own journey. In transition to the rescored and intensified return of the A section, Zeisl develops a fugue on a bold subject derived from the movement’s opening theme.

II. *Scherzo (Not too fast)*. At a strategic point in the first movement, Zeisl had inserted a *Scherzando* passage to lighten the prevailing serious mood. Movement II, to the contrary, jests throughout. Its traditional design (*Scherzo – Trio – Scherzo*) belies its surprise-laden content. In one of Zeisl’s most distinctively central-European inspirations, tone color, modality, pedal points, ostinatos, and folklike melody combine to project vividly the world of Slavic peasantry.

III. *Theme and Variations (Pesante maestoso)*. The finale is one of Zeisl’s greatest variation movements, the culmination of a lifelong involvement with the form. Tempo, meter (3/2, Zeisl’s cherished “prayer meter”), and thematic disposition combine to yield a wordless yet eloquent responsorial prayer scene. Powerful brass chords (the people) alternate with chantlike string phrases in which a cantillation tone (the cantor) is progressively embellished and intensified. Five subsequent variations display a dazzling range of tempos, meters, modality, proportions, and mood. The concluding Variation VI is a fugue generated by a subject derived from the theme (now compressed to 3/4, cantor and people united). Inexorably, the music presses forward into the *coda*, in which the principal themes of the first movement (the human) return cyclically, combined in a contrapuntal tour de force with the *finale*’s theme (the divine, played initially by the soloist).



Cleopatra Talos, flute; Alex Curtis, clarinet

Through this act of musical unification, Zeisl symbolically achieves a state of physical and spiritual wholeness. For a clinching stroke, having vanquished at last the dark D Minor of the concerto's opening movement, he closes triumphantly in a ringing F-Sharp Major, a musical affirmation of faith's victory over those forces which would crush the human spirit.

Interviewed in 1959 by Los Angeles Times music critic Albert Goldberg, the "transplanted" Zeisl remarked that he had learned to brew "strong medicines against the ills of fate." While this "good man, so full of enthusiasm" (Igor Stravinsky, 1959) is no longer present, the 2012 concert revival and this Yarlung Records album signal that his music will continue to spread its creator's messages of love, mercy, faith, and hope.

Malcolm S. Cole, Professor Emeritus of Musicology, UCLA



NEAL STULBERG has been heralded by the Los Angeles Times as "...a shining example of podium authority and musical enlightenment," and has garnered international acclaim for his performances as conductor and pianist. Mr. Stulberg has conducted many of the world's leading orchestras, including the Philadelphia Orchestra, Philharmonia Baroque, Los Angeles Philharmonic, Atlanta, Houston, Saint Louis and San Francisco Symphonies, Netherlands Radio Symphony and Radio Chamber Orchestra, West German Radio Orchestra, Hong Kong Philharmonic, St. Petersburg Symphony Orchestra and Moscow Chamber Orchestra. He has conducted opera and ballet with New York City, San Francisco and Netherlands Ballets, Long Beach Opera, Norwegian National Ballet and Hollands Diep Opera Company. Formerly assistant conductor of the Los Angeles Philharmonic under Carlo Maria Giulini and music director of the New Mexico Symphony Orchestra, he is a recipient of the Seaver/National Endowment for the Arts Conductors Award, America's most coveted conducting prize.

Stulberg is also an acclaimed pianist, appearing regularly as recitalist, chamber musician and with major orchestras and at international festivals, often conducting from the keyboard. He has given premieres of works by Steve Reich, Dmitri Smirnov, Joan Tower, Paul Chihara, John Clayton, Peter Schat and Peter van Onna. Also a film music buff, Neal has brought to life several silent movie scores from the early 1900s, including the Russian classic *New Babylon*, Shostakovich's first film score. In 2001, the same year as his *Powder Her Face* performances with Long Beach Opera, Stulberg conducted Philip Glass' opera *Akhmaten* at the Rotterdam Festival.

Stulberg is a graduate of Harvard College, the University of Michigan and the Juilliard School. He also studied at the



Isaiah French, violin



Mark Stevenson, trumpet ; Alex Waggoner, trombone

Accademia Nazionale di Santa Cecilia in Rome. Since 2005, he has served as Professor and Director of Orchestral Studies at The UCLA Herb Alpert School of Music.



ANTONIO LYSY, 'cello, has performed as a soloist in major concert halls around the world, and with the Philharmonia and Royal Philharmonic orchestras of London, Camerata Academica of Salzburg, Zurich Tonhalle, the Zagreb Soloists, Orchestra di Padova e il Veneto, Israel Sinfonietta, the Montreal Symphony Orchestra, the Toronto Symphony Orchestra, Les Violons du Roy and American Youth Symphony. He has collaborated with many distinguished conductors including Yuri Temirkanov, Charles Dutoit, Sir Yehudi Menuhin, Sandor Vegh, Kees Bakels and Neal Stulberg, and continues to perform regularly both as a solo, and chamber music artist. Lysy enjoys exploring the versatility of the 'cello's voice, from Baroque to electric. Multimedia shows produced by and featuring Antonio as soloist include "The Wood that Sings" (Montreal 2003) and the currently touring "Te Amo Argentina" based on the Latin Grammy Award winning album *Antonio Lysy at The Broad: Music from Argentina* (Yarlung Records).

Antonio founded the *Incontri in Terra di Siena* Chamber Music Festival in Tuscany, in 1989. Distinguished artists from around the globe take part in this idyllic summer retreat, with performances in medieval fortresses, palaces and churches in the region.

UCLA's Herb Alpert School of Music recruited Antonio as Professor of 'Cello in 2003. Prior to moving to the United States, he held a professorship at McGill University in Montréal. He also served as visiting professor at the International Menuhin Music Academy in Switzerland. For more information about Antonio and about his tours and festivals please visit www.antonioly.com

UCLA PHILHARMONIA is the flagship orchestra of the UCLA Herb Alpert School of Music, and one of Southern California's premiere training orchestras. Its music directors have included Lukas Foss, Richard Dufallo, Mehli Mehta, Samuel Krachmalnick, Alexander Treger and Jon Robertson. Neal Stulberg has led the Philharmonia since 2005, and has greatly expanded the scope of the ensemble's activities. Highlights of his tenure have included performances of music by Mahler, Zeisl, Schoenberg, Zappa, Ellington, Rózsa, Ge Gan-ru, James Newton, Jihad Racy and Paul Chihara in venues including Walt Disney Concert Hall, the Broad Stage in Santa Monica and the Los Angeles County Museum of Art's Bing Theater. Opera productions have included Verdi's *Falstaff*, Mozart's *Le Nozze di Figaro*, Jonathan Dove's *Flight*, Poulenc's



Cleopatra Talos, flute



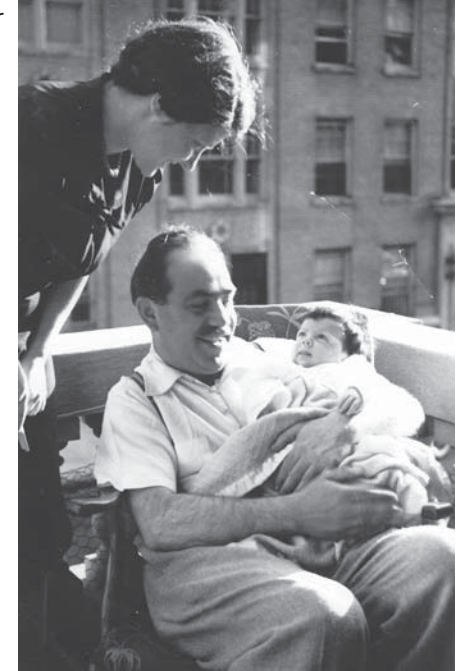
Dialogues des Carmélites, Ravel's *L'Enfant et les Sortilèges* and Wolf-Ferrari's *Il Segreto di Susanna*. The Philharmonia played for the Getty Center's revival of the groundbreaking 1914 silent film *In the Land of the Head Hunters*, directed by famed photographer Edward Curtis with a restored original score by John Brahm; the world premiere of UCLA Professor David Lefkowitz' cantata, *Lincoln Echoes*; a concert/lecture co-sponsored by the UCLA Herb Alpert School of Music and Department of Evolutionary Biology titled *Messiaen's Birds: The Greatest Musicians*; and a special Royce Hall performance of works by Recovered Voices composers Franz Schreker, Alexander Zemlinsky and Arnold Schoenberg, conducted by Los Angeles Opera Music Director James Conlon.

RECORDING INFORMATION

We captured these three works in two live 2012 concert sessions in Royce Hall at UCLA -- the concerto with Antonio Lysy in January and the symphonic repertoire in November. My personal thanks to assistant conductors Ryan Dudenbostel, Jorge Uzcátegui and Dean Anderson, orchestra manager Hillary Smith and concertmasters Ji Young An and Richard Silvers. Guy Custis saved the day on many occasions. Our sincere thanks to all of you.

We used two Neumann U-47s and two AKG C-12 microphones for the concerto, and one AKG C-24 and two AKG C-12 microphones for the sessions in November. We are grateful to Jon Fisher and Gearworks Pro Audio for their microphones, Elliot Midwood for designing Yarlung's microphone preamplifiers and Len Horowitz for our custom tube circuitry for our analog tape recorder.

Bob Attiyeh, producer



Eric and Gertrud Zeisl and their daughter Barbara at their first home in New York, 1940



Aija Mattson, Bret Noël, horns



Camille Miller, Connor Vance, Ashley Mao, violins

ERIC ZEISL

UCLA Philharmonia, Neal Stulberg Music Director
Antonio Lysy, 'cello

- 1-4 Kleine Sinfonie nach Bildern der Roswitha Bitterlich
(Little Symphony after Pictures of Roswitha Bitterlich)
- 5-10 November: Six Sketches for Chamber Orchestra
- 11-13 Concerto Grosso for 'Cello and Orchestra
Antonio Lysy, 'cello

Recorded in Royce Hall at UCLA, January and November, 2012
Producer and Recording Engineer: Bob Attiyeh
Assistant Producer: Jacob Horowitz

Mastering Engineers: Steve Hoffman & Bob Attiyeh
Mastered using technology by Elliot Midwood
Tube microphones: Gearworks Pro Audio



Breaking the Sound Barrier

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