



ZUILL BAILEY

cello

LARA DOWNES

piano

**some
other
time**

BARBER,
COPLAND,
BERNSTEIN,
and
FOSS



STEINWAY & SONS

some other time

ZUILL BAILEY cello LARA DOWNES piano

Leonard Bernstein (1918-1990)

- 1 “Dream With Me” from *Peter Pan* 3:01
- 2 “Some Other Time” from *On the Town* 2:17
- 3 “In Our Time” 3:02

Samuel Barber (1910-1981)

Cello Sonata, Op. 6

- 4 I. Allegro ma non troppo 8:41
- 5 II. Adagio-Presto 4:32
- 6 III. Allegro appassionata 6:33
- 7 *Sure on this Shining Night*, Op. 13 no 3 2:31

Lukas Foss (1922-2009)

- 8 *For Lenny “Variation on New York, New York”* 2:12
- 9 *Capriccio for Cello and Piano* 6:17

Bernstein

- 10 *Five Anniversaries for Piano: no 2, for Lukas Foss* 1:46

Clarinet Sonata

- 11 I. *Grazioso* 4:26
- 12 II. *Andantino, Vivace e leggiero* 7:08
- 13 *Seven Anniversaries for Piano: no 1, for Aaron Copland* 1:35

Aaron Copland (1900-1990)

- 14 *Old American Songs, Set 1: “Simple Gifts”* 2:43
- 15 *Old American Songs, Set 1: “Long Time Ago”* 2:26

Publishing Editions

Tracks 1, 3, 10, 13
Leonard Bernstein Music Publishing Co.

Track 2, 11-12
Warner Bros, Inc.

Tracks 4-7
G. Schirmer, Inc

Track 8
Pembroke Music

Track 9
Carl Fischer, Inc.

Tracks 14-15
Boosey & Hawkes, Inc.

Playing Time: 59:10

Some Other Time

American Classics for Cello and Piano

“Some Other Time,” from Leonard Bernstein’s 1944 musical *On the Town*, arrives at the close of the show, as three friends, sailors on a 24-hour shore leave in New York City, head back to their ship—off to war and an uncertain future. Already wistful for their brief but adventure-filled time in the big city, the trio, together with the girls they’ve met that day, sing: *Where has the time all gone to; Haven’t done half the things we want to; Oh well, we’ll catch up some other time.*

Zuill and I chose this lovely song as the title track of our first recording together because it represents three central qualities that inspired this project: friendship, adventure and nostalgia.

The two of us met five years ago, and our musical partnership was of that rare, instantly sympathetic variety. Our musical curiosities and passions led us into a firm friendship in which we’ve shared exhilarating music making, adventures on the road, a lot of laughter, ideas, advice and hard work. The composers on this record also shared deep friendships critical to their musical and personal lives. They were interconnected in many way—working together and learning from each other; at one time or another they served as each other’s dearest friends, mentors and musical champions. Several pieces on this record were specifically dedicated to these friendships.

They had their share of adventures, too, during an adventurous time. The music that Bernstein, Barber, Copland and Foss wrote in the 1920s–’40s, with its post-Romantic grandeur, big-city bluster and vernacular ease,

clearly references the progress and change afoot during those action-packed decades. And as this music seeped out from the stages of Carnegie Hall, Broadway theaters and beyond, it opened the ears, minds and hearts of the nation and the world to new possibilities for an American sound.

For Zuill and me, this music also holds a nostalgia for another time in American music—a golden generation before our time, an era when concert music in America had a real and present place in the culture and in daily life, when American families listened to *Live from the Met* broadcasts on their kitchen radios and gathered around their TV sets to watch Bernstein's *Young Peoples' Concerts* at Carnegie Hall. It's not the world we grew up in, but it's a world we dearly want to see, and both of us have dedicated our musical vision and careers to a quest to rebuild something approaching that wider, more democratic audience. We're both inveterate storytellers and communicators, never happier than when we're out in the world bringing our music to audiences big and small, in towns and in rooms big and small—finding new listeners for the music we love.

The transcriptions and concert pieces collected here are all big, beautiful examples of nostalgic American music. But this is timeless music, too, and its romanticism, spirit of adventure, playfulness and purity tap into our collective memory, our underlying, ongoing, deeply American nostalgia for what we all know simply as some other time.

“SOME OTHER TIME” IS A SONG FROM LEONARD BERNSTEIN’S 1944 MUSICAL *ON THE TOWN*.

The show introduced several of the composer’s most popular songs, including *New York, New York* and *Lonely Town*. Bernstein’s songs, with the exception of *New York, New York*, were cut from the 1949 MGM film version of the musical starring Gene Kelley and Frank Sinatra, but have remained classics of the American song repertoire. **“Dream With Me”** was written for the 1950 Broadway production of J.M. Barrie’s play *Peter Pan*, for which Bernstein composed songs and incidental music. The production was unsuccessful, and a national tour was canceled mid-run. Bernstein’s music for it was forgotten for over half a century, until a 2001 revival that brought the songs back into the repertoire. **“In Our Time”**, published only recently, was a happy discovery. It was never used in any of Bernstein’s theater works. Call it a “trunk song”: back in the heyday of Tin Pan Alley, songwriters would toss their unused songs into a trunk and then pull one out when a musical was in need of one more number.

Bernstein’s 33 *Anniversaries* are solo piano works, composed in various groupings between 1943 and 1988. They are miniature portraits, all dedicated to different people who were meaningful in Bernstein’s life. The composer’s tributes to Foss and Copland are particularly arresting, depicting two very close personal friendships that were pivotal to Bernstein’s life and work, in musical styles that pay tribute to the compositional styles of their dedicatees.

Bernstein’s **Sonata for Clarinet and Piano**, composed 1941–42, was his first published piece. It was premiered in Boston the following year by clarinetist David Glazer with the 23-year-old composer at the piano. The piece foreshadows the music of *West Side Story*, both in its use of Latin rhythms and shifting meters and in the interplay of its lyrical duet passages. Zuill arranged this version for cello and piano.

Samuel Barber’s **Sonata for Cello and Piano** was composed in late 1932 during a trip to Europe as Barber was finishing his studies at the Curtis Institute of Music. It was premiered in March 1933 by the composer and his dear friend, cellist Orlando Cole, who taught the piece to Zuill many years later as his teacher in the summers of 1991 in 1992. Zuill and I first came together as musical partners over this piece in 2009 at the El Paso Pro Musica festival in a celebration of Barber’s centenary, and since then we’ve performed the Sonata for audiences nationwide from Texas to Alaska.

“Sure on this Shining Night” is perhaps the most beloved of Barber’s many songs. It is set to an early poem by the Pulitzer Prize–winning writer James Agee, with whom Barber would later form a lasting friendship. The beauty of the song lies in the dialogue between voice and piano, with its long, effortlessly lyrical lines recalling Brahms and Schumann lieder.

With its rollicking opening theme straight out of a cowboy stampede, Lukas Foss’s *Capriccio* reflects the influence of that most American of composers, Aaron Copland. The cello introduces the energetic piece, and then takes on the role of a rhythm section, using double stops and pizzicato as the piano takes over. The work premiered at Tanglewood in 1946 with Gregor Piatigorsky on cello and Foss at the piano. Zuill learned the *Capriccio* from his teacher Stephen Cates (himself a Piatagorsky student), who performed the piece at the 1966 Tchaikovsky competition in Moscow, winning the silver medal.

Foss’s witty *For Lenny, Variations on “New York, New York”* was written for solo piano in 1988 on the occasion of Bernstein’s 70th birthday. It’s a tribute piece, much like Bernstein’s own *Anniversaries*. Foss juxtaposes Bernstein’s bold, brash theme from *New York, New York* with a quiet little habanera that references the stylized Latin rhythms in *West Side Story*. Lifelong friends since their teens, Foss and Bernstein shared an irreverence that extended into their musical work. As Foss told the *Los Angeles Times* in a 1986 interview: “As composers, we have only one thing in common — our sense of humor.”

“Simple Gifts” is a Shaker song from the mid 1800s. Copland first used its melody in 1944 for the score of the ballet *Appalachian Spring* and later revisited it in this beautifully stark setting for his *Old American Songs* for voice and piano, which also includes the traditional ballad **“Long Time Ago.”**

This recording is dedicated to musical friendships and all the wonderful things they produce.

With thanks to Zuill Bailey’s family for their support and musical advice in arranging these songs and transcriptions.

—Lara Downes



Zuill Bailey

Zuill Bailey is one of the most sought after and active cellists today. A consummate concerto soloist, Mr. Bailey has been featured with the symphony orchestras of Los Angeles, Chicago, San Francisco, Detroit, Indianapolis and Dallas, among many others. He also has been featured with musical luminaries Leon Fleisher, Jaime Laredo, the Juilliard String Quartet, Lynn Harrell and Janos Starker. Mr. Bailey has appeared at Disney Hall, the Kennedy Center, the United Nations, Alice Tully Hall, 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." He made his New York recital debut in a sold-out performance of the complete Beethoven Cello Sonatas at the Metropolitan Museum of Art. With the Indianapolis Symphony, he presented the U.S. premiere of the Nico Muhly Cello Concerto. Internationally, he has appeared in Australia, the Dominican Republic, France, Israel, Spain, Hong Kong, Jordan, Mexico, Russia, South America and the United Kingdom.

Zuill Bailey's recordings of the "Bach Cello Suites" and recently released Britten Cello Symphony/Sonata 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 Dvorak Cello Concertos, the 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. He was awarded the Classical Recording Foundation Award for 2006 and 2007 for Beethoven's complete works for Cello and Piano. In celebration of his recordings and appearances, Kalmus Music Masters is releasing "Zuill Bailey Performance Editions," which encompasses the core repertoire of cello literature.

Mr. Bailey performs on a 1693 Matteo Gofriller 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 and Series (Alaska), the Northwest Bach Festival (Washington) and Professor of Cello at the University of Texas at El Paso.

Lara Downes

Called “a delightful artist with a unique blend of musicianship and showmanship” by NPR, and recognized by the New York Times for her “loving attention to mood and color”, Lara Downes presents the piano repertoire — from iconic favorites to newly commissioned works — in new ways that bridge musical tastes, genres and audiences.

Since making concert debuts at Queen Elizabeth Hall London, the Vienna Konzerthaus and the Salle Gaveau Paris, Downes has won over audiences on the world’s stages, including Carnegie Hall, Kennedy Center, and Lincoln Center. Her original solo performance projects have received support from organizations such as the National Endowment for the Arts, the Barlow Endowment, California Presenters, the Center for Cultural Innovation and American Public Media. Ms. Downes’ chamber music appearances include collaborations with cellist Zuill Bailey, violinist Rachel Barton Pine, and the Alexander String Quartet. She has premiered new works by Mohammed Fairouz, David Sanford, Benny Golson, and Eve Beglarian.

Her solo recordings include the recent “Exiles’ Café” (2013) on the Steinway & Sons label, “13 Ways of Looking at the Goldbergs” and “Dream of Me” on Tritone, as well as “American Ballads” and “Invitation to the Dance” on Arkadia.

Ms. Downes holds an ongoing Artist in Residence position at the Mondavi Center for the Performing Arts, UC Davis, where she is also Director of the National Young Artists program. She is the Founder and President of the 88 KEYS® Foundation, a non-profit organization that creates opportunities for classical music in America’s public schools. She is the Artistic Director of The Artist Sessions, an alt-classical concert series in San Francisco.

Lara Downes is a Steinway Artist.

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Engineer: Daniel Shores

Mastering: Bruce Leek

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Art Direction: Oberlander Group

Cello: Matteo Gofriller (1693)

Piano: Steinway Model D # 590904 (New York)

Piano Technician: John Veitch

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Zuill Bailey appears courtesy of Telarc International



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