

Rosenthal was artistic director of Jazz at the Riverdale Y and Jazz at Dicapo Theatre, both in New York City. He has also performed with Wynton Marsalis and the Lincoln Center Jazz Orchestra, The Vanguard Jazz Orchestra, and Jon Faddis and the Carnegie Hall Jazz Band.

In addition, Rosenthal has been the pianist of choice for many top jazz vocalists including Helen Merrill, Ann Hampton Callaway, Kurt Elling and Barbara Cook. He appeared on Marian McPartland's Piano Jazz on National Public Radio and performed with David Sanborn on NBC's Night Music.

Rosenthal's orchestral performances include solo and featured appearances with The Detroit Symphony, The Phoenix Symphony, The Boston Pops, The Grand Rapids Symphony, The Rochester Philharmonic, The Pittsburgh Symphony and The Fort Worth Symphony.

Rosenthal received his Bachelors and Masters degrees from the Manhattan School of Music and is a Steinway Artist.

Active in jazz education, he is on the faculties of The Juilliard School and Manhattan School of Music, where he also served on their Board of Trustees and received the Presidential Medal for Distinguished Faculty Service.

Rosenthal presents jazz clinics throughout the world, often in conjunction with his touring. He was a contributing editor for *Piano and Keyboard* magazine and has published piano arrangements and feature articles for *Piano Today*, *The Piano Stylist* and *The Juilliard Journal*.

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**Jazzing
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Ted Rosenthal is one of the leading jazz pianist/composers of his generation. He actively tours worldwide with his trio, as a soloist, and has performed with many jazz greats, including Gerry Mulligan, Art Farmer, Phil Woods, Bob Brookmeyer, and James Moody.

Winner of the Thelonious Monk International Jazz Piano Competition, Rosenthal has released 15 CDs as a leader. *Rhapsody in Gershwin*, which features his arrangement of *Rhapsody in Blue* for jazz trio, reached #1 in jazz album sales at iTunes and Amazon. *Wonderland*, was selected as a New York Times holiday pick, and received much critical praise.

Rosenthal's solo album, *The 3 B's*, received 4 stars from Down-Beat magazine. It features music of Bud Powell, Bill Evans and his improvisations on Beethoven themes. "In Rosenthal's hands all this music sounds as though it sprang from the same muse, and that's the sign of a skilled, imaginative artist." - David R. Adler, *All Music Guide*.

A recipient of three grants from the National Endowment for the Arts, Rosenthal regularly performs and records his compositions, which include jazz tunes and large-scale works. Rosenthal's jazz opera, *Dear Erich*, was commissioned and premiered by New York City Opera in 2019. *Dear Erich* attracted much press and critical acclaim: "Compelling...tells a true, wrenching story. Rosenthal's score conveys regret and fragility, with scenes that invite real breakout jazz" - A. Tomassini, *New York Times*.

Rosenthal has also been commissioned by Alvin Ailey American Dance Theater, The Park Avenue Chamber Symphony, and Dallas Black Dance Theatre.

The Survivor, his concerto for piano and orchestra, has been performed by the Manhattan Jazz Philharmonic and the Rockland Symphony Orchestra, with Rosenthal at the piano. Rosenthal premiered his second jazz piano concerto, *Jazz Fantasy*, with The Park Avenue Chamber Symphony.



Praised by *The New York Times* as “irresistible in both music and performance.” flutist, **Susan Rotholz** continues to be in demand as a soloist, chamber and orchestral musician and teacher.

Winner of Young Concert Artists with Hexagon Piano and Winds and of Concert Artists Guild as a soloist, Rotholz is Principal flute of The New York Pops, the Greenwich Symphony and The New York Chamber Ensemble and a member of the Orchestra of St. Luke’s and the Little Orchestra Society. She has recorded and toured internationally with the Orpheus Chamber Orchestra.

Co-founder of the Sherman Chamber Ensemble she also appears each season with the Cape May Music Festival, Greenwich Chamber Players, Saratoga Chamber Players and the Sebago Long Lake Chamber Music Festival. Rotholz attended the Marlboro Music Festival and was principal and solo flutist with New England Bach Festival for 25 years.

Her recording of the *Bach Flute Sonatas and the Solo Partita* with Kenneth Cooper, fortepiano is described by *The Wall Street Journal* as “eloquent and musically persuasive.”

Recently, Rotholz released *American Tapestry, Duos for Flute and Piano* performing the Beaser Variations, commissioned by Rotholz in 1982, Copland Duo, Muczynski and Liebermann Sonatas presented by Bridge Records as “...brilliant instrumental virtuosity with deep understanding of this quintessentially American repertoire.”

Rotholz has been newly appointed as Adjunct Artist in Music at Vassar College and continues to teach at Columbia University/ Barnard College, Aaron Copland School of Music at Queens College and the Manhattan School of Music Pre-College. She also was guest performer and teacher at the Colorado College Music Festival.

She holds degrees from Queens College (BM) and Yale School of Music (MM). In 2002 she received the Norman Vincent Peale Award for Positive Thinking.

SHERMAN CHAMBER ENSEMBLE

Jazzing it Up!

Celebrating Mingus at 100
A Spotlight on Chris Parker

Saturday, November 26, 4 pm, Christ Church, Pawling

Saturday, November 26, 8 pm, Salem Covenant Church, Washington

Sunday, November 27, 4 pm, St. Andrews Church, Kent

Ted Rosenthal, piano

Eddie Barbash, alto saxophone

Susan Rotholz, flute and vocals

Eliot Bailen, cello

Thomson Kneeland, bass

Chris Parker, drums

PROGRAM

Milongueando En El '40

Armando Ponterie

Arr. Thomson Kneeland

By Chris Parker

Coolypso

Dwa Serduzska (for Hanna)

Minky, Don't Weep

Ted Rosenthal - Jazzing Up the Classics

Salut D'Amour

Edward Elgar

Arr. Ted Rosenthal

Symphony No. 5

Pyotr Ilyich Tchaikovsky

Arr. Ted Rosenthal

By Charles Mingus

Fables of Faubus

Arr. Thomson Kneeland

Mr. Jelly Roll Soul

Arr. Ted Rosenthal

Duke Ellington's Sound of Love

Charles Mingus

Boogie Stop Shuffle

Arr. Ted Rosenthal

Sunny Side Up

Ted Rosenthal

100th Birthday



One of the most important figures in twentieth century American music, **Charles Mingus** was a virtuoso bass player, accomplished pianist, bandleader and composer. His earliest musical influences came from the church choir and group singing and from "hearing Duke Ellington over the radio when [he] was eight years old."

He studied double bass and composition in a formal way while absorbing vernacular music from the great jazz masters, first-hand. His early professional experience, in the 40's, found him touring with bands like Louis Armstrong, Kid Ory and Lionel Hampton.

Eventually he settled in New York where he played and recorded with the leading musicians of the 1950's – Charlie Parker, Miles Davis, Bud Powell, Art Tatum and Duke Ellington himself.

He was also an accomplished pianist who could have made a career playing that instrument. By the mid-50's he had formed his own publishing and recording companies to protect and document his growing repertoire of original music.

His recordings bear witness to his extraordinary body of work. He recorded over 100 albums and wrote over 300 scores.

He toured extensively throughout Europe, Japan, Canada, South America and the United States until the end of 1977 when he was diagnosed as having a rare nerve disease, Amyotrophic Lateral Sclerosis. Confined to a wheelchair he was no longer able to write music on paper or compose at the piano. His last works were sung into a tape recorder.

From the 1960's until his death at age 56, Mingus remained in the forefront of American music. He died in Mexico on January 5, 1979.



Acoustic bassist and composer **Thomson Kneeland** has established himself as a formidable sideman and leader since moving to New York City in 2003.

Finding himself equally quite at home in traditional swing and modern jazz settings, Kneeland has established himself as an in-demand bassist with a rock solid swing feel and a unique virtuosic and rhythmic voice. But while delving deep into the jazz history, Kneeland also brings a variety of musical interests to the table from classical counterpoint and 20th century chamber music to Indian Karnatic music, Balkan folk music, fusion and more.

Kneeland has released 5 albums as a leader, including *Mazurka for a Modern Man* and *The Voice of Silence* (2010), featuring a quintet of his peers making their mark on the NYC scene. Recent international tours find Kneeland working with Rudresh Mahanthappa, Jed Levy, Bobby Avey, Matana Roberts and others.

Besides composing for various jazz and improvisational idioms, Kneeland has delved into two electronica projects (Grid-X and the movie soundtrack for Magdalena's Brain) and composes chamber music. He was commissioned to write pieces for the Longy School of Music Jazz Ensemble, has arranged for the Sherman Chamber Ensemble on a yearly basis, and has composed two string quartets and other chamber works.

As a leader, sideman, and composer, Kneeland has appeared on over 40 recordings to date and performed with Rudresh Mahanthappa, Alex Sipiagin, Jerry Bergonzi, Kenny Werner, George Garzone, Bobby Avey, Ted Rosenthal, Dave Liebman, Matana Roberts, Darcy James Argue's Secret Society, Joe Maneri, Peter Leitch, Peter Mazza, Paul Bollenback and many others.

He has performed internationally at such venues as The Newport Jazz Festival, The Kennedy Center, Medellin University in Colombia, the Toronto Jazz Festival, the Perth Jazz Festival, the Vancouver Jazz Festival, and more.



Eddie Barbash plays American roots music on alto saxophone. He's known for his work as a core member of *Jon Batiste and Stay Human*, and was part of the house band for Late Show with Stephen Colbert. He's been named by *Vanity Fair* as one of the "millennials shaking up the jazz world."

In past performances with the Ensemble he received rave reviews and standing ovations, playing diverse styles of music from Debussy to Mozart, Rossini to blue grass and Roy Orbison tunes, leading music reviewer Kevin T. McEneaney to write, "Barbash is simply the greatest alto sax player I've ever heard."

Barbash has performed with stars in almost every genre: jazz with Wynton Marsalis, classical with Yo-Yo Ma, rock with Lenny Kravitz, country with Vince Gill, funk with Parliament.

He brings his horn and sensibility to Texas and Appalachian fiddle tunes, bluegrass, old time, R&B, soul, and classic New Orleans. Barbash has performed at major festivals worldwide. He debuted at Carnegie Zankel Hall with Stay Human in 2013. His portrait graced the T-shirt for the Newport Jazz Festival two years later.

In New York City he has led residencies at Dizzy's Club Coca-Cola, the Django, and the Manderley Bar in Chelsea. Barbash has taught master classes at Carnegie Hall.

His luminous sound and creative vitality first caught the attention of legendary drummer Chico Hamilton, who invited him to join his sextet when he was 19 (70 years younger than Chico) and a freshman at The Juilliard School. He began playing with Batiste the same year (2008).

New York Times critic Ben Ratliff in a review of a performance at the Rubin Museum that fall described him as "gifted, young and driven."

He was raised in Oaxaca, Mexico, Atlanta, Georgia and Winston-Salem, North Carolina. He lives in Brooklyn.

Spotlight on Chris Parker



Chris Parker grew up playing drums on wooden blocks attached to the hi-hat and bass drum pedals by his father, a jazz drummer, while listening to Monk and Mingus on the radio. By his early teens, he was performing with friends and discovering the allure of rock and roll, through drummers such as Roger Hawkins, D.J. Fontana, Stax record ace Al Jackson, and New Orleans greats Earl Palmer, Smokey Johnson and James Black. By night, he put into practice what he heard in clubs and cocktail lounges.

While studying painting at New York City's School of Visual Arts on scholarship, Parker answered a "drummer wanted" ad in *Rolling Stone*. He moved to Woodstock, New York, where he joined the short lived band Holy Moss. Parker recorded one album with them and stayed in Woodstock where he worked in the local scene with artists Paul Butterfield's Better Days, Bonnie Raitt, Tim Hardin, Rick Danko, Mike Bloomfield and Merl Saunders.

After four years, Parker moved back to New York, augmenting his blues experience into an emerging jazz-fusion/R&B scene. He was soon invited to play in a band called the Encyclopedia of Soul, later to become Stuff, which included bassist Gordon Edwards, guitarists Cornell Dupree and Eric Gale and keyboardist Richard Tee. In the 70's, Stuff defined a soulful; laid back and distinctly New York sound that appealed not only to other musicians but also to singer /songwriters and producers. It was also in this band that Parker later began sharing the drum chair with another emerging studio great, Steve Gadd.

OUR PERFORMERS

During this period, Parker co-founded the Brecker Brothers band which featured Michael and Randy Brecker, David Sanborn, Buzzy Feiten, Steve Khan, Will Lee IV, and Don Grolnick. They toured the USA and recorded three albums.

His studio career flourished in the 1970s, 80s, 90s and continues today with a wide range of artists including (but not limited to) James Brown, Miles Davis, Aretha Franklin, Ashford and Simpson, Patti Austin, Cher, Michael Bolton, Quincy Jones, Freddie Hubbard and Salt n' Pepa.

In 1986 Parker was offered the house gig on the NBC television show *Saturday Night Live*, which lasted six years. He has worldwide exposure and has performed with musical superstars such as Eric Clapton, Paul Simon, Elvis Costello, Aaron Neville/Linda Ronstadt, Quincy Jones and Bryan Ferry among others.

In 1988, Parker began touring with legendary singer/songwriter Bob Dylan, an association that lasted several years. In 1990, Parker added his touch, among other projects, to Donald Fagen's recording, *Kamakiriad*, produced by Walter Becker, which after going gold received the Grammy nomination for Best Album of the Year. Parker's groove and soloing on the song *On the Dunes* has since become part of Steely Dan lore.

Toph, as friends know him, has recorded platinum, gold and Grammy winning albums and CDs with many artists, including the original Brecker Brothers, Bob Dylan, Cher, Natalie Cole, Donald Fagen, Ashford and Simpson, Aretha Franklin, Freddie Hubbard, James Brown, Salt 'n' Pepa, Stuff, Miles Davis, Patti LaBelle, Michael Bolton, Michael Franks, Lionel Hampton, Eddie Palmieri, Gato Barbieri, Ivan Lins, Jane Duboc, Billie Holiday, Tony Bennett, Jon Secada, Don Covay and Quincy Jones who has written liner notes for Parker's latest CD, *Blue Print*.

Currently leading his own band, the Chris Parker Trio with Kyoko Oyobe, piano and Ameen Saleem, bass, Parker recorded *Blue Print*, a CD dedicated to Arif Mardin and produced by Arif's son, Joe. This new work features Randy Brecker, on three tracks as well as Parker's original compositions.



Eliot Bailen has an active career as an artistic director, cellist, composer and teacher.

Strings Magazine writes, "At Merkin Hall cellist Eliot Bailen displayed a warm focused tone, concentrated expressiveness and admirable technical command always at the service of the music."

Founder and Artistic Director of the Sherman Chamber Ensemble, now about to celebrate its 40th year, whose performances *The New York Times* has described as "the Platonic ideal of a chamber music concert," Bailen is also Founder and Artistic Director of Chamber Music at Rodeph Sholom in New York and Artistic Director of the New York Chamber Ensemble.

Principal cello of the New Jersey Festival Orchestra, New York Chamber Ensemble, Orchestra New England, Teatro Grattacielo and the New Choral Society (The Michael B. Packer Chair), Bailen performs regularly with the Saratoga Chamber Players, Cape May Music Festival, Sebago-Long Lake Chamber Music Festival and with the Orchestra of St. Luke's, New York City Opera and Ballet, Oratorio Society, American Symphony, Stamford Symphony, New Jersey Symphony and in Broadway shows.

Bailen's commissions include an Octet, a Double Concerto for Flute and Cello, *Perhaps a Butterfly*, *Saratoga Sextet*, *The Tiny Mustache* (a musical) and a Dectet (*Inclusion*) commissioned by the New Choral Society. Bailen's most recent commission, *No Ordinary Star*, premiered as part of the Ensemble's 40th Anniversary celebration.

Bailen is recipient of over forty commissions for his "Song to Symphony" for schools (subject of a NY Times feature article Sept. 2006 and winner of a Yale Alumni Grant).

In 2002 Bailen received the Norman Vincent Peale Award for Positive Thinking. He received his Doctor of Musical Arts (DMA) from Yale University and an M.B.A. from NYU. He is on the cello and chamber music faculty at Columbia University and Teachers College.