

A portrait of cellist Zuill Bailey, smiling and holding his cello. He is wearing a dark suit, a light blue shirt, and a patterned tie. The background is a scenic view of a coastline at sunset, with a city skyline visible in the distance across the water. The sky is filled with soft, colorful clouds.

# ZUILL BAILEY

**Robert Schumann:** *Cello Concerto in A minor, Op. 129*

**Johannes Brahms:** *Double Concerto in A minor, Op. 102*

**Ernest Bloch:** *Prayer* | **Max Bruch:** *Kol Nidrei*

**Philippe Quint, Violin** | **Philharmonia Orchestra** | **Robin O'Neill, Conductor**

**North Carolina Symphony Orchestra** | **Grant Llewellyn, Conductor**



STEINWAY & SONS

# ZUILL BAILEY

Schumann | Brahms | Bloch | Bruch

**A Celebration of the Wimbledon International Music Festival's 10th Anniversary**

**Robert Schumann** (1810–1856)

Cello Concerto in A minor, Op. 129

1. I. Nicht zu schnell 10:42
2. II. Langsam 4:07
3. III. Sehr lebhaft 9:41 (Piatigorsky cadenza)

**Johannes Brahms** (1833–1897)

Concerto for Violin and Cello in A minor, Op. 102\* **Live Recording**

4. I. Allegro 16:57
5. II. Andante 7:49
6. III. Vivace non troppo 8:27

**Ernest Bloch** (1880–1959)

7. From Jewish Life: No. 1, Prayer 4:09 Arranged by Robin O'Neill

**Max Bruch** (1838–1920)

8. Kol Nidrei, Op. 47 9:20

**Robin O'Neill, Philharmonia Orchestra**

**\*Grant Llewellyn, North Carolina Symphony Orchestra**

**Philippe Quint, Violin**

Playing time: 71:30

The idea for this album was born of Zuill Bailey's long-standing connection to the Wimbledon International Music Festival where the American cellist has often appeared. Festival creator Anthony Wilkinson and Bailey wanted to celebrate the tenth anniversary of the music festival (founded in 2009), which has made a name for itself in south-west London. It was here, in November 2018, that he performed the Schumann Cello Concerto in A minor with the Philharmonia Orchestra, with Robin O'Neill conducting. Following Bailey's celebratory performance, the Schumann work was one of three pieces recorded thereafter at Henry Wood Hall in London; the other two recorded at this session include an arrangement for cello and orchestra of Ernest Bloch's *From Jewish Life: No. 1, Prayer*, and Max Bruch's *Kol Nidrei*, Op. 47. In addition, the album features a live recording of Brahms's Concerto in A minor for Violin, Cello and Orchestra, Op. 102 — known as his "Double" Concerto — from a 2016 concert performed with the North Carolina Symphony, with Philippe Quint on violin, and Grant Llewellyn conducting.

There are many facets to this recording, but the through line of all of these works is the voice of the cello, its great capacity to be intimate and expressive and heartbreaking. Bailey says his intention was to "leave an indelible emotional impression on the listener."

Schumann's Cello Concerto (1850) was written in less than a month, but it remained unperformed until 1860, four years after Schumann's death. Even then it lingered in relative obscurity, perhaps because Schumann's intent was not to dazzle with virtuosity. It wasn't until the early twentieth century when it was championed by the great cellist Pablo Casals that it secured its place in the canon of great nineteenth century cello works.

Unlike Schumann, Brahms never wrote a cello concerto but thankfully he did write his Double Concerto for cello and violin, which showcases virtuosic parts for both soloists that converse in musically daring ways. Brahms used the concerto as an opportunity to repair his damaged friendship with the great violinist Joseph Joachim. (Brahms had dedicated his violin concerto to Joachim who premiered the work in 1879). This musical olive branch seemed to have worked: Joachim and the preeminent cellist Robert Hausmann premiered the work in 1887. For this reason perhaps, Clara Schumann called the concerto "a work of reconciliation."

It was also Hausmann who, in 1880, premiered Max Bruch's *Kol Nidrei*, a gorgeous and imploring adagio for cello and orchestra. The work is based on two Jewish sources, the Kol Nidrei (meaning "all vows"), which is actually an Aramaic declaration recited in the synagogue on the eve of Yom Kippur. The second source of inspiration is derived from a musical setting of one of Byron's *Hebrew Melodies*, "Oh, weep for those that wept by Babel's stream." In Bruch's arrangement, the cellist effectively becomes the cantor, singing out these lines on the instrument.

Ernest Bloch's *Prayer*, the first movement in a triptych entitled *From Jewish Life* (1924), was originally composed for cello and piano. This arrangement (by Robin O'Neill) for cello and orchestra seems to be held within a similar emotional field as the Bruch. It's an intensely-felt impressionistic expression, according to Bloch, which channels Eastern European (Ashkenazī) modes to create an introspective and melancholic mood.

— Damian Fowler

**ZUILL BAILEY**, widely considered one of the premiere cellists in the world, is a Grammy Award winner, distinguished soloist, recitalist, chamber musician, 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.

Recent highlights include appearances with orchestras such as Los Angeles, Chicago, Detroit, Minnesota, Israel, San Francisco, Toronto, Nashville, North Carolina, Indianapolis, Milwaukee, and the Philharmonia (UK) with conductors Itzhak Perlman, Carlos Kalmar, Neeme Järvi, Jun Märkl, Stanislav Skrowaczewski, Alan Gilbert, Andrey Boreyko, Krzysztof Urbanski, Giancarlo Guerrero, Andrew Litton, Grant Llewellyn and James DePriest. He was honored as the distinguished Alumnus of 2014 by Johns Hopkins University Peabody Institute.

Zuill Bailey is an internationally renowned recording artist with over twenty titles. Mr. Bailey's extensive discography includes the *Bach Cello Suites* and *Britten Cello Symphony/Cello Sonata* CDs,



both of which immediately soared to the number one spot on the Classical Billboard Charts. The Grammy Award winning *Tales of Hemingway* swept the board with three Grammy Awards including Best Solo Performance by Zuill Bailey. Other celebrated releases include the complete works for cello and piano of Brahms, Beethoven and Barber in addition to concertos of Prokofiev, Tchaikovsky, Shostakovich, Dvorak, Elgar, Haydn, Schumann, Korngold, Saint-Saëns, Bloch, Brahms, Beethoven and the world premiere recordings of the *Tales of Hemingway* by Michael Daugherty, and Nico Muhly's Cello Concerto. Kalmus "Ludwig Masters" has released his musical editions of the core repertoire in celebration of his appearances and recordings.

Mr. Bailey performs on the "rosette" 1693 Matteo Gofriller Cello, formerly owned by Mischa Schneider of the Budapest String Quartet. 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), the "Classical Inside and Out" at the Mesa Arts Center (Arizona) and Director of the Center for Arts Entrepreneurship and Professor of Cello at the University of Texas at El Paso.

Multi Grammy Award nominee Violinist **PHILIPPE QUINT** has established himself as one of the leading violinists of his generation. Constantly in demand, he regularly appears at venues ranging from the Gewandhaus in Leipzig to Carnegie Hall in New York and at the most prestigious music festivals such as Verbier, Colmar, Hollywood Bowl and Dresden Festspiele. "Truly phenomenal" is how *BBC Music Magazine* recently described him.

Named Artist-in-Association for 2018/2019 season by the Utah Symphony which included two weeks of performances with the orchestra and a recording for the Hyperion label, other highlights of Mr. Quint's last season included a special release of new arrangements of works by Charlie Chaplin for Warner Classics Label, his debut with Bilbao Orkestra Sinfonikoa, Moscow debut with the National Philharmonic of Russia conducted by Maestro Vladimir Spivakov and taking the Chaplin Project on tour with recitals in Los Angeles, New York, Washington, Boston, Pittsburgh, Berlin, London, Utrecht and Bilbao.



In addition to his award winning discography, the celebrated American violinist of Russian heritage has won worldwide acclaim playing with world's leading orchestras and conductors. Quint's appearances in recent seasons have taken him to the London Philharmonic, Los Angeles Philharmonic, Chicago Symphony, Seattle Symphony, Detroit Symphony, Indianapolis Symphony, New Jersey Symphony, Minnesota Orchestra, Bournemouth Symphony, Weimar Staatskapelle, Royal Liverpool Philharmonic, China National Symphony, Orpheus Chamber Orchestra, Berlin Komische Oper Orchestra, and Leipzig's MDR performing under the batons of such renowned conductors as Kurt Masur, Edo De Waart, Andrew Litton, Tugan Sokhiev, Ludovic Morlot, James Gaffigan, Carl St. Clair, Michael Stern, Vladimir Spivakov, Cristian Macelaru, Kristjan Järvi, Krzysztof Urbanski, Jorge Mester, Jahja Ling, Carlos Miguel Prieto, Tugan Sokhiev, Tito Muñoz, Steven Sloane and Bramwell Tovey.

In the 2016/17 season at the invitation of Maestro Vladimir Spivakov, Philippe opened the 28th edition of the Colmar Festival dedicated to Jascha Heifetz with Tugan Sokhiev conducting Orchestre National du Capitole de Toulouse in a performance of Korngold Violin Concerto. He made his Moscow debut with National Philharmonic of Russia in March 2019 with Maestro Spivakov conducting Brahms's Violin Concerto.

Philippe Quint plays the magnificent 1708 "Ruby" Antonio Stradivari violin on loan to him through the generous efforts of The Stradivari Society®.

Born in Leningrad, Soviet Union (now St. Petersburg, Russia), Philippe Quint studied at Moscow's Special Music School for the Gifted with the famed Russian violinist Andrei Korsakov. After moving to the United States from the Soviet Union in 1991, he earned both Bachelor's and Master's degrees from the Juilliard School. His distinguished pedagogues and mentors included Dorothy Delay, Cho-Liang Lin, Masao Kawasaki, Isaac Stern, Itzhak Perlman, Arnold Steinhardt and Felix Galimir.



**ROBIN O'NEILL** is principal bassoonist with the Philharmonia Orchestra and has held the same position with the Chamber Orchestra of Europe and the English Chamber Orchestra.

He is a member of London Winds and the Gaudier Ensemble. He has been Professor of Bassoon at the Guildhall School of Music and the Royal Academy of Music where he is currently Visiting Professor of Bassoon. He has recorded virtually the whole of the core chamber music repertoire with more than 40 CDs to his name on labels such as Hyperion, Decca and Philips.

In the past few seasons Robin O'Neill has conducted the Philharmonia Orchestra and Chorus (with whom he gave the Orchestra's first performance in London's newly refurbished Royal Festival Hall), London Philharmonic Orchestra, English Chamber Orchestra, BBC Scottish Symphony Orchestra, Belgrade Philharmonic Orchestra, Stavanger Symphony Orchestra, Johannesburg Philharmonic Orchestra, Trondheim Symphony Orchestra, Bogota Philharmonic Orchestra, Swedish Chamber Orchestra, Nordic Chamber Orchestra, City of London Sinfonia, Orchestra Ensemble Kanazawa Japan and the Orchestras of the Guildhall School of Music, Royal Academy of Music and the Royal College of Music, where he is professor of conducting.

Robin O'Neill has collaborated with musicians such as Mikhail Pletnev, Boris Beresovsky, Mitsuko Uchida, Christoph Eschenbach, Pascal Rogé, Stephen Kovacevich, Alexander Madzar, Pinchas Zuckerman, Salvatore Accardo, Isabelle Faust, Michael Collins, Alina Ibragimova, and actors such as Jeremy Irons, Julian Glover, Paul McGann and Hugh Dancy. He has also performed by invitation for His Royal Highness Prince Charles, the Prince of Wales.

Robin O'Neill is music director of the music theatre ensemble The Motion Group. In 2005 together with theatre director Andrew Steggall he travelled to Baghdad, Iraq, and used their experiences to stage, with the support of Kevin Spacey, Stravinsky's *Soldier's Tale* at the Old Vic Theatre in London. This production used both Iraqi and European actors and musicians in what was by common consent one of the most shocking and thought-provoking theatre events of 2006.

The Philharmonia's Principal Bassoon's Chair is endowed by Penny and Nigel Turnbull.

Founded in 1945, the **PHILHARMONIA** is a world-class symphony orchestra for the 21st century. The Orchestra's home is Southbank Centre's Royal Festival Hall, in the heart of London, where the Philharmonia has been resident since 1995 and presents a season of around 50 performances each year. Under Principal Conductor & Artistic Advisor Esa-Pekka Salonen, the Philharmonia has created a series of critically-acclaimed, visionary projects, distinctive for both their artistic scope and supporting live and digital content. Recent series include *Stravinsky: Myths & Rituals* (2016), which won a South Bank Sky Arts Award. In 2019, Salonen presented his newest series with the Orchestra, *Weimar Berlin: Bittersweet Metropolis*.

The Philharmonia is resident orchestra at Bedford Corn Exchange, De Montfort Hall in Leicester, The Marlowe in Canterbury, The Anvil in Basingstoke, the Three Choirs Festival in the West of England, and Garsington Opera. At the heart of these residencies is an education program that empowers people in every community to engage with, and participate in, orchestral music.

Internationally, the Philharmonia is active across Europe, Asia and the USA. In 2018/19, the Orchestra performed extensively in Europe and undertook three major international tours, to China and South Korea (October 2018); to Cartagena in Colombia, in a joint digital installation-live concert tour (January 2019); and to the USA (March 2019).

The Philharmonia's international reputation in part derives from its extraordinary recording legacy, which in the last 10 years has been built on by its pioneering work with digital technology, most recently blazing a trail for classical music in Virtual Reality. VR experiences featuring music by Sibelius, Mahler and Beethoven, placing the viewer at the heart of the orchestra, have been presented at Southbank Centre and internationally.

The Philharmonia records and releases music across multiple channels and media. An app for iPad, *The Orchestra*, has sold tens of thousands of copies; Hollywood composers choose to record their scores for films, video games and television series with the Orchestra; the Philharmonia is Classic FM's 'Orchestra on Tour' and broadcasts extensively on BBC Radio 3; with Signum Records the Philharmonia releases live recordings of signature concerts.

Finnish conductor and composer Esa-Pekka Salonen has been Principal Conductor & Artistic Advisor since 2008. Jakub Hrůša and Santtu-Matias Rouvali are Principal Guest Conductors. Christoph von Dohnányi is Honorary Conductor for Life and Vladimir Ashkenazy is Conductor Laureate. Composer Unsuk Chin is Artistic Director of the *Music of Today* series.

The Philharmonia's Principal International Partner is Wuliangye.

**GRANT LLEWELLYN** is renowned for his exceptional charisma, energy, and easy authority in music of all styles and periods. A native of Tenby, South Wales, Llewellyn won a conducting fellowship to the Tanglewood Music Center in Massachusetts in 1985, where he worked with conducting legends Leonard Bernstein, Seiji Ozawa, Kurt Masur, and André Previn. 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.

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

Music Director of the Orchestre Symphonique de Bretagne since 2015, Llewellyn has held positions with numerous other European orchestras — including 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. An accomplished opera conductor, Llewellyn has appeared at the English National Opera, Opera North, Spoleto Festival USA, and the Opera Theatre of Saint Louis.

Llewellyn has led the North Carolina Symphony in four critically acclaimed recordings, most recently Britten's Cello Symphony and Prokofiev's Sinfonia Concertante, both with cellist Zuill Bailey. Deeply

committed and passionate about engaging young people with music, Llewellyn regularly leads education activities with the North Carolina Symphony and around the world.

Founded in 1932, the **NORTH CAROLINA SYMPHONY (NCS)** is a vital and honored component of North Carolina's cultural life. Its 175 concerts and events annually are greeted with enthusiasm by adults and schoolchildren in more than 90 North Carolina counties—in communities large and small, and in concert halls, auditoriums, gymnasiums, restaurants, clubs, and outdoor settings. The Symphony's 66 full-time professional musicians perform under the artistic leadership of Music Director Grant Llewellyn.

NCS's state headquarters venue is the spectacular Meymandi Concert Hall at the Duke Energy Center for the Performing Arts in downtown Raleigh. The Symphony's service across the state includes series in Chapel Hill, Fayetteville, New Bern, Southern Pines, and Wilmington, as well as the Summerfest series at its summer home, the outdoor Koka Booth Amphitheatre in Cary. Collaborating with performers that range from classical artists, to banjo players, to jazz bands, NCS brings some of the world's greatest talents to North Carolina.

Committed to engaging students of all ages across North Carolina, NCS leads the most extensive education program of any U.S. orchestra. In alignment with the curriculum set by the North Carolina Department of Public Instruction, the Symphony provides training and resources for teachers, sends small ensembles into classrooms, and presents full-orchestra Education Concerts experienced by more than 55,000 4th and 5th graders each year. Music Discovery for preschoolers combines music with storytelling, and at the middle and high school levels, students have opportunities to work directly with NCS artists and perform for NCS audiences.

NCS is dedicated to giving voice to new art, and has presented 47 U.S. or world premieres in its history. In March 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 innovative community partnerships and creative programming that inspires increased interest in new music.

The first state-supported symphony in the country, NCS performs under the auspices of the North Carolina Department of Natural and Cultural Resources.

This recording is dedicated to *MS. GLORIA MINER*.

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.

## TECHNICAL INFORMATION

Recorded November 27, 2018 at Henry Wood Hall, London.

Brahms recorded live April 15–16, 2016 at Meymandi Concert Hall, Raleigh, North Carolina.



Produced and Edited by Thomas C. Moore, Five/Four Productions, Ltd.

Recorded, Mixed and Mastered by Robert Friedrich, Five/Four Productions, Ltd.

Recorded, Mixed and Mastered using Five/Four REVEAL SDM™ Technology. Five/Four Productions' exclusive REVEAL Superior Dimension Music™ Technology is employed to raise the standard of excellence in both the recording of music and the music listening experience. Your True Sound Revealed™



Assistant engineers and session support provided by Neil Hutchinson and Jonathon Stokes, Classic Sound Ltd., UK.

Brahms - Assistant engineer: Nathaniel Yaffe

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

Microphone Preamplifiers: Integer Audio RMP2; Millennia Media HV-3D

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Interconnecting Cables: Music Interface Technologies Proline with Balanced Terminators; Mogami Neglex; Monster Cable Studio Pro1000

Digital Recording System: Pyramix DAW with Merging Technologies Horus and Hapi  
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Digital Editor: Pyramix

Executive Producers: Eric Feidner, Jon Feidner

Art Direction: Jackie Fugere

Design: Cover to Cover Design, Anilda Carrasquillo

Production Assistant: Renée Oakford

Cover photo: Peter Rodgers

# ZUILL BAILEY

**Schumann | Brahms | Bloch | Bruch**

## **A Celebration of the Wimbledon International Music Festival's 10th Anniversary**

"The Wimbledon International Music Festival continues to go from strength to strength and its extraordinary international roster of featured artists and ensembles is a huge tribute to all concerned.

Long may it continue to bring the highest quality to Wimbledon."

— *John Gilhooly, Director of Wigmore Hall*

"One of the capital's major autumn events, and it seems to get better and better."

— *Barry Millington, Evening Standard*

**Robert Schumann 1-3** Cello Concerto in A minor, Op. 129 24:30

**Johannes Brahms 4-6** Concerto for Violin and Cello in A minor, Op. 102\* 33:13 **Live Recording**

**Ernest Bloch 7** From Jewish Life: No. 1, Prayer 4:09 Arranged by Robin O'Neill

**Max Bruch 8** Kol Nidrei, Op. 47 9:20

**Philharmonia Orchestra | Robin O'Neill, Conductor**

**\*North Carolina Symphony Orchestra | \*Grant Llewellyn, Conductor | \*Philippe Quint, Violin**

Playing time: 71:30



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