



ZVILL BAILEY

FRANCOEUR
BACH
BEETHOVEN
MENDELSSOHN
CHOPIN
VIEUXTEMPS

SIMONE DINNERSTEIN
PIANO



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François Francoeur (1698 – 1787)

Sonata in E for Cello & Piano

10:21

1. Adagio cantabile 2:05
2. Allegro vivo 1:58
3. Tempo di gavotte 2:02
4. Largo cantabile 2:05
5. Gigue: Allegro vivace 2:11

Johann Sebastian Bach (1685 – 1750)

Suite No. 1 in G for solo Cello, BWV 1107

17:41

6. Prelude 2:24
7. Allemande 4:27
8. Courante 2:37
9. Sarabande 3:14
10. Menuet I & II 3:14
11. Gigue 1:45

Ludwig van Beethoven (1770 – 1827)

12. *Variations in E-flat on "Bei Männern"*
from Mozart's Die Zauberflöte,
for Cello and Piano, WoO 46

9:02

Felix Mendelssohn (1809 – 1847)

13. *Variations concertantes for*
Cello & Piano, Op. 17

8:45

Frédéric Chopin (1810 – 1849)

14. *Introduction & Polonaise in C*
for Cello & Piano, Op. 3

8:26

Henri Vieuxtemps (1820 – 1881)

15. *Souvenir d'Amérique, Op. 17*
(transcribed for cello by Zuill Bailey)

5:04

ZUILL BAILEY • cello

Simone Dinnerstein, piano

DEBUT RECORDING



Produced by Adam Abeshouse

For more information about Zuill Bailey,
visit www.zuillbailey.com

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NOTES ON THE PROGRAM

Zuill Bailey is surely a cellist for the 21st century. As this debut recording demonstrates, he is a gifted musician, an artist deeply rooted in the traditions of classical musicmaking. But Zuill is also eager to take this music to the many worlds outside its established audience. Thus he has energetically pursued new avenues for classical music, from groundbreaking performances on satellite radio to innovative outreach programs, to unconventional programming at his U.S. music festival, to making numerous television appearances in the U.S. and Japan, even portraying a cellist on HBO's award-winning prison drama *OZ*. Zuill is clearly looking beyond the frontiers of the traditional classical realm to renew our sense of discovery and delight in this music.

Born to a musical family, Zuill Bailey quickly gravitated toward the cello, making his concerto debut at the age of 13. After studying in his early years with Loran Stephenson, then with Stephen Kates at the Peabody Conservatory, and Joel Krosnick at The Juilliard School, Zuill embarked on an ambitious schedule of solo concerts, chamber music, and commissioning of new works in developing his career path.

All in all, it's the kind of pedigree one would expect of a player of this caliber. But while Zuill spends roughly three-quarters of his time touring the typical venues of his art - the recital halls and concert halls of North America and Europe, in collaboration with such conductors as Andrew Litton, Stanislaw Skrowaczewski, and Itzhak Perlman - he is looking to break the insularity of the classical domain. People who go to the Kennedy Center or Alice Tully Hall are already familiar with classical music; Zuill wonders about those who have never set foot in such places. When classical works have been used in film - like Mozart's Piano Concerto No. 21 in *Elvira Madigan* or Richard Strauss's *Also Sprach Zarathustra* in Kubrick's *2001* - they reach a new and receptive group of listeners. From his work with TV writer/producer Tom Fontana to his role as Artistic Director of El Paso Pro Musica, Zuill is similarly attempting to create new contexts for classical music.

In an age where classical music has become dominated by specialties and even subspecialties say, early music from the German-speaking lands of the mid-18th century performed on instruments of the same exact time and place - Zuill has also shown himself refreshingly catholic in his musical sensibilities. For this debut recording he has chosen an ambitious range of music - one that acknowledges the great masterworks for his instrument while also providing time for some delightful surprises.

The first of these surprises is the *Sonata in E* by François Francoeur (1698-1787). One of several prominent musical families active at Versailles and in Paris in the late seventeenth and eighteenth centuries, the Francoeurs played in the Musique de la Chambre du Roi as well as in the Paris opera. Francoeur is best known for his long operatic collaboration with François Rebel, and only occasionally composed chamber music. His *Sonata in E* demonstrates the ample charms of his chamber music writing, but cellists rarely perform or record the entire piece. On this recording Zuill plays the whole Sonata, including the little known final Gigue.

From J.S. Bach (1685-1750) comes his *Suite No. 1 in G* for solo cello, best known for its magical prelude. At first blush, it seems as if Bach is merely repeating a simple arpeggio, but what he is actually doing is running it through the gamut of tonal colors and registers. This organic process - of making an entire movement out of a single musical idea - lies at the heart of Bach's style. The player's challenge is to plumb the emotion in the work and bring that process to life for the listener.

Beethoven's *Variations on "Bei Männern, welche Liebe fühlen"* from *Die Zauberflöte*, WoO 46, was composed in 1801 and is dedicated to Count Johann Georg von Browne. This is one of few examples of Beethoven simply having fun. Taking popular tunes and building sets of variations upon them was a common enough practice in his day - something Beethoven does here with a melody from Mozart's opera, *The Magic Flute*. With each passing variation, he adds layer upon layer of complexity and virtuosic fire to the melody. By the time the cello and piano arrive at their dramatic finale, the tune has become a rhapsodic display of pyrotechnics.

The second surprise of this recital comes next, the *Variations concertantes* by Felix Mendelssohn (1809-1847). Written when the composer was only 20, the Mendelssohn *Variations concertantes* are curiously underrepresented in the recorded catalog. This is regrettable, because what we miss as a result is the sheer sense of frolic such works inspire - in both the performer and the listener. While variations frequently provide the vehicle for unbridled virtuosity, what makes them work as musical compositions and what strikes the listener here - is the ingenuity of the composer in giving fresh voice to one basic motive.

Frederic Chopin (1810-1849) is best known for his dazzling array of compositions for solo piano works that established him as one of the most popular composers of his time. But Chopin also created a handful of chamber works, including his *Introduction and Polonaise Brillante*, Op. 3, for cello and piano. Published in 1841, the Op. 3 remains one of the most extraordinarily challenging pieces written for cello.

Which leaves us, finally, with Henri Vieuxtemps' *Souvenir d'Amérique*. One of many European virtuosi who toured the United States in the 1840s, Vieuxtemps (1820-1881) was regarded as one of the finest violinists of his day. His "souvenir" is a fantasy based on the classic American tune "Yankee Doodle Dandy," and demands a dazzling technical exuberance for its successful interpretation. But given the mastery displayed in his transcription of the piece for cello, Zuill Bailey not only meets the challenge from Vieuxtemps, he absolutely overwhelms it with the sheer gusto of his performance.

Joining Zuill Bailey on his debut recording is pianist **Simone Dinnerstein**. A graduate of The Juilliard School, where she studied with Peter Serkin, Ms. Dinnerstein has performed throughout the United States as well as in the United Kingdom, Germany and South America. Her discography includes critically acclaimed recordings of the music of Mendelssohn, Beethoven, and most recently of Robert Schumann's *Kreisleriana*.

-Jackson Braider

Recorded December 2002

Produced and engineered by Adam Abeshouse
Edited by Sila Brown and Adam Abeshouse
Mastered by Adam Abeshouse

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Mr. Bailey wishes to thank Tom Fontana for making this album possible, and his private patron for the generous loan of the 1693 Ex "Mischa Schneider" Matteo Gofriller cello, which he uses for performances and on this recording.
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