

Zuill Bailey

William Walton
Cello Concerto

Richard Strauss
Don Quixote

North Carolina Symphony
Grant Llewellyn, Conductor
Roberto Díaz, Viola

Live Recordings



STEINWAY & SONS





William Walton (1902-1983)

Cello Concerto

1. I. Moderato 7:58
2. II. Allegro appassionato 6:33
3. III. Tema ed improvvisazioni 13:26

Richard Strauss (1864-1949)

Don Quixote, Op. 35*

4. I. Introduction, Mässiges Zeitmass - Tema Mässiges 6:12
5. II. Theme, Mässig 0:59
6. III. Maggiore 1:07
7. IV. Variation 1, Gemächlich 2:28
8. V. Variation 2, Kriegerisch 1:45
9. VI. Variation 3, Mässiges Zeitmass 7:38
10. VII. Variation 4, Etwas breiter 1:50
11. VIII. Variation 5, Sehr langsam 4:02
12. IX. Variation 6, Schnell 1:11
13. X. Variation 7, Ein wenig ruhiger als vorher 1:18
14. XI. Variation 8, Gemächlich 2:00
15. XII. Variation 9, Schnell und stürmisch 1:05
16. XIII. Variation 10, Viel breiter 4:18
17. XIV. Finale, Sehr ruhig 5:26

Playing time: 69:26

Live Recordings

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Zuill Bailey, Cello
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This album is part of a series of live recordings that cellist Zuill Bailey has made with Music Director Grant Llewellyn and the North Carolina Symphony. These include Benjamin Britten's Cello Symphony, the *Sinfonia Concertante* for Cello and Orchestra by Sergei Prokofiev, and Brahms's Concerto in A minor for Violin, Cello and Orchestra, Op. 201 — known as his "Double" Concerto. These recordings have been hailed as artistic triumphs, praised for their vivid reproduction of live performance sound. This album is no exception and captures live performances (from April 5 and 6, 2019) of William Walton's Cello Concerto (1957) and Richard Strauss's *Don Quixote: Fantastic Variations on a Theme of Knightly Character*, Op. 35 (1897).

Bailey sees this record as a celebration of the 16-season tenure of Grant Llewellyn, who announced that 2019/20 would be his last as Music Director of the North Carolina Symphony. (Llewellyn was named Music Director Laureate beginning in the 2020/21 season.) Bailey has enjoyed a fruitful collaboration with Llewellyn and the orchestra over the years, noting that several of his performances have allowed him to showcase pieces that are underplayed.

A case in point is the Walton Cello Concerto, which was commissioned by the great cellist Gregor Piatigorsky, who premiered the work with the Boston Symphony Orchestra under Charles Munch in 1957. Piatigorsky had liked the British composer's Violin Concerto, which was written for Jascha Heifetz in 1938-39, and proved a big success. However, unlike that work's bravura finale, the Cello Concerto ends as it starts in a more meditative mood. Revising the traditional concerto form, Walton surrounds a central faster movement





(*Allegro appassionato*) with two slower movements, the opening *Moderato* and the closing *Lento*. This final movement is cast as a theme and variations and provides two variations for solo cello, both of which serve as a kind of cadenza for the soloist, before the concerto settles back into the languorous beauty of its opening motif.

Another infrequently programmed work is Richard Strauss's *Don Quixote*, a tone poem for cello, viola, and orchestra with the subtitle, "Fantastic Variations on a Theme of Knightly Character." Bailey says the work offers a rare chance for a cellist to "engage with the music of Richard Strauss" in an orchestral context. It's worth noting that Piatigorsky actually performed the piece in Frankfurt in the late 1920s with Strauss conducting. Although the cellist was nervous during rehearsal, the composer brought the music to a halt after the first cello solo and declared, "I have heard my Don Quixote as I thought him to be."

The work is written in the form of theme and variations, each a literary tableau based upon scenes from the novel. Breaking away from the abstractions of sonata form, Strauss embraced the concept of the tone poem whereby a literary or poetic idea becomes the guiding principal of the work. It was a model that inspired many of Strauss's greatest compositions, including *Til Eulenspiegel*, *Death and Transfiguration*, *Don Juan*, and *Ein Heldenleben*.

Don Quixote is scored for a large orchestra, which includes six horns, two tubas, and a wind machine. Although it is not a symphony, it is symphonic in

scope and was intended by Strauss to showcase the principals in an orchestra, each instrument depicting thematic characters from Cervantes' great picaresque novel: Don Quixote's theme is presented by the cello, while his sidekick Sancho Panza is depicted by the viola (as well as the tuba and the bass clarinet). Dulcinea, who embodies Don Quixote's fantasy damsel in distress, is portrayed by the oboe. It's a musical journey that, for Zuill Bailey, celebrates the idea of the orchestra as community.

— *Damian Fowler*



June Etta Photography

Zuill Bailey, widely considered one of the premiere cellists in the world, is a Grammy Award winning, internationally renowned 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, Philharmonia (UK), and the Bruchner Orchestra in Linz, Austria. He has collaborated with such conductors as Itzhak Perlman, Alan Gilbert, Andrew Litton, Neeme Järvi, Giancarlo Guerrero, James DePriest, Jun Märkl, Carlos Kalmar, Andrey Boreyko, 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 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 Mikis Theodorakis's 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 Liebermann, Philip Lasser, Roberto Sierra, Alistair Coleman, Benjamin Wallfisch, Ellen Taaffe Zwilich, Jeff Lippencott, 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 Ukraine, Korea, 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-St. Nazaire (France), Australian Festival of Chamber Music, Deia Music Festival-Mallorca (Spain), Montreal, Santa Fe, Caramoor, Chautauqua, Bravo!, Vail Valley, Maverick Concert Series, Brevard, Interlochen, 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 Varone Dance Company performance of *Victorious*.

Zuill Bailey is a renowned recording artist with over thirty titles. Mr. Bailey won a best solo performance Grammy Award in 2017 for his live recording of *Tales of Hemingway* by composer Michael Daugherty. The award winning CD, recorded with the Nashville Symphony, Giancarlo Guerrero, conductor, also won the Triple Crown with Grammys for best composition, *Tales of Hemingway*, and Best Compendium. His celebrated Bach Cello Suites, Britten Cello Symphony/Sonata with pianist Natasha Paremski, Haydn Cello Concertos, and recently released Schumann/Brahms Concertos 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 Bloch *Schelomo*, Muhly Cello Concerto (World Premiere), Brahms Sextets with the Cypress Strings Quartet, Elgar and Dvorak Cello Concertos, described by *Gramophone* magazine as the new "reference" recording and one that "sweeps the board." In addition, the Dvorak Cello Concerto CD is listed in the *Penguin's Guide* as one 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 & Sons label. His discography also includes a debut recital disc for Delos, Cello Quintets of Boccherini and Schubert with Janos Starker, Arensky and Dohnanyi works with Lynn Harrell, Saint-Saëns Cello Concertos No. 1 and 2 "Live," and the Korngold Cello Concerto with Kaspar Richter and the Bruckner Orchestra Linz for ASV. 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 Beethoven 2-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 encompasses 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 solo touring engagements, he is the Artistic Director of El Paso Pro-Musica (Texas), the Sitka Summer Music Festival/Series and Cello Seminar (Alaska), Juneau Jazz and Classics (Alaska), the Northwest Bach Festival (Washington), Classical Inside Out Series at the Mesa Arts Center (Arizona), and is Director of the Center for Arts Entrepreneurship and professor of cello at the University of Texas at El Paso.





Charles Grove



A violist of international reputation, **Roberto Díaz** is president and CEO of the Curtis Institute of Music, following in the footsteps of renowned soloist/directors such as Josef Hofmann, Efrem Zimbalist, and Rudolf Serkin.

As a soloist, Mr. Díaz collaborates with leading conductors of our time on stages throughout the world. He has also worked directly with important 20th- and 21st-century composers, including

Krzysztof Penderecki—whose viola concerto he has performed numerous times with the composer on the podium and whose double concerto he premiered in the United States—as well as Edison Denisov, Jennifer Higdon, Ricardo Lorenz, and Roberto Sierra.

A frequent recitalist, Mr. Díaz enjoys collaborating with young musicians, bringing a fresh approach to the repertoire and providing invaluable opportunities to artists at the beginning of their careers. In addition to performing with major string quartets and pianists in chamber music series and festivals worldwide, he is a member of the Díaz Trio. His recordings include a Grammy-winning performance of the Jennifer Higdon Viola

Concerto, a Grammy-nominated disc of viola transcriptions by William Primrose for Naxos, and releases on the Artek, Bridge Records, Dorian, Nimbus, and New World labels.

In addition to his decade-long tenure as principal viola of the Philadelphia Orchestra, Mr. Díaz was also principal viola of the National Symphony under Mstislav Rostropovich, and was a member of the Boston Symphony and the Minnesota Orchestra. He is a graduate of the New England Conservatory of Music and the Curtis Institute of Music, where he continues to serve on the faculty, holding the James and Betty Matarese Chair in Viola Studies and the Nina von Maltzahn President's Chair. Mr. Díaz plays the ex-Primrose Amati viola.

Grant Llewellyn is renowned for his exceptional charisma, energy, and easy authority in music of all styles and periods. He has been Music Director of the North Carolina Symphony since 2004 and becomes Music Director Laureate in the 2020/21 season.

As Assistant Conductor of the Boston Symphony Orchestra in the early 1990s, he conducted at the Tanglewood Music Festival, and in classical series and Boston Pops concerts. As Music Director of the Handel and Haydn Society, he gained a reputation as a formidable interpreter of music of the Baroque and Classical periods.





Llewellyn is Music Director of the Orchestre Symphonique de Bretagne and has held positions with numerous other European orchestras — including Principal Conductor of the Royal Flanders Philharmonic and Principal Guest Conductor of the Stavanger Symphony Orchestra. He has a continuing relationship with the BBC National Orchestra of Wales, leading them on tour to Patagonia and South America, joining their 90th anniversary celebrations, and conducting their Proms in the Park in 2018.

Each year, the [North Carolina Symphony's](#) 300 concerts, education programs, and community engagement events are enjoyed by 250,000 people across the state of North Carolina. The Symphony's musicians perform under the artistic leadership of Music Director Grant Llewellyn, delivering orchestral experiences of the highest quality and collaborating with renowned performers that range from classical artists, to bluegrass musicians, to jazz bands. Founded in 1932, NCS was the first state-supported orchestra in the United States.

The North Carolina Symphony is based in the state capital of Raleigh and travels more than 18,500 miles each year for performances throughout North Carolina. NCS leads the most extensive education program of any symphony orchestra, engaging 70,000 students annually.

Dedicated to giving voice to new art, NCS has presented 56 U.S. or world premieres in its history. In 2017, NCS appeared at The John F. Kennedy Center for the Performing Arts in Washington, D.C., as one of four orchestras chosen for the inaugural year of *SHIFT: A Festival of American Orchestras*—an honor that recognized the Symphony's creative programming and innovative community partnerships.

The North Carolina Symphony performs under the auspices of the North Carolina Department of Natural and Cultural Resources.





Zuill Bailey | Walton | Strauss

**This recording is dedicated to and is in loving memory of
Ms. Gloria Miner (1924-2020).**

Zuill Bailey endorses Thomastik-Infeld Strings with Connolly and Company Music Jargar "Special" A and D (Soloist Forte)/Spirocore Tungsten G and C (Medium).

Zuill Bailey wishes to thank his private patron for the generous loan of the 1693 Ex "Mischa Schneider" Rosette 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.

Recorded live April 5-6, 2019 at Meymandi Concert Hall,
Duke Energy Center for the Performing Arts, Raleigh, North Carolina.

Produced and Edited by Thomas C. Moore, Five/Four Productions, Ltd.
Recorded, Mixed and Mastered by Robert Friedrich, Five/Four Productions,
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Microphones: AEA A880, N8, R88, SF-2 and A840; DPA 4011; Royer SF2,

SF-24; Sennheiser MKH 800, MKH 8020, MKH-20, MKH-40 and MKH-50

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Art Direction: Jackie Fugere

Design: Cover to Cover Design, Anilda Carrasquillo

Production Assistant: Renée Oakford





Zuill Bailey

Walton | Strauss

William Walton
1-3 **Cello Concerto** 27:57

Richard Strauss
4-17 **Don Quixote, Op. 35*** 41:19

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