

A black and white photograph of a man, Malek Jandali, sitting in the audience of a concert hall. He is looking off to the side with a thoughtful expression, his hands clasped in his lap. The background shows rows of empty seats, creating a sense of solitude.

**CEDILLE**  
9

**MALEK JANDALI**  
CONCERTOS

**RACHEL BARTON PINE**  
VIOLIN

**ANTHONY MCGILL**  
CLARINET

**MARIN ALSOP**  
ORF VIENNA RADIO SYMPHONY ORCHESTRA

# MALEK JANDALI

## CONCERTOS

### CONCERTO FOR VIOLIN AND ORCHESTRA 35:52

- |   |                     |       |
|---|---------------------|-------|
| 1 | I. ALLEGRO MODERATO | 17:31 |
| 2 | II. ANDANTE         | 9:42  |
| 3 | III. ALLEGRETTO     | 8:28  |

RACHEL BARTON PINE

### CONCERTO FOR CLARINET AND ORCHESTRA 25:00

- |   |                                 |      |
|---|---------------------------------|------|
| 4 | I. ANDANTE MISTERIOSO—PIÙ MOSSO | 7:38 |
| 5 | II. NOCTURNE: ANDANTE           | 8:11 |
| 6 | III. ALLEGRO MODERATO           | 9:01 |

ANTHONY MCGILL

TOTAL TIME: 61:04

MARIN ALSOP  
ORF VIENNA RADIO SYMPHONY ORCHESTRA

## Thanks and Acknowledgements

A heartfelt thank you and my deepest gratitude to Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani: your generosity, leadership and vision made this album possible as a legacy for generations to come.

To Sheikh Fahad bin Khalifa Al Thani for your friendship, dedication, and unwavering support of this meaning and timely endeavor. Working with Aisha Al Attiya and her Years of Culture at Qatar Museums was simply amazing — I am deeply touched by your commitment and amazing energy.

Special appreciation for Maestra Marin Alsop, violinist Rachael Barton Pine, clarinetist Anthony McGill, and the musicians of the ORF Vienna Radio Symphony Orchestra. Your talents and passion are evident in these splendid performances, and I thank you for caring deeply. To the sound engineers, technicians, and recording studio assistants, the entire team gave the very best of themselves throughout the production process to help bring my music to life. I hope these concertos can express my gratitude to all of you. To Erich Hofmann, James Ginsburg, Bill Maylone, Julia Nicols-Corry, and the entire Cedille Records team, working with you on postproduction was a great experience.

To Carolyn and Sam McMahon, Dr. Paul Nitsch, Dr. Dan Lugo, and the Queens family, many thanks for believing in me! To Anne and Bill Goldstein, thank you for your friendship; I truly appreciate your continuous support. I am so grateful for the many amazing individuals and organization who participated in the making of this album, and who have supported my musical journey for so long.

My love and utmost appreciation to my beloved parents and my family who introduced the love of music to my young heart. There are not enough words to express my deepest gratitude for guiding me throughout my life. To my wife and princess Maya, I love you both so much!

This album is an attempt to present the Arabic musical heritage of my homeland Syria and the Middle East. I have always felt that music eloquently expresses the inherent connection between the past and the present. In all cultures throughout history, it has served as a humanizing force, which is common to all.

In peace,

*Malek Jandali*



## Concerto for Violin and Orchestra

Notes on the Program by Jane Vial Jaffe

A concerto for a woman, played on a famous violin named for a woman, with an orchestra conducted by a woman — what better way to honor “all women who thrive with courage”? Malek Jandali began composing his Violin Concerto in New York City in 2013, completing it in January 2014, originally with violinist Gidon Kremer in mind as the dedicatee. As the project took shape, however, with its emphasis on women who have transcended great obstacles, he rededicated it “To Rachel Barton Pine and to all women who thrive with courage.” Pine recorded it on the 1742 Giuseppe Guarneri “del Gesù” violin, previously known as the “ex-Bazzini” but now as the “ex-Soldat” after violin virtuoso Marie Soldat of Johannes Brahms’s circle. On Brahms’s recommendation she had studied with Joseph Joachim and for a time was the only woman to play the Brahms Violin Concerto. To conduct, Jandali sought out Marin Alsop, one of today’s most successful women in the field, who has recorded most of his symphonic works.

Here are just some of the women Jandali sought to honor in this music:

- Tal al-Mallohi, who expressed her feelings through poetry, which led to her arrest in 2009 and sentencing during the first year of the Syrian revolution
- Razan Zaitoneh, human rights lawyer, who went into hiding after being accused of being a foreign agent during the Syrian Revolution, now thought to have been killed
- Rania all-Abbasi, dentist and chess champion, who was arrested in 2013 for unknown reasons and has not been heard of since along with her husband and their six children
- Lina Droubi, Jandali’s mother, who with his father, Dr. Mamoun Jandali, was brutally beaten in Syria after Malek performed at a 2011 peaceful protest in front of the White House

In honor of these women and continuing his aim to preserve the cultural heritage of his homeland, Malek Jandali adds his Violin Concerto to his large body of work that incorporates Syrian melodies and idioms into Western-inspired harmonies and forms. Jandali incorporates the *oud* (Arabic lute) in his symphonic scoring to infuse the work with the authentic sound and feeling of his beautiful but ravaged Syrian homeland. Says Rachel Barton Pine, “Just hearing that sound as I’m playing my music on this Western instrument in this Western symphony context was really very inspiring and helped me capture the flavor of what I was doing that much better.”



The first movement’s restless introduction, culminating in a shimmering cascade, sets the scene for the violin’s entrance, which draws on a lovely *samā’i* (instrumental piece) in the Zunkalah *maqam* (its specific mode) by Aleppo musician and scholar Ali al-Darwish (1884–1952). This and all the other *samā’i* Jandali uses in the work are in 10/8 meter, providing a unifying feature. When the violin heads up into the stratosphere on a high, held harmonic — with the *oud* making its first appearance — the horn enters with the second main theme, soon taken over by the violin. Jandali calls this his “Women’s Theme,” inspired by traditional Syrian folk music from the area along the Silk Road, which reached Palmyra and Aleppo. The “Women’s Theme” and others in both the Violin Concerto and the Clarinet Concerto were a source of comfort and healing for unjustly detained, peaceful Syrian activists and other women/mothers living in fear. Jandali’s use of them poignantly draws attention to the devastating loss of Syria’s ancient culture.



Jandali's next integration, from an old Arabic *bashraf*, an instrumental form that would often precede a *samā'i*, provides metric/rhythmic contrast. One of the most dramatic passages comes with the crashing discord of the orchestra followed by the poignant beauty of a duet between the flute and violin. Other highlights of the movement include an extremely virtuosic and extended cadenza for the violin and the return of the *oud* in dialogue with the violin "remembering my homeland," says Jandali, preparing us for the melancholic slow movement.

The Andante begins with an old Syrian *samā'i* characterized by an expressive leap then winding gracefully along its way. The solo violin reintroduces the theme, soon soaring to astral heights as its lament becomes more and more ethereal. Jandali introduces four other *samā'i* in succession: an atmospheric oboe theme that stems from an old *samā'i* in the Hijaz maqam by Yousef Basha; another old *samā'i* as the solo violin's response; yet another *samā'i* for the full orchestra; and finally a *samā'i* that forms the basis of a passage for violin with oud accompaniment. A grand climax leads to the return of the opening theme, and the elegiac movement concludes with mournful violin utterances joined by the elegant *oud*.

The solo violin launches the final movement in a livelier dance vein with another *samā'i*, after which the oud takes up a *samā'i* in the Kar Jghar maqam by Tatyos Efendi (1858–1913), characterized by dotted rhythms. Fragmented jabs and a grand orchestral preview bring on the violin's rendition of a jaunty Longa Hijaz in 2/4 meter, a longa being a dance usually performed by women at the end of a *muwashshah* (poetic and musical form). After the violin soars high above the texture, the violas signal the entrance of the final folk tune, which the solo violin quietly presents. Jandali is a master at organically and seamlessly developing and varying his melodic materials immediately in ways that involve his entire orchestral palette — a case in point here has the flute in dialogue with the violin — but always with the overarching shape in mind. Thus, after a huge climax, a dramatic pause, and an orchestral "glimmer of hope," the mood darkens, out of which the violin, with eerie poignancy, closes with a slow, expanded version of the movement's opening theme.



## Concerto for Clarinet and Orchestra

As with Mozart writing clarinet works for Anton Stadler or Brahms for Richard Mühlfeld, Jandali wrote this work specifically for Anthony McGill, principal clarinetist of the New York Philharmonic, artistic director of Juilliard's Music Advancement Program, and professor at both the Juilliard School and Curtis Institute. Says Jandali, "I met Anthony for the first time on June 15, 2018, at the League of American Orchestras' 73<sup>rd</sup> National Conference in Chicago and asked him if he would be interested in having a clarinet concerto written for him, and he said yes!" Written primarily in 2019 in New York City and Atlanta and completed in February 2021, the work is dedicated to McGill "in memory of all victims of injustice" and, like all of Jandali's works, is infused with ancient themes from Jandali's homeland as a means of preservation.

Reflecting on that dedication during the recording sessions in Vienna in May 2022, McGill said, "In the midst of the pain and the violence and injustice in the world all we are left with is the ability to pour our hearts and our souls into something more beautiful, into something more powerful, so it can communicate throughout all time and live on." He also reflected on how deeply the work affected him: "There are so many moments in this piece that really, really spoke to me deeply. And when I'm playing them, it makes me connected to something that maybe I wasn't familiar with before. And that's an amazing feeling to try to step inside the hearts of the Syrian people."

Marin Alsop, who has worked with Jandali for many years on many different projects, emphasizes the moral thread that runs through Jandali's music. "Malek composes in some ways very traditionally because he uses notation and techniques that the instrumentalists are familiar with; but like Bartók did, like Dvořák did, he uses his cultural folk music as a real underpinning for developing these themes, developing these ideas. But the most important part of the story *always* is the moral. . . . My job is to find the moral to the story and get that across, and Malek's music is very, very strong in its intentionality and its desire to really stand up for those who don't have a voice."

Melodic fragments emerge out of the mysterious orchestral introduction, colored by "ticking" xylophone interjections and rustling flutter-tonguing and tremolos, all coalescing into the solo clarinet's entrance. A judicious pause brings on the first main theme, which comes from a *wasla* (cycle of instrumental and vocal pieces) in the Hijaz Kar *maqam* — a traditional *muwashshah* called "Zarani al Mahboub" (My beloved visited me), specifically

in the Masmoudi rhythm. After a sprightly continuation, another pause brings on the second main theme — an ancient Syrian *sāmaʿi* — also in the clarinet. McGill singles out this soft theme as particularly moving, saying "It has this rhythm that makes me feel as though I've stepped back in time, that I'm connecting into something much, much greater than myself." The clarinet part becomes incredibly virtuosic, often landing on a flutter-tongued note representing the pleas of the victims of injustice. The ternary form comes full circle with a return to the first theme.

The second movement, Nocturne (literally "night piece") consists of six short continuous variations on a theme from an old Syrian *muwashshah* titled "Ya ghazali" (My beloved, how did they take you from me?) in the Hijaz *maqam*. The theme is subject to variation at the outset, hence the movement's opening is already designated "Variation 1." The furtive rustlings, tremolos, and darting interjections throughout bring to mind Bartók's famous "night music" passages.

The finale grows out of the quiet of the preceding movement with steady pulsing and periodic splashes of struck suspended cymbals. The energetic first theme is based on an old Syrian *bashraf* in 4/4 meter, which soon becomes dazzlingly virtuosic for the clarinetist. The quieter second theme, also introduced by the clarinet, stems from a traditional Syrian *wasla* in the Bayati *maqam*, namely the *muwashshah* "Ya hilou al lama" (roughly "Oh sweet one and smiling"). Striking orchestral effects, ranging in pitch from extremely low to extremely high, lead to an acrobatic cadenza that shows off the clarinet in all its registers. The work concludes with a vigorous, festive dance for all that offers a suggestion of light and hope in the midst of darkness.



Photo by Theresa Wey



## Malek Jandali

Described as “deeply enigmatic” (*Gramophone*) and rich with “heart-rending melodies, lush orchestration, clever transitions and creative textures” (*American Record Guide*), Malek Jandali’s music is widely regarded as “a major new addition to the 21<sup>st</sup> century’s symphonic literature” (*Fanfare*). Recent commissions and premieres include a viola concerto for Roberto Diaz, a string quartet for the Nashville Symphony, and a world premiere by the Baltimore Symphony Orchestra under the baton of Marin Alsop, who described his recent work, *The Silent Ocean* as “an evocative and emotional journey. . . . Jandali captures the struggle, trauma, and triumph of our displaced brothers and sisters through the voice of a child. It is a beautiful and important message.”

Jandali has produced ten albums of lauded performances comprising more than 40 of his compositions. His music not only integrates Middle-Eastern modes into Western classical forms and harmony, but also echoes UNESCO’s call to preserve and protect the rich cultural heritage of his homeland Syria at a time when it is being eradicated. His repertoire ranges from chamber music to large-scale orchestral works including seven symphonies, eight concertos, and various programmatic pieces. Jandali’s works have been performed by numerous orchestras including the Royal Philharmonic, Baltimore Symphony, Zagreb Philharmonic, Cairo Symphony, Russian Philharmonic, and ORF Vienna Radio Symphony Orchestra.

Since January 2021, Jandali has served as composer-in-residence at Queens University, where he once studied with Paul Nitsch, a student of Leon Fleisher. In October 2022, Jandali was honored for his cultural contributions and named as Qatar Museums’ honorary composer-in-residence. Also an “acclaimed pianist” (*BBC World News*) noted for his passion, imagination, and authenticity, Jandali enjoys a remarkable performing career that has taken him around the globe.

Dedicated not only to preserving Syria’s cultural heritage but also to humanitarian causes, Jandali has been regularly recognized by and invited to speak at key institutions such as Harvard University, the Skoll World Forum at Oxford, Duke University, Aspen Ideas Festival, Fordham University, the United Nations headquarters in New York City, the Doha Debates at Georgetown University in Qatar, TEDx Talks at Georgia Tech, and Sydney Ideas at the University of Sydney. Jandali is the recipient of the 2014

Global Music Humanitarian Award and in 2015 the Carnegie Corporation of New York honored him as a Great Immigrant. He is a strong advocate for peace and was selected as a Visiting Scholar for the 2017–2018 academic year in the Center for the Study of Genocide and Human Rights at Rutgers University.

Malek Jandali is passionate about making the arts accessible to all and is the founder and CEO of Pianos for Peace, a non-profit organization dedicated to building peace through music and education. He embraces young talent from all over the world through the annual Malek Jandali International Youth Piano Competition. Jandali makes his home in both Manhattan and Atlanta. His music is published exclusively by Soul b Music.

**MalekJandali.com**



Photo by Theresa Wey



## Rachel Barton Pine

Heralded as a leading interpreter of the great classical masterworks, concert violinist Rachel Barton Pine thrills international audiences with her dazzling technique, lustrous tone, and emotional honesty. With an infectious joy in music-making and a passion for connecting historical research to performance, Pine transforms audiences' experiences of classical music.

Pine performs with the world's leading orchestras including the Philadelphia Orchestra, Royal Philharmonic Orchestra, Camerata Salzburg, and the Chicago, Vienna and Detroit Symphony Orchestras. She has worked with renowned conductors including Teddy Abrams, Marin Alsop, Daniel Barenboim, Semyon Bychkov, Neeme Järvi, Christoph Eschenbach, Erich Leinsdorf, Nicholas McGegan, Zubin Mehta, Tito Muñoz, and John Nelson, and performed chamber music with Jonathan Gilad, Clive Greensmith, Paul Neubauer, Jory Vinikour, William Warfield, Orion Weiss, and the Pacifica and Parker Quartets. She frequently performs music by contemporary composers, including major works written for her by Billy Childs, Mohammed Fairouz, Marcus Goddard, Earl Maneein, Shawn E. Okpebholo, Daniel Bernard Roumain, José Serebrier, and Augusta Read Thomas.

She has recorded over 40 acclaimed albums (more than 20 for Cedille Records), many of which have hit the top of the charts. Most recently, in 2022 Cedille Records released her *Violin Concertos by Black Composers Through the Centuries: 25th Anniversary Edition*, which features a new recording of Florence Price's Violin Concerto No. 2 with the Royal Scottish National Orchestra and Jonathon Heyward. Other top-charting albums include her *Mozart: Complete Violin Concertos* with the Academy of St Martin in the Fields and Sir Neville Marriner; *Testament: Complete Sonatas and Partitas for Solo Violin* by Johann Sebastian Bach; *Violin Lullabies*; and *Bel Canto Paganini: 24 Caprices and other works for solo violin*.

She has appeared on *The Today Show*, *CBS Sunday Morning*, *CNN*, *PBS NewsHour*, *A Prairie Home Companion*, NPR's *Tiny Desk*, NPR's *All Things Considered*, and *Performance Today*. She holds prizes from several of the world's leading competitions, including a gold medal at the 1992 J.S. Bach International Violin Competition. She writes her own cadenzas and performs many of her own arrangements.

Her RBP Foundation assists young artists through its Instrument Loan Program and Grants for Education and Career, and since 2001, has run the groundbreaking Music by Black Composers project.

Pine performs on the "ex-Bazzini, ex-Soldat" Joseph Guarnerius "del Gesù" (Cremona 1742), on lifetime loan from her anonymous patron.

**RachelBartonPine.com**



Photo by Lisa-Marie Mazzucco

## Anthony McGill

Hailed for his “trademark brilliance, penetrating sound and rich character” (*The New York Times*), clarinetist Anthony McGill enjoys a dynamic international music career and is principal clarinet of the New York Philharmonic — the first African-American principal player in the organization’s history. He is the recipient of the 2020 Avery Fisher Prize, one of classical music’s most significant awards given in recognition of musicians who represent the highest level of musical excellence.

McGill appears as a soloist with top orchestras, including the New York Philharmonic, Metropolitan Opera, and the Baltimore, Boston, Chicago, and Detroit Symphony Orchestras. He performed alongside Itzhak Perlman, Yo-Yo Ma, and Gabriela Montero at the first inauguration of President Barack Obama, premiering a piece by John Williams.

As a chamber musician, McGill is a collaborator of the Brentano, Daedalus, Guarneri, JACK, Miró, Pacifica, Shanghai, Takács, and Tokyo Quartets, and he performs with leading artists including Emanuel Ax, Inon Barnatan, Gloria Chien, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang.

He serves on the faculty of The Juilliard School and the Curtis Institute of Music, where he holds the William R. and Hyunah Yu Brody Distinguished Chair. He is the Artistic Director for Juilliard’s Music Advancement Program, a weekend program dedicated to students who demonstrate a commitment to artistic excellence, which actively seeks young musicians from backgrounds underrepresented in classical music.

McGill has been covered in *The New York Times* and *The New Yorker*, has served as a guest artist on *From the Top* and as a guest host on *Performance Today*, and has appeared on *CBS Sunday Morning*, PBS, National Public Radio, *Performance Today*, and *Mister Rogers’ Neighborhood*. In 2020, McGill’s #TakeTwoKnees campaign protesting the death of George Floyd and historic racial injustice, went viral. This is Anthony McGill’s sixth recording for Cedille Records.

**AnthonyMcGill.com**

*Photo by Todd Rosenberg*





## Marin Alsop, Conductor

One of the foremost conductors of our time, Marin Alsop represents a powerful and inspiring voice. The first woman to serve as the head of a major orchestra in the U.S., South America, Austria, and Britain, she is Chief Conductor of Vienna's ORF Vienna Radio Symphony Orchestra and Chief Conductor and Curator of Chicago's Ravinia Festival, where she curates and conducts the Chicago Symphony's summer residencies.

She holds the title of Music Director Laureate and OrchKids Founder of the Baltimore Symphony after an outstanding 14 years as its Music Director. Also serving as Conductor of Honour of Brazil's São Paulo Symphony, the first Music Director of the University of Maryland's National Orchestral Institute + Festival, and 2021–2022 Harman/Eisner Artist-in-Residence of the Aspen Institute Arts Program, she was Music Director of California's Cabrillo Festival of Contemporary Music for 25 years. The first and only conductor to receive a MacArthur Fellowship, she has also received the World Economic Forum's Crystal Award and numerous honorary doctorates.

To promote and nurture the careers of her fellow female conductors, she founded the program now named the Taki Alsop Conducting Fellowship. *The Conductor*, an award-winning documentary about her life, debuted at New York's 2021 Tribeca Film Festival.

**MarinAlsop.com**

Photo by Platon



## ORF Vienna Radio Symphony Orchestra

The ORF Vienna Radio Symphony Orchestra is a top orchestra of world renown that defines itself in the Vienna orchestral tradition. The Vienna RSO is known for its exceptional, bold programming. By combining 19<sup>th</sup>-century repertoire with contemporary pieces and rarely performed works of other periods, its programming often places Romantic era classics in unexpected contexts. Marin Alsop took over as Chief Conductor in September 2019.

The Vienna RSO regularly performs in two subscription series in Vienna, in the Musikverein and the Konzerthaus. In addition, it appears every year at major Austrian and international festivals. Tours to European countries and overseas are a regular part of the Vienna RSO schedule as well. Since 2007, the Vienna RSO has successfully collaborated with the MusikTheater an der Wien, thereby gaining an excellent reputation as an opera orchestra. The Vienna RSO is also entirely at home in the film music genre. Approximately 700 fans support the "Friends of the RSO" association. Most Vienna RSO performances are broadcast on the radio, particularly on the Österreich 1 station, but also internationally. Guests at the conductor's podium include internationally celebrated conductors and composers. International soloists regularly perform with the Vienna RSO.

The broad scope of the Vienna RSO's recording activities includes works in every genre, among them many first recordings that represent modern Austrian classicists and contemporary Austrian composers. Five CDs of the Vienna RSO received an Opus Klassik. In 2018 the Vienna RSO won the renowned ICMA in the category *Symphonic Music* for its 3-CD-set *Martinů: The Symphonies*.

[rso.orf.at](http://rso.orf.at)



Photo by Theresa Wey



## ORF Vienna Radio Symphony Orchestra:

### Concertmaster I

Maighread McCrann

### Concertmaster II

Franz-Markus Siegert

### Violin I

Wei-Ping Lin  
Orsolya Pálfi  
Geert Langelaar  
Violaine Padilla\*  
Tudor Padurar  
Jue-Hyang Park  
Manon Stankovski-Hoursiangou  
Anaïs Tamisier  
Peter Uhler  
Alexandru Bisoc\*\*  
Zoran Nogić

### Violin II

Marianna Oczkowska  
Aileen Dullaghan  
Steven Mohler  
Barbara Chomča\*\*  
Boris Pavlovsky\*\*  
Kanako Gergov  
Johannes Pfelegerl  
Tongtong Sun  
Sibylle Wurzingler-Gund\*  
Iva Yablanska  
Danièle Brekyté  
Chika Hayase\*

### Oud

Bassam Halaka\*\*

### Viola

Tomáš Bumbál  
Wilhelm Klebel  
Martin Kraushofer  
Samuel Mittag  
Lara Schmitt  
Catharina Stenström Langelaar  
Andela Radunović  
Eveline Meier

### Cello

Michael Hammermayer  
Raffael Dolezal  
Johannes Kubitschek  
Till Schüssler  
Peter Wolf  
János Ripka

### Double Bass

Goran Kostić  
Pawel Dudys  
Yamato Moritake  
Camilla Pillinger

### Flute

Raimund Weichenberger  
Felix Lielacher  
Ursula Pichler-Nikolov\*\*

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Thomas Obermüller\*  
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Thomas Prem\*\*

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Georg Hasibeder Ioshua Dascal Uifalean  
Hiroyuki Tokiwa\*\*

### Harp

Anna Verkholantseva

### Celesta

Antonio Losa\*

\* Clarinet Concerto only

\*\* Violin Concerto only



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Music Producer **Erich Hofmann**

Session Engineer **Friedrich Trondl**

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Violin Strings **Vision Titanium Solo by Thomastik-Infeld**

Violin Bow **Dominique Pecatte**

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## **Qatar Museums | Years of Culture**

Qatar Museums (QM), the nation's preeminent institution for art and culture, provides authentic and inspiring cultural experiences through a growing network of museums, heritage sites, festivals, public art installations, and programs. QM preserves and expands the nation's cultural offerings, sharing art and culture from Qatar, the Middle East, North Africa, and South Asia (MENASA) with the world and enriching the lives of citizens, residents, and visitors.

Under the patronage of His Highness the Amir, Sheikh Tamim bin Hamad Al Thani, and led by its Chairperson, Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani, QM has made Qatar a vibrant centre for the arts, culture, and education in the Middle East and beyond. QM is integral to the goal of developing an innovative, diverse, and progressive nation, bringing people together to ignite new thinking, spark critical cultural conversations, and amplify the voices of Qatar's people. Since its founding in 2005, QM has overseen the development of the Museum of Islamic Art and MIA Park, Mathaf: Arab Museum of Modern Art, the National Museum of Qatar, QM Gallery Al Riwaq, QM Gallery Katara, and the Tasweer Qatar Photo Festival. Future projects include the soon to open 3-2-1 Qatar Olympic and Sports Museum, and the Dadu — Qatar Children's Museum.

QM also initiates and supports projects — such as the Fire Station Artist in Residence, the Tasweer Qatar Photo Festival, and M7 — a creative hub for innovation, fashion, and design — that nurture artistic talent and create opportunities to build a strong and sustainable cultural infrastructure.

Under the leadership of its Chairperson Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani, Qatar Museums (QM) has developed the “Years of Culture” initiative — an annual international cultural exchange designed to deepen understanding between nations and their people. Although the formal programming lasts only one year, the ties of friendship that are strengthened and formed are long-lasting. Culture is one of the most effective tools to bring people closer together, encourage dialogue, and deepen understanding between nations.

