



# RE:IMAGINED

SCHUMANN & BEETHOVEN FOR CELLO QUINTET

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ZULL BAILEY  
YING QUARTET

## **REIMAGINED: SCHUMANN & BEETHOVEN FOR CELLO QUINTET**

When a string quartet and a cellist have the opportunity to collaborate, it is almost always to play the magnificent Schubert Quintet in C Major. Not surprisingly, as this monumental work would make it into any discussion of chamber music's GOAT – greatest of all time. In fact, the Ying Quartet's ongoing collaboration with cellist, Zuill Bailey has featured many performances of the Schubert Quintet. For this recording project however, we were eager to explore repertoire for cello quintet beyond the Schubert. In our own, new arrangement of Schumann's wonderful Cello Concerto and an 1832 arrangement of Beethoven's well-known

masterpiece, the "Kreutzer" Sonata originally for violin and piano, we consider two celebrated works from their original versions and present them here powerfully reimagined for cello quintet.

### **SCHUMANN: CELLO CONCERTO IN A MINOR, OP. 129**

**Arranged by Zuill Bailey and the  
Ying Quartet in consultation with  
composer Philip Lasser**

Though Schumann's only cello concerto is now one of the most beloved of Romantic concerti, it was not always so well received. Schumann was the newly appointed city music director of Düsseldorf when he wrote the concerto in two weeks between October 10 and 24, 1850. He managed to arrange a couple of read-throughs of the new work, one

with the principal cellist of Düsseldorf, Christian Reimers in 1851 and one with the cellist, Robert Bockmüll, but neither occasion led to a scheduled public performance. And only after Schumann approached several publishers did Breitkopf & Härtel finally publish the concerto in 1854. In fact, the concerto's first public premiere did not occur until cellist Ludwig Ebert performed it with the orchestra Großherzoglichen Hofkapelle Oldenburg in June 1860, several years after Schumann's death. It was not until Casals, then later Rostropovich and others, championed this work in the 20th century that it finally gained widespread acclaim.

It is possible that the wonderfully intimate character of much of the



concerto—where the solo writing is not overtly virtuosic or technically brilliant, the very qualities that cause this musically sublime work to be loved all the more in later times—did not help to sell the work to early audiences. Any cellist will not hesitate to tell you, however, that in reality this concerto is one of the most difficult of all! Schumann himself referred to it not as a concerto, but a “Concert piece for cello with orchestral accompaniment.” In this regard, commenters have not only cited the close, complementary relationship of soloist and orchestra, but also distinctive formal choices like three interconnected movements that flow without pause and a written out cadenza in the third movement with accompaniment. Perhaps these are all reasons why Schumann himself

proposed to Breitkopf & Härtel in 1853 that he create a chamber music version of the concerto for cello and string quartet. Sadly, B&H never accepted his proposal.

Schumann’s proposal that his cello concerto could be reworked into a successful chamber music setting has inspired numerous modern attempts to realize such a version. In this version, we asked composer and long-time Juilliard faculty member, Philip Lasser, to sketch the outlines of an initial arrangement, then Zuill and the members of the Ying Quartet incorporated extensive ideas and revisions based on rehearsal and performance in a wonderfully collaborative process. We are very pleased to present this fresh take on a masterpiece at once so full of brilliance

and the most tender yearning.

**BEETHOVEN:**

**SONATA NO. 9 FOR VIOLIN AND PIANO, OP. 47 “KREUTZER”**

**Arr. Anonymous (1832)**

Beethoven’s ninth sonata for violin and piano, nicknamed the “Kreutzer,” is his most famous. Composed in 1802-3, it can be an intimidating work, not only in terms of length (some forty minutes by most performance versions) but in daunting virtuosic demands. It is also regarded as a dazzling musical and instrumental tour de force, inspiring Tolstoy’s well-known 1889 novella by the same name, *The Kreutzer Sonata*, as well as numerous other works for stage and film.

Beethoven originally wrote the piece

for a 23-year-old violin virtuoso of the day, George Augustus Polgreen Bridgetower. Introduced to him in Vienna by Prince Lichnowsky, Beethoven was so impressed that he composed this sonata for Bridgetower to premiere at his debut recital in Vienna with Beethoven at the keyboard. In his sketchbook, Beethoven conceived of the work for piano and violin in “concertante style like a concerto.” Indeed, the piece is bookended by a pair of large-scale, brilliant and instrumentally exacting movements both marked Presto that read like solo parts to a double concerto. The presto finale is a whirlwind tarantella that may remind string quartet aficionados of the last movement of Schubert’s “Death and the Maiden” quartet. Framed by these movements is an exquisite

theme and five variations marked simply, *Andante con variazioni*.

Not long after the piece was completed, Beethoven apparently had an argument with Bridgetower over a woman and was so angry that he changed the dedication to the famous and highly regarded French violinist, Rudolf Kreutzer. Ironically, Kreutzer never performed the work and is even reported to have disliked Beethoven’s music in general!

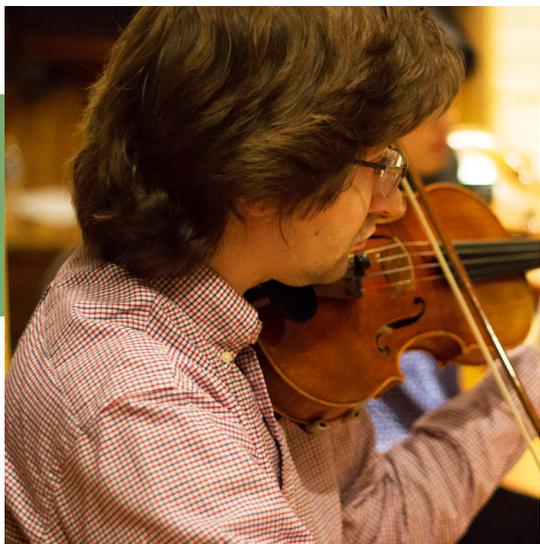
The “Kreutzer Sonata” made such an immediate impact that it inspired at least two contemporary arrangements, one in 1827 by Beethoven’s student, Carl Czerny, for piano four-hands, and one published by Simrock in 1832 for string quintet—string quartet plus one additional cello. Wishful thinking may hope that Bee-

thoven had some hand in making this string quintet arrangement, but other speculation includes another of Beethoven’s students and companions, Ferdinand Ries, or perhaps leaves it mysteriously as anonymous. Regardless of the source, the string quintet arrangement of this stunning work illuminates even further the instrumental thrill by incorporating many more levels of conversation, counterpoint, and thematic interaction as the number of voices expands from two to five. The challenge of coordinating the musical and technical demands among five musicians is both the fascination and reward, especially for those listeners already very familiar with the “Kreutzer Sonata” in its original form.

Zuill Bailey, cello



David Ying, cello



Robin Scott, violin



Janet Ying, violin



Phillip Ying, viola

# YING QUARTET

The Ying Quartet occupies a position of unique prominence in the classical music world, combining brilliantly communicative performances with a fearlessly imaginative view of chamber music in today's world. Now in its third decade, the quartet has established itself as an ensemble of the highest musical qualifications in its tours across the United States and abroad. Their performances regularly take place in many of the world's most important concert halls, from Carnegie Hall to the Sydney Opera House. At the

same time, the Quartet's belief that concert music can also be a meaningful part of everyday life has also drawn the foursome to perform in settings as diverse as the workplace, schools, juvenile prisons, and the White House. In fact, the Ying Quartet's constant quest to explore the creative possibilities of the string quartet has led it to an unusually diverse array of musical projects and interests.

The Ying Quartet's recordings reflect many of the group's wide-ranging musical interests and have gen-

erated consistent, enthusiastic acclaim. Their 2007 Telarc release of the three Tchaikovsky Quartets and the Souvenir de Florence (with James Dunham and Paul Katz) was nominated for a Grammy® Award in the Best Chamber Music Performance category.

In addition, their much-heralded collaboration with the Turtle Island Quartet, *Four + 4*, explored the common ground between the classic string quartet tradition and jazz and other American vernacular styles, and won a Grammy® Award in 2005.

Their most recent release with the Billy Childs Chamber Jazz Ensemble, Autumn in Moving Pictures (ArtistShare) was nominated for a Grammy® in 2010. In addition, the Ying Quartet's *Dim Sum* (Telarc) features music by Chinese-American composers that merges the Western string quartet with the sonic world of traditional Chinese music. The Quartet has also documented its noteworthy LifeMusic commissioning project in its recorded work. Released by Quartz, *The Ying Quartet play LifeMusic* was

named Editor's Choice by Gramophone magazine and is the first in a continuing series. The Ying Quartet is now excited to be in a relationship with Sono Luminus with this recording of Schumann and Beethoven, and previous recordings of the Three Schumann String Quartets (DSL-92184), Arensky's Quartets and Piano Quintet (DSL-92143), the third disc in the series LifeMusic commissions (DSL-92114) and *American Anthem: The Music of Samuel Barber & Howard Hanson* (DSL-92166). In

addition to appearing in conventional concert situations, the Ying Quartet is also known for its diverse and unusual performance projects. For several years the Quartet presented a series called "No Boundaries" at Symphony Space in New York City that sought to re-imagine the concert experience. Collaborations with actors, dancers, electronics, a host of non-classical musicians, a magician and even a Chinese noodle chef gave new and thoughtful context to a wide variety of both traditional and contemporary

string quartet music. They have also worked with composer Tod Machover and the MIT Media lab in the use of Hyperscore, an innovative musical composition software. Other musical partners have ranged from pianists Menahem Pressler and Gilbert Kalish and cellist Paul Katz to the late folk musician Mike Seeger, jazz pianist Billy Childs, and the Turtle Island Quartet. The Ying Quartet's ongoing LifeMusic commissioning project, created in response to their commitment to expanding the rich string

quartet repertoire, has already achieved an impressive history. Supported by the Institute for American Music, the Quartet commissions both established and emerging composers to create music that reflects contemporary American life. Augusta Read Thomas, Michael Torke, Chen Yi, Kevin Puts, Paquito D'Rivera, Paul Moravec, Lowell Liebermann, Bernard Rands, Pierre Jalbert, Sebastian Currier, and Carter Pann are only some of the renowned composers and musicians who have written for LifeMusic.

During the summers, the Ying Quartet's activity is primarily centered at music festivals. They regularly perform and teach at the Bowdoin International Music Festival and also served as ensemble-in-residence at the Aspen Music Festival. Other festival appearances have been at Tanglewood, Ravinia, Caramoor, San Miguel de Allende, Kneisel Hall, Norfolk, Skaneateles, Amelia Island, Interlochen, and many others.

As quartet-in-residence at the Eastman School of Music, the Ying Quartet

maintains full time faculty positions in the String and Chamber Music Departments. One cornerstone of chamber music activity at Eastman is the noted Music for All program, in which all students have the opportunity to perform in community settings beyond the concert hall. From 2001-2008, the Ying Quartet were the Blodgett Artists-in-Residence at Harvard University. The Ying Quartet first came to professional prominence in the early 1990s during their years as resident quartet of Jesup, Iowa, a

farm town of 2000 people. Playing before audiences of six to six hundred in homes, schools, churches, and banks, the Quartet had its first opportunities to enable music and creative endeavor to become an integral part of community life. The Quartet considers its time in Jesup the foundation of its present musical life and goals. The residency, supported by a grant from the National Endowment for the Arts, was widely chronicled in the national media. Toward the end of the residency, the quartet and several of the

townspeople were invited to Capitol Hill to testify before Congress on behalf of the NEA.

# ZUILL BAILEY

*Zuill Bailey 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.

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, Neemi Jarvi, Jun Markl, Stanislav Skrowaczewski, Alan Gilbert, Andrey Borekyo, Krzysztof Urbanski, Giancarlo Guerrero, Andrew Litton, Grant Llewellyn and James DePriest. Johns Hopkins honored Zuill Bailey as their distinguished Alumni for 2014.

Mr. Bailey has appeared at Disney Hall, the Kennedy Center, the United Nations, Alice Tully Hall, the 92nd Street 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 per-

formances with the Moscow Chamber Orchestra in its 50th anniversary tour of Russia as well as concerts in Australia, the Dominican Republic, France, Israel, Austria, 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, Piatigorsky Festival, Deia 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."

An internationally renowned recording artist with over twenty titles, Mr. Bailey's extensive discography includes the "Bach Cello Suites" and recent-

ly released Britten Cello Symphony/Sonata with pianist Natasha Paremski. Both of which immediately soared to the Number One spot on the Classical Billboard Charts. 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 Saens, Bloch, Brahms, Beethoven and the world premiere recordings of the Muhly and Daugherty Works for Cel-

lo and Orchestra. Kalmus "Ludwig Masters" has released his musical editions of the core repertoire in celebration of his appearances and recordings.

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 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.



## Ying Quartet & Zuill Bailey

Reimagined: Schumann & Beethoven for Cello Quintet  
DSL-92204

**Producer:** Dan Merceruio

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**Editing Engineers:** Dan Merceruio, Daniel Shores

**Photography:** Tim Greenway (cover, p. 3), Strider Jordan, (p. 6, 12)

**Graphic Design:** Caleb Nei

**Executive Producer:** Collin J. Rae

Recorded at Sono Luminus Studios, Boyce, Virginia — October 12-16, 2015  
sonoluminusstudios.com

Recorded with Merging Technologies Horus. Mastered with Merging Technologies Hapi. Recorded in DXD at 24 bit, 352.8kHz in Auro 9.1 Immersive Audio.

Mixed and mastered on Legacy Audio speakers.  
legacyaudio.com



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