

ELLEN TAAFFE ZWILICH
CELLO CONCERTO & OTHER WORKS
ZUILL BAILEY
FRANCESCO LECCE-CHONG
SANTA ROSA SYMPHONY



DE 3596



ELLEN TAAFFE ZWILICH

Cello Concerto* (18:41)

Zuill Bailey, soloist

Peanuts® Gallery (15:01)

Elizabeth Dorman, piano

Romance for Violin* (6:58)

Joseph Edelberg, soloist

Prologue and Variations (13:22)

*World Premiere Recording

FRANCESCO LECCE-CHONG, conductor
SANTA ROSA SYMPHONY



Total Playing Time: 53:28

ELLEN TAAFFE ZWILICH

**Concerto for Cello and
Orchestra** (18:41)
(2020)

Zuill Bailey, cello

- 1) I. (5:46)
- 2) II. (6:41)
- 3) III. (6:09)

**Peanuts® Gallery for Piano and
Orchestra** (15:01)
(1996)

Elizabeth Dorman, piano

- 4) Schroeder's Beethoven Fantasy (2:29)
- 5) Lullaby for Linus (2:12)
- 6) Snoopy Does the Samba (2:23)
- 7) Charlie Brown's Lament (2:23)
- 8) Lucy Freaks Out (2:30)
- 9) Peppermint Patty and Marcie Lead the Parade (2:17)

10) **Romance for Violin and
Chamber Orchestra** (6:58)
(1993)

Joseph Edelberg, violin

**Prologue and Variations for String
Orchestra** (13:22)
(1983)

- 11) Prologue (4:04)
- 12) Variations (9:16)

Santa Rosa Symphony
Francesco Lecce-Chong, conductor

Total Playing Time: 53:28

COMPOSER'S NOTES

Performing for a live audience is at the heart of our musical world. The pandemic delivered a devastating blow by eliminating those audiences when so many major organizations simply shut down. Francesco Lecce-Chong and the Santa Rosa Symphony, however, rose to the occasion, presenting live concerts recorded for a virtual audience. Francesco went one step further and decided to feature music by a living composer at this strange and unsettled time. I had the honor and pleasure of being that composer, and this recording is devoted to works that were performed by the SRS during the pandemic.

Concerto for Cello and Orchestra (2019-2020)

A Cello Concerto is something that had been on my "composer's wish list" for a long time. I've written music for cello and piano, many chamber works that include cello, a Double Concerto for Violin and Cello, and my Symphony No. 2, which is subtitled "Cello Symphony," and features the entire cello section (including a cadenza!).

One of the things I love about the cello is that it covers virtually the entire range of the human voice—from the lowest bass to the highest soprano (I particularly like its evocation of the mezzo-soprano). But I sometimes refer to string instruments as "singers on steroids," because of the power they give to a composer to explore virtuosity as well as expressivity. My Cello Concerto engages both the lyrical, singing nature of the instrument and its technical possibilities. Throughout the piece, the orchestra plays a significant role with many interactions, including some unusual dialogues (e.g., between the cello and a trumpet).

The Concerto is in three movements. But with a General Pause Fermata (a musically silent pause) between the 1st and 2nd and the 2nd and 3rd movements, the work can be perceived as a single movement of about 20 minutes in length. Material introduced at the beginning maintains an influence throughout the piece, bonding the movements as one.

The Concerto was commissioned by the South Florida Symphony Orchestra, Sebrina Alfonso, conductor, for Zuill

Bailey, cellist. It was premiered by the SFSO, Sebrina Alfonso and Zuill Bailey in March, 2020. The Concerto is dedicated to the SFSO, Sebrina Alfonso and Zuill Bailey, and was written in memory of Leonard Rose and Mstislav Rostropovich.

Peanuts® Gallery for Piano and Orchestra (1996)

To the Peanuts® Gang: I have written some music for and about you:

For Schroeder: "Schroeder's Beethoven Fantasy" is based on a few bars of a piece you play on your toy piano (Beethoven's *Hammerklavier* Sonata). Since you love Beethoven so much, I imagine you improvising and creating a new piece (a fantasy) on Beethoven's music.

For Linus: It seems that naptime is never far from your mind, or, at least, that you're always prepared with your blanket, so here's "Lullaby for Linus" just for you.

For Snoopy: I think you're really "cool," and I know you like to dance, so get your paws in gear for a hot-blooded Brazilian whirl in "Snoopy Does the Samba."

For Charlie Brown: For all those times when life causes you to cry "Good grief," a rather wistful, but not terribly sad, "Charlie Brown's Lament."

For Lucy, who can go from perfectly calm to absolutely wild in a single cartoon frame: "Lucy Freaks Out" (I hope you can hold your composure for the next 15 minutes!).

For Peppermint Patty and Marcie, with thanks for encouraging me in my work ("Good going, Ellen!"): "Peppermint Patty and Marcie Lead the Parade." Yes. Sir!

The piece was commissioned by Carnegie Hall and first performed by Albert Kim and the Orpheus Chamber Orchestra on March 22, 1997. It is dedicated to Charles M. "Sparky" Schulz, the creator of Peanuts®, who lived in Santa Rosa from 1969 until his death in 2000.

Romance for Violin and Chamber Orchestra (1993)

As the title might suggest, my "Romance" is a short and simple work. Unlike most of my chamber music, it

eschews development in favor of a simple direct tune, followed by a brief, more athletic “Allegro” and concluding with a slightly veiled reprise of the original tune. Above all, this piece celebrates some of the simple pleasures of playing the fiddle.

The work was commissioned by the McKim Fund in the Library of Congress and written originally for violin and piano. It was premiered in that form by Ida Kavafian and Menahem Pressler. The piece is dedicated to Yehudi Menuhin and Edna Michel.

Prologue and Variations for String Orchestra (1983)

The Prologue begins slowly (*Andante misterioso*), accelerates to a faster tempo (*un poco piu mosso*), then returns to the original tempo. It ends expectantly, with a pause separating it from the Variations.

The Variations movement is considerably longer and consists of four sections of contrasting speed and character, all based on some aspect of the Prologue. Although this movement is constructed by variation and development of

material from the Prologue, these are not “variations” in the traditional sense because the initial theme is not maintained in all of the variations.

In using the word “prologue” I meant to suggest a dramatic analogy because, in a way, the function of the Prologue in this work is to introduce “characters” (musical ideas), some of which are drawn rather fully while others are only suggested. It is in the ensuing section, Variations, that the drama unfolds.

Another important aspect of Prologue and Variations is that it celebrates the special sonorities, character and expressiveness of the string orchestra.

The piece was commissioned and premiered by the Chattanooga Symphony, led by Richard Cormier, on April 10, 1984.

—Ellen Taaffe Zwilich

Grammy Award-winning cellist **Zuill Bailey's** celebrated artistry, technical wizardry and engaging personality have secured his place as one of the most sought-after and active cellists today.

Bailey won a best solo performance Grammy in 2017 for his live recording of *Tales of Hemingway* by composer Michael Daugherty. His celebrated Bach Cello Suites and Britten Cello Symphony/Sonata CD, with pianist Natasha Paremski, soared to the number one spot on the Classical Billboard charts. 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. He has been heard on NPR's *Morning Edition*, *Performance Today*, *Saint Paul Sunday*, BBC's *In Tune*, Sirius Satellite Radio's *Virtuoso Voices*, Minnesota Public Radio and RTHK Radio Hong Kong.



Bailey performs on the "rosette" 1693 Matteo Goffriller Cello, formerly owned by Mischa Schneider of the Budapest String Quartet. He is the Artistic Director of several music festivals and series, and Director of the Center for Arts Entrepreneurship at the University of Texas at El Paso.

colbertartists.com/artists/zuill-bailey

Santa Rosa Symphony concertmaster **Joseph Edelberg** has performed for many years with the San Francisco Opera Orchestra, Philharmonia Baroque Orchestra, San Francisco Symphony and

American Bach Soloists. Guest leader appearances include the Berkeley, Marin and California symphonies, San Francisco Chamber Orchestra, Magnificat Baroque Orchestra, American Bach Soloists and San Francisco Opera Merola Grand Finals Orchestra. He has also appeared at the Grand Teton Music Festival in Wyoming, as concertmaster at the Summer Festival Orchestras of Mendocino and San Luis Obispo, and as guest principal second violin of the Bavarian State Opera Orchestra.

Edelberg played for years with the string quartet StringCircle and with Earplay. His solo appearances include the symphonies of Oakland, Berkeley and Santa Rosa. He has recorded with the aforementioned baroque orchestras, the Berkeley Symphony, Chanticleer and Earplay. A Massachusetts native, he graduated from Amherst College and studied with Phillip Naegele, Felix Galimir and Adolf Bruk.

srsymphony.org/Artists/Joseph-Edelberg

Praised by Joshua Kosman of the San Francisco Chronicle for her "elegance and verve," pianist **Elizabeth Dorman**

enjoys performing music both new and old as a soloist and chamber musician. A finalist of the 2018 Leipzig International Bach Competition, Dorman has been widely recognized as a leading performer for her inquisitive interpretations of Bach's music on the modern piano.

Dorman has appeared as soloist with orchestras including the Louisville Orchestra, the Leipzig Mendelssohn Chamber Orchestra, the Santa Rosa Symphony, Symphony Parnassus, and as a keyboardist at the San Francisco Symphony.

She has been presented at the Kennedy Center, Davies Symphony Hall, Herbst Theater, Merkin Hall, Carnegie's Weill Hall, Leipzig's Hochschule für Musik, and her live solo performances have been nationally broadcast on NPR and public radio.

Dorman holds a Doctor of Musical Arts from Stony Brook University and the Father Merlet Award from Pro Musicis for her work training high school music students in community engagement.

elizabethdorman.com



Conductor **Francesco Lecce-Chong** is the Music Director of both the Santa Rosa Symphony and the Eugene Symphony in Oregon. NPR music critic Tom Manoff, writing for the *Oregon Artswatch*, described him as a “fast rising talent in the music world” with “the real gift.”

Lecce-Chong has appeared with the San Francisco Symphony, New York Philharmonic, Seattle Symphony, National Symphony, Atlanta Symphony, Pittsburgh Symphony, Toronto Symphony, St. Louis Symphony and Hong Kong Philharmon-

ic, and he has collaborated with top soloists including Renée Fleming and Itzhak Perlman.

The *San Francisco Chronicle*, speaking of Lecce-Chong’s spring 2019 subscription debut with the San Francisco Symphony, called his conducting “first rate” praising the “vitality and brilliance of the music-making he drew from (the orchestra).” Other recent subscription debuts include the Colorado Symphony, Louisville Orchestra, Louisiana Philharmonic and Xi’An Symphony Orchestra. In the 2021-2022 season, he debuted with the Utah and the North Carolina symphonies.

A recipient of the prestigious Solti Foundation Award, Lecce-Chong also trained as a pianist and composer. He completed his studies at the Curtis Institute of Music with Otto-Werner Mueller after attending the Mannes College of Music and Accademia Musicale Chigiana in Italy.

imgartists.com/roster/francesco-lecce-chong/

The **Santa Rosa Symphony**, Resident Orchestra of the Green Music Center, is

the third-oldest professional orchestra in California and the largest regional symphony north of Los Angeles. Francesco Lecce-Chong, the Symphony's fifth music director in its 94 years, began his tenure in 2018. Alan Silow has been President & CEO since 2002. The Symphony is committed to core values of artistic excellence, innovative programming, comprehensive music education and community service.

The Symphony's performance schedule includes 21 Classical Series concerts (seven sets), Seven Discovery Dress Rehearsal concerts, a three-concert Family Series and a four-concert Pops Series, as well as special concerts.

Awards include an American Symphony Orchestra League MetLife Award for Community Engagement and a first-place award for adventurous programming in the 2012-2013 season from the American Society of Composers, Authors and Publishers (ASCAP).

The Symphony is recognized for having one of the most comprehensive music education programs in California, serving nearly 30,000 youths annually. Collaborations with schools and organizations across Sonoma County have

gained the Santa Rosa Symphony national attention and support.

srsymphony.org/About/Our-Story

At a time when the musical offerings of the world are more varied than ever before, few composers have emerged with the unique personality of **Ellen Taaffe Zwilich**. Her music is widely known because it is performed, recorded, broadcast, and – above all – listened to and liked by all sorts of audiences the world over.

Baker's Biographical Dictionary of Musicians [8th edition] states: "There are not many composers in the modern world who possess the lucky combination of writing music of substance and at the same time exercising an immediate appeal to mixed audiences. Zwilich offers this happy combination of purely technical excellence and a distinct power of communication."

A prolific composer in virtually all media, Ellen Taaffe Zwilich's works have been performed by most of the leading American orchestras and by major ensembles abroad. Her compositions include five

Symphonies and a string of concertos commissioned and performed over the past two decades by orchestras including the New York Philharmonic and the San Francisco, Chicago, Detroit, Boston and Pittsburgh symphonies. Conductors premiering her works include James Conlon, Zubin Mehta, JoAnn Falletta, Daniel Barenboim, Christoph von Dohnányi, Seiji Ozawa and Lorin Maazel.

Ms. Zwilich is the recipient of numerous prizes and honors, including the 1983 Pulitzer Prize in Music (the first woman ever to receive this coveted award), the Elizabeth Sprague Coolidge Chamber Music Prize, the Arturo Toscanini Music Critics Award, the Ernst von Dohnányi Citation, an Academy Award from the American Academy of Arts and Letters, a Guggenheim Fellowship, four Grammy nominations, the Alfred I. Dupont Award, Miami Performing Arts Center Award, the Medaglia d'oro in the G.B. Viotti Competition, and the NPR and WNYC Gotham Award for her contributions to the musical life of New York City.

Among other distinctions, Ms. Zwilich has been elected to the American Classical Music Hall of Fame, the Florida Artists Hall of Fame, the American Academy of Arts

and Sciences, and the American Academy of Arts and Letters. In 1995, she was named to the first Composer's Chair in the history of Carnegie Hall, and she was designated *Musical America's* Composer of the Year for 1999. Ms. Zwilich, who holds a doctorate from The Juilliard School, currently holds the Krafft Distinguished Professorship at Florida State University.

Zwilich has been the subject of two cartoons in the late Charles Schulz's celebrated Peanuts® series. The first cartoon, in which the Peanuts® characters attend the premiere of Ms. Zwilich's *Concerto for Flute*, set off a chain of events which led eventually to the completion of Zwilich's *Peanuts® Gallery* for piano and orchestra, which was also featured in Schulz's comic strip. *Peanuts® Gallery*, which Ms. Zwilich wrote for a 1997 Carnegie Hall children's concert, went on to become the basis of the second PBS documentary to feature her music (the first, "The Gardens: Birth of a Symphony", featured *Symphony No. 4 "The Gardens"*). The acclaimed "Peanuts® Gallery" special has aired hundreds of times nationwide since its 2006 PBS debut, and continues to be rebroadcast.

zwilich.com/composer/about

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Photo Portraits

Francesco Lecce-Chong: Susan and Neil Silverman Photography silverma@sonic.net

Joseph Edelberg: Colin Talcroft ctalcroft@yahoo.com

Zuill Bailey: Diane Sierra dianesierraphotography.zenfolio.com

Elizabeth Dorman: C.M. Howard www.cmhoward.com

Ellen Zwilich: Bill Keefrey www.billkeefrey.com

Design and Layout: Lonnie Kunkel



Elizabeth Dorman



Joseph Edelberg

