

PROKOFIEV

SINFONIA CONCERTANTE
CELLO SONATA



NORTH CAROLINA
SYMPHONY ORCHESTRA

GRANT LLEWELLYN, CONDUCTOR

NATASHA PAREMSKI, PIANO

ZUILL BAILEY

SINFONIA CONCERTANTE FOR CELLO AND ORCHESTRA, Op. 125 (1950-52)

SERGEI PROKOFIEV

Born April 23, 1891, in Krasne, Ukraine

Died May 3, 1953, in Moscow, Russia

Sinfonia concertantes are a rare occurrence.

Familiar with the two prominent Mozart works, one might assume that it was a genre common to the 18th-century. But there exists no large body of these pieces from that era; rather, various composers have expanded the genre only in the past century. Some echo Mozart in their adaptation of the Baroque concerto grosso, with its alternation between a small group of instrumentalists and a larger orchestra. Others simply take the name to mean a work that balances two different orchestral forms. Prokofiev came to the Sinfonia concertante not from a neo-classical artistic impulse but via external pressures and collaborators. Based in Moscow since 1936, at the time of the work's composition the composer was still recovering from two personal horrors from 1948: a denunciation by the Soviet Politburo accusing him of "formalism" and the imprisonment of his wife on trumped-up espionage charges. Op. 125 arose out of this political and

personal turmoil; he found solace in a newfound collaborator, the gifted young cellist Mstislav Rostropovich. Prokofiev's first attempt at a cello concerto had been poorly received upon its 1938 premiere, likely due to the extreme demands it made of its soloist. But when Prokofiev heard Rostropovich play the work, he decided to fully revise it, in close collaboration with the legendary cellist, and it became a Cello Concerto No. 2. The 1952 premiere of the concerto by a student orchestra, however, was once again not as successful as Prokofiev hoped. He took the work back to the drawing board, expanding the orchestra part and renamed it, Sinfonia concertante.

Prokofiev carefully balances orchestra and soloist throughout the Sinfonia concertante. From the jagged orchestral opening — against which the cello digs in with a sinewy melody — the parts are tightly woven. Loosely approximating a sonata form, the first movement then introduces a hushed, contrasting theme, one of several moments in the work which seem to directly echo Prokofiev's colleague Shostakovich — who was, in turn,

inspired by the Sinfonia concertante to write his first cello concerto. Prokofiev's sardonic streak is omnipresent, especially in a ghastly section towards the end of the first movement, as the cello smashes out quadruple-stop chords against pizzicato strings. The massive middle movement is far from the slow aria typically found at the center of a concerto; instead, the cello launches the orchestra into a circus-like gait and a manic duet between alternating clarinets. When a languid, Mahlerian melody eventually enters, it feels like a permanent

respite. A bitter intrusion — dominated by sneering winds and drumrolls — sets up a ruminative cello cadenza. Buzzing passagework alternates with slower moments for the rest of the movement — most uncannily in a parodic section dominated by the triangle. The finale is a set of variations on mottos introduced in the recitative-like opening, alternately galloping and brooding.

— William Robin

CELLO SONATA IN C MAJOR, Op. 119 (1949)

In 1937, the newspaper *Pravda* — the journalistic arm of the Soviet communist party — published a scathing review of Dmitri Shostakovich's opera *Lady Macbeth of the Mtsensk District*. This review, infamously titled "Muddle, not Music" marked one of the Soviet government's first prominent intrusions in the musical world, decrying both opera and composer as corrupted by bourgeois aesthetic sensibilities. At risk of his or his loved ones' deportation to the Gulag prison camps, Shostakovich immediately pulled his daring Fourth Symphony from rehearsal, and penned the wildly

popular Fifth Symphony in its stead. Much more conservative in its formal and harmonic conception, the Fifth Symphony ostensibly adhered to all of *Pravda's* critiques of *Lady Macbeth*: that the unmelodious music could not be enjoyed or understood by the masses — in short, that it did not adhere to the platitudinous edicts of government-sponsored "Socialist Realism."

More a means of creative control than a genuine school of artistic thought, Socialist Realism was eventually codified by Soviet pol Andrei Zhdanov in

the mid-1940s. He would go on to write a whole treatise specifically on music in 1948, which cast the same critical eye Shostakovich bore ten years earlier on Sergei Prokofiev and several other high profile composers. Accused of “formalism,” the composer’s music was condemned for being too cerebral and reliant upon its structure for artistic merit. Of course, the true target was not “bourgeois cultural influence” but rather political expedience and cultural power. The sensitive and perhaps naïve patriot Prokofiev was devastated by these attacks however, and spent his final years striving to appease his censors.

It was in this climate that he composed his 1949 Sonata for the eminent cellist Mstislav Rostropovich. The work stands as a testament to Prokofiev’s compositional skill, who produced a beautiful and sincere work that transcends the political imperatives of his time. It opens with a

full-voiced *incipit* in the cello that gives way to a series of opening motives, at turns disarmingly lyrical and arrestingly rhythmic. After a brief sojourn into the realm of the anxious and manic interrupts with the same didactic pattern of runs mirrored in both hands of the piano, the lyrical beauty of the sonata’s A section returns. The second movement rollicks and gallops before sitting back into a broad arietta for the cello. The opening pizzicato returns as the movement smirks to a close. Throughout the whole work shines Prokofiev’s signature melodic sensibility, his singular gift to navigate unexpected harmonic twists with grace. Nowhere is it on better display than in the third and final movement, where the opening melody seems uncannily distorted as if each interval were stretched just a half step too far — while remaining recognizably and uniquely Prokofiev.

—Robert Hillinck

ZUILL BAILEY

Zuill Bailey, widely considered one of the premier 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, the Bruckner Orchestra Linz (Austria), Philharmonia (UK), Sao Paulo (Brazil), and Borusan Istanbul Philharmonic (Turkey). He has collaborated with such conductors as Itzhak Perlman, Alan Gilbert, Andrew Litton, James DePriest, Jun Märkl, Neeme Järvi, Carlos Kalmar, Krzysztof Urbanski, Jacques Lacombe, Grant Llewellyn, and Stanislaw Skrowaczewski. He has also worked 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, Turkey 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, 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 Britten Cello Symphony/Sonata albums 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 album is listed in the "Penguin's Guide," as one the Top 1000 Classical Recordings of all time. He collaborated again with the Indianapolis Symphony on the 2015 world premiere recording of Nico Muhly's Cello Concerto and Ernest Bloch's Schelomo. 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" album 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 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 "Café Concerts", 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.



NATASHA PAREMSKI

With her consistently striking and dynamic performances, pianist Natasha Paremski reveals astounding virtuosity and voracious interpretive abilities. She continues to generate excitement from all corners as she wins over audiences with her musical sensibility and flawless technique.

Born in Moscow, Natasha moved to the United States at the age of eight and became a U.S. citizen shortly thereafter. She is now based in New York. Natasha began her piano studies at the age of four with Nina Malikova at Moscow's Andreyev School of Music. She then studied at San Francisco Conservatory of Music before moving to New York to study with Pavlina Dokovska at Mannes College of Music, from which she graduated in 2007. Natasha made her professional debut at age nine with the El Camino Youth Symphony in California. At the age of fifteen she debuted with Los Angeles Philharmonic and recorded two discs with Moscow Philharmonic Orchestra under Dmitry Yablonsky; the first featuring Anton Rubinstein's Piano Concerto No. 4 coupled with Rachmaninoff's Rhapsody on a Theme of Paganini and the second featuring all of Chopin's shorter works for piano and orchestra.

Natasha was awarded several prestigious artist prizes at a very young age, including the Gilmore Young Artists prize in 2006 at the age of eighteen, the Prix Montblanc in 2007, the Orpheum Stiftung Prize in Switzerland. In September 2010, she was awarded the Classical Recording Foundation's Young Artist of the Year. Her first recital album was released in 2011 and debuted at No. 9 on the Billboard Traditional Classical chart. In 2012 she recorded Tchaikovsky's Piano Concerto No. 1 and Rachmaninoff's Rhapsody on a Theme of Paganini with the Royal Philharmonic Orchestra and Fabien Gabel on the orchestra's label distributed by Naxos.

Natasha has performed with major orchestras in North America including Dallas Symphony Orchestra, Los Angeles Philharmonic Orchestra, San Francisco Symphony Orchestra, San Diego Symphony, Toronto Symphony, Baltimore Symphony, Houston Symphony, NAC Orchestra in Ottawa, Nashville Symphony, Virginia Symphony, Oregon Symphony, Colorado Symphony, and Minnesota Orchestra. She tours extensively in Europe with such orchestras as the Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra, Vienna's Tonkünstler Orchester, Royal Scottish National Orchestra, Orchestre de Bretagne, the Orchestre de Nancy, Royal Liverpool

Philharmonic Orchestra, Tonhalle Orchester in Zurich, Moscow Philharmonic, under the direction of conductors including Peter Oundjian, Andrés Orozco-Estrada, Jeffrey Kahane, James Gaffigan, Dmitri Yablonski, Tomáš Netopil, JoAnn Falletta, Fabien Gabel, and Andrew Litton. Natasha has toured with Gidon Kremer and the Kremerata Baltica in Latvia, Benelux, the United Kingdom, and Austria and appeared with the National Taiwan Symphony Orchestra in Taipei.

Natasha has given recitals at London's Wigmore Hall, the Auditorium du Louvre in Paris, Schloss Elmau, Mecklenburg-Vorpommern Festival, Verbier Festival, Seattle's Meany Hall, Kansas City's Harriman Jewell Series, Santa Fe's Lensic Theater, Ludwigshafen BASF Series, Teatro Colón in Buenos Aires, Tokyo's Musashino Performing Arts Center and on the Rising Stars Series of Gilmore and Ravinia Festivals.

With a strong focus on new music, Natasha's growing repertoire reflects an artistic maturity beyond her years. In the 2010-11 season, she played the world premiere of a sonata written for her by Gabriel Kahane, which was also included in her solo album. At the suggestion of John Corigliano, Natasha brought her insight and depth

to his Piano Concerto with the Colorado Symphony. In recital, she has played several pieces by noted composer and pianist Fred Hersch.

Natasha continues to extend her performance activity and range beyond the traditional concert hall. In December 2008, she was the featured pianist in choreographer Benjamin Millepied's *Danse Concertantes* at New York's Joyce Theater. She was featured in a major two-part film for BBC Television on the life and work of Tchaikovsky, shot on location

in St. Petersburg, performing excerpts from Tchaikovsky's First Piano Concerto and other works. In the winter of 2007, Natasha participated along with Simon Keenlyside and Maxim Vengerov in the filming of *Twin Spirits*, a project starring Sting and Trudie Styler that explores the music and writing of Robert and Clara Schumann, which was released on DVD. She has performed in the project live several times with the co-creators in New York and the U.K., directed by John Caird, the original director/adaptor of the musical *Les Misérables*.

GRANT LLEWELLYN

Grant Llewellyn is renowned for his exceptional charisma, energy and easy authority in music of all styles and periods. Born in Tenby, South Wales, Llewellyn won a Conducting Fellowship to the Tanglewood Music Center in Massachusetts in 1985 where he worked with Leonard Bernstein, Seiji Ozawa, Kurt Masur and André Previn. As Assistant Conductor of the Boston Symphony Orchestra in the early 1990s, he conducted concerts at the Tanglewood Festival, the Boston Subscription Series and in the "Boston Pops." Llewellyn began his tenure as North Carolina Symphony Music Director in 2004.

To date, he has held positions with three European orchestras: principal conductor of the Royal Flanders Philharmonic, principal guest conductor of the Stavanger Symphony Orchestra and associate guest conductor with the BBC National Orchestra of Wales. In September 2015, in addition to his ongoing work with the North Carolina Symphony, he will assume the role of music director of the Orchestre Symphonique de Bretagne, headquartered in Brittany, France. Recent guest

engagements include the BBC Symphony Orchestra, Helsinki Philharmonic, Royal Philharmonic Orchestra and the Royal Scottish National Orchestra.

Llewellyn has conducted many orchestras in North America, most notably the symphonies of Atlanta, Boston, Houston, Montreal, Milwaukee, Philadelphia, St. Louis and Toronto. As Music Director of the Handel and Haydn Society, America's leading period orchestra, Llewellyn gained a reputation as a formidable interpreter of music of the Baroque and classical periods.

An accomplished opera conductor, Llewellyn has appeared at the opera companies of English National Opera (*The Magic Flute*) and the Opera Theatre of Saint Louis, where his repertoire has ranged from Handel's *Radamisto* to Alexander Goehr's *Arianna*. In 2001, he embarked on collaboration with acclaimed Chinese director Chen Shi-Zheng in a production of Purcell's *Dido and Aeneas* at Spoleto Festival, USA. In June 2005, he conducted the final of the BBC Cardiff Singer of the

World, one of the world's most prestigious singing competitions. His most recent opera project was a semi-staged production of Mozart's *Marriage of Figaro* with the North Carolina Symphony.

Llewellyn has led the North Carolina Symphony in innovative performances that include the *Blue Skies*

concerts, two programs that showcased North Carolina traditional music; a staging of the play *Amadeus* with the PlayMakers Repertory Company; and the affecting memorial concert *North Carolina Remembers 9/11*, in collaboration with WRAL-TV and UNC-TV.

NORTH CAROLINA SYMPHONY ORCHESTRA

Resounding through the spectacular Meymandi Concert Hall in downtown Raleigh each season, the North Carolina Symphony is a vital part of the state's cultural life. Featuring a wide-ranging repertoire that encompasses the staples of the classical canon, focuses on contemporary music, and highlights collaborations with performers ranging from violinists to banjo players to rock bands, the North Carolina Symphony demonstrates a broad and masterful musical identity in all its pursuits. Along with playing a full season of performances at its home in the state capital, the North Carolina Symphony travels extensively each year to bring concerts to communities across the state.

Equally important in its eighty-four year history is the orchestra's commitment to education: the Symphony annually serves more than 250,000 citizens, including 50,000 students, and provides dozens of free concerts for school children

throughout the state as well as other educational initiatives. Founded in 1932, the North Carolina Symphony was the first state-supported orchestra in the country, and its dual mission of statewide service and music education continues today. Renowned music director Grant Llewellyn, now in his thirteenth season with the orchestra, has maintained the Symphony's commitment to providing visionary performances.

Maestro Llewellyn has conducted the North Carolina Symphony in two critically acclaimed recordings for the Swedish label BIS: *American Spectrum* with Branford Marsalis and a 2010 release with pianist Yevgeny Sudbin. His latest recording with the North Carolina Symphony is *Britten's Cello Symphony & Sonata* with Zuill Bailey on the Telarc label, described by CD Hotlist as "recommended to all classical collections."

TECHNICAL INFORMATION

Prokofiev Sinfonia Concertante
recorded live in concert
Direct-to-Stereo DSD at
Meymandi Concert Hall; Raleigh, North Carolina
February 20-21, 2015.

Recorded and Mastered using Five/Four
REVEAL SDM Technology.



Prokofiev Cello Sonata recorded
Direct-to-Stereo DSD at
Oberlin Conservatory of Music,
Clonick Hall Studio; Oberlin, Ohio
December 14, 2015.

REVEAL-Superior Dimension Music Technology
is employed exclusively by Five/Four
Productions to raise the standard of
excellence in both music recording and
the music listening experience.

Microphones: AEA R88, A840, N8;
Sanken CO100K, Royer SF24,
Sennheiser MKH8020

Recording System: Sonoma DSD Workstation
from Gus Skinas, Super Audio Center, LLC
with EMM Labs MK-IV and MK-III DSD
Converters

Microphone Preamplifiers: Integer Audio RMP;
AEA RPQ; Millennia Media HV3D, HV3R;
UpState Audio Sonic Lens 20/20

Editing System: Sonoma DSD Workstation;
Pyramix DSD Workstation by Merging
Technologies

Recording Console: Studer 962;
Custom; Neve 5088

Interconnects: MIT Oracle MA-X and MIT
Proline with Terminators from Music Interface
Technologies CD and HRA mastered on the
SADiE 6 PCM Workstation from Prism Sound

Recording Producer: Thomas C. Moore,
Five/Four Productions, Ltd.

Recording, Mix, and Mastering Engineer:
Michael Bishop, Five/Four Productions, Ltd.

Assistant Engineer: Ian Dobie,
Five/Four Productions, Ltd.

Recording Editor: Thomas C. Moore,
Five/Four Productions, Ltd.

Label Manager: Jon Feidner

Administrative Assistant: Joanne Hong

Production Assistant: Robert Hillinck

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 Fetique cello bow, Paris, France

Zuill Bailey endorses Thomastik Infeld/Jargar Strings
with Connolly and Company Music

www.zuillbailey.com

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SERGEI PROKOFIEV (1891-1953)

ZUILL BAILEY CELLO

1 – 3 SINFONIA CONCERTANTE
IN E MINOR, OP. 125

I. Andante 10:22

II. Allegro giusto 18:34

III. Andante con moto 10:27

4 – 6 CELLO SONATA
IN C MAJOR, OP. 119

I. Andante grave 10:31

II. Moderato 4:32

III. Allegro ma non troppo 7:30

NORTH CAROLINA SYMPHONY ORCHESTRA

GRANT LLEWELLYN, CONDUCTOR

NATASHA PAREMSKI, PIANO

Playing time: 61:56



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