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SHERMAN CHAMBER ENSEMBLE

A SUMMER'S EVENING

August 8, 2025
Merryall Center, New Milford, CT

August 9, 2025
St. Andrew's Church, Kent, CT

ARTISTS

Susan Rotholz, flute
Michael Roth, violin
Jane Chung, violin

Richard Wolfe, viola
Sarah Hewett-Roth, cello
Eliot Bailen, cello

PROGRAM

Ständchen (Serenade),
D. 889 No. 4

Franz Schubert
(1797-1828)

Nocturnes for flute and strings

Peter Lurye
(1957-)

I. Night Falls

II. A Flute Sings to the Moon

III. Midnight Revels of the Flute and Its Friends

INTERMISSION

Quintet in C Major, D. 956

Franz Schubert
(1797-1828)

Allegro ma non troppo

Adagio

Scherzo - Presto – Trio. Andante sostenuto

Allegretto

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PROGRAM NOTES

Peter Lurye (1957-)

Nocturnes for flute and strings

NOCTURNES, an unabashedly programmatic work, tells the story of the nocturnal adventures of a flute in an enchanted moonlit landscape.

In the first movement (NIGHT FALLS) what happens is... well, there's no other way to say it—night falls. In the second movement (SINGING TO THE MOON) a lovesick solo flute serenades the moon, with the help of its highly supportive string-instrument friends. The movement ends with a peaceful, sonorous viola phrase. But, just as you're about to nod off, the third movement MIDNIGHT REVELS) begins—some gremlins, having apparently been fed at exactly 12:01 am, come onto the scene and start acting gremlin-y.

They kick things off by mocking the sweet, innocent viola phrase that ends the second movement (with the apparently now-hexed viola itself joining in the mockery). Then it's off to the races, with everyone participating in chaotic night-time games and pranks, until dawn breaks, spoiling their fun. Isn't that just like the sun, getting in the way of imps who are simply trying to self-actualize? But before the sun takes over completely, the gremlins get one last burst of energy and scurry off into the morning. It's a tie!

- From the Composer

Franz Schubert

(1797-1828)

Quintet in C Major, D. 956

Franz Schubert completed the String Quintet in C Major in the late summer of 1828, less than two months before his death at the age of 31.

Sublime and valedictory, it is music which inhabits mysterious and celestial spaces. It achieves the “heavenly lengths” (Robert Schumann’s words) of Schubert’s “Great” Symphony No. 9 in C

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Major, which was finished two years earlier. We get a sense of the monumental expanse of Bruckner symphonies to come.

While requiring the kind of deep, attentive listening which keeps us rooted in the present moment, Schubert's Quintet plays tricks with our perceptions of time and space. The critic Joshua Kosman perceives "a certain Alice-in-Wonderland fluidity of time and distance, a looking-glass geography in which the far becomes near and vice versa," while Jan Swafford writes, "By the end of this work as with few others, one feels one has traveled an immense distance – musically, emotionally, and spiritually."

While quintets of Mozart and Beethoven augment the string quartet with a second viola, Schubert's Quintet is scored for two violins, viola, and two cellos. This results in darker, more autumnal sonorities which, at times, suggest a symphonic sense of drama. Arnold Steinhardt, the longtime first violinist of the Guarneri String Quartet, relishes the interaction of the two cellos, "sometimes in sweet and poignant duet, sometimes parting company—one laying down a resonant bass line, the other roaming its heavenly upper registers."

As with the Ninth Symphony, the C Major String Quintet was music written for posterity, living, initially, only in Schubert's mind. Schubert's publisher requested only that the composer send songs and popular piano music.

With Schubert's death, the Quintet was forgotten, only to be rediscovered twenty-two years later in 1850 when it was performed by the Hellmesberger Quartet. The first publication came three years later.

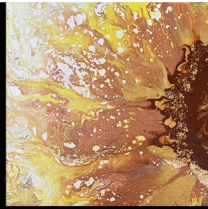
The Quintet influenced Schumann and Brahms, and has come to be regarded as one of the monumental pillars of the chamber music repertoire.

- Timothy Judd
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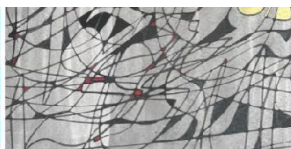
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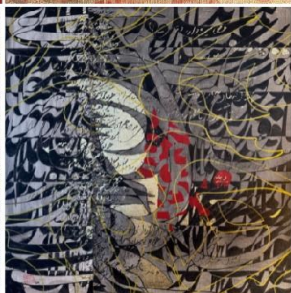
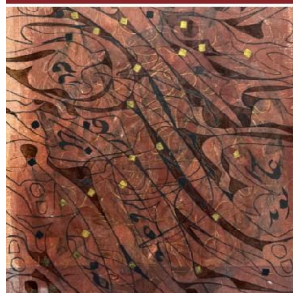




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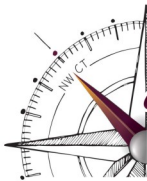
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THE PERFORMERS



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

"At Merkin Hall (NYC) cellist Eliot Bailen displayed a warm focused tone, concentrated expressiveness and admirable technical command always at the service of the Music."

- Strings Magazine

Founder and Artistic Director of the Sherman Chamber Ensemble, now in its 43rd year, whose performances the New York Times has described as "the Platonic ideal of a chamber music concert," Mr. 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, Mr. Bailen has performed regularly with the Saratoga Chamber Players, Cape May Music Festival, Sebago-Long Lake Chamber Music Festival, Bronx Arts Ensemble as well as with the Orchestra of St. Luke's, New York City Opera and Ballet, Oratorio Society, American Symphony, Stamford Symphony, New Jersey Symphony and is heard frequently in numerous Broadway shows.

Among Mr. Bailen's commissions are an Octet, a Double Concerto for Flute and Cello, Perhaps a Butterfly, Saratoga Sextet, The Tiny Mustache (a musical) and recently a Dectet ("Inclusion") commissioned by the New Choral Society. Mr. 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).

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Mr. Bailen received his Doctor of Musical Arts (DMA) from Yale University and a Music Associate in cello and chamber music at Columbia University and Teachers College. Graduating in 1977 with High Honors in Music and French Literature from Wesleyan University in Connecticut, Mr. Bailen also holds an M.B.A. in Finance from New York University where he was awarded the coveted Slater Prize for Entrepreneurship.

In 2002, he was awarded the Norman Vincent Peale Arts Award for Positive Thinking. He is on the cello and chamber music faculty at Columbia University, Barnard College and Teachers College.



Violinist **Jane Chung** is a member of the American Ballet Theatre Orchestra in New York City and was a founding member of the Athabasca String Trio and the Radian String Quartet.

A dedicated chamber musician, advocate of new music and educator, she has performed across the United States, Europe and Asia, and with countless ensembles including the New York Philharmonic,

Orpheus Chamber Orchestra and Seattle Symphony.

She has taught violin and chamber music at Yale University, Juilliard and Mannes Pre-College Divisions, and Mark O'Connor Fiddle Camp, and served as resident musician for The Walden School for five summers.

A frequent collaborator with choreographers and contemporary dance companies, Ms. Chung was resident musician for Cheylyn Lavagnino Dance for 10 years, as well as for Cedar Lake Contemporary Dance, for whom she managed the company's first project with live music.

She has appeared at venues such as the Sadler's Wells, Jacob's Pillow, Joyce Theater, BAM and Baryshnikov Arts Center.



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Ms. Chung was winner of the Montgomery Symphony Violin Competition and both the graduate and undergraduate concerto competitions at Yale University (B.A., M.M.). She completed her musical studies in Vienna at the Universitaet fuer Musik und darstellende Kunst as a Fulbright grant recipient.



Praised for her “golden, beautifully singing” playing (Opera News), cellist **Sarah Hewitt-Roth**, has talents that span a wide musical spectrum.

As a chamber musician, Sarah has toured throughout Europe and the United States, performing with Philharmonia Virtuosi and The New York Chamber Soloists.

She is currently a member of the New York Pops Orchestra, and is a regular performer at Carnegie Hall as Assistant Principal Cellist of the New York City Chamber Orchestra.

A frequent Broadway collaborator, Sarah has held cello chairs in twelve shows on Broadway. She has shared a stage with artists as diverse as Joshua Bell, Beyoncé and Joni Mitchell and has appeared on The Today Show, Late Show with David Letterman, and the Late Show with Stephen Colbert.

Sarah has performed in ‘Live From Lincoln Center’ broadcasts and, among her other recording work, appears on albums with Tony Bennett, K.D.Lang, Antony and the Johnsons, Audra McDonald and with jazz legend Ruby Braff. She has been the cellist on two Grammy Award winning albums, 'A Wonderful World' with Tony Bennett and on the original cast album of "Hairspray, the Musical".

When not playing the cello, she enjoys drawing things. Her most recent illustrations are published in the cookbook ‘Musician’s Cook!’ (<https://www.musicianscook.com/>)



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Michael Roth, violin and viola, a native of Scarsdale, NY, received his early musical training with Frances Magnes at the Hoff-Barthelson Music School.

He attended Oberlin College and Conservatory and continued his studies with Marilyn McDonald. While at Oberlin, he won the Kaufman Prize for violin and First Prize in the Ohio String Teacher's Association Competition.

Mr. Roth completed his Master of Music degree at the University of Massachusetts where he worked with the distinguished American violinist and pedagogue Charles Treger and was a recipient of the Julian Olevsky Memorial Award.

He is currently associate concertmaster of the New York City Ballet Orchestra. In addition, he is a member of the Mostly Mozart Festival Orchestra, Principal 2nd violin of the Westchester Philharmonic, the American Composers Orchestra and the New York Pops.

Mr. Roth has served as concertmaster of the Princeton Symphony, the Vermont Symphony Orchestra and was concertmaster of the Vermont Mozart Festival Orchestra for many years.

He regularly participates in the Central Vermont Chamber Music Festival, the Windham Chamber Music Festival, and plays frequently with the Sherman Chamber Ensemble, the Cape May Music Festival, the Saratoga Chamber Players, and the Berkshire Bach Society.

Mr. Roth has collaborated with artists such as Eugene Drucker, Menahem Pressler, James Buswell, Steven Doane, Hamao Fujiwara and members of the Brentano, Manhattan and Ying Quartets, and recently presented a recital of contemporary Cuban solo violin and chamber music in Weill Hall at Carnegie Hall under the auspices of the American Composers Orchestra.

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With Orpheus, the Eos Orchestra, Philharmonia Virtuosi, The New York Pops and the American Composers Orchestra and others, Mr. Roth has recorded for the Sony, Angel, Telarc, Decca, BMG, Point Music, ESSA.Y. and Arbors Music labels.



Winner of Young Concert Artists with Hexagon Piano and Winds and of Concert Artists Guild as a soloist, **Susan Rotholz** is Principal flute of the New York Pops, Greenwich Symphony and The New York Chamber Ensemble and is a member of the Orchestra of St. Luke's and the Little Orchestra Society.

She is Co-founder of the Sherman Chamber Ensemble. Ms. Rotholz has recorded and toured internationally with the Orpheus

Chamber Orchestra. 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.

Ms. Rotholz attended the Marlboro Music Festival and was principal and solo flutist with the 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, Ms. Rotholz released *American Tapestry, Duos for Flute and Piano* performing the Beaser Variations, commissioned by her in 1982, Copland Duo, Muczynski and Liebermann Sonatas presented by Bridge Records as “...brilliant instrumental virtuosity with deep understanding of this quintessentially American repertoire.”

Ms. Rotholz is an 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.



Richard Wolfe was born and raised in New York City. He studied violin with Aaron Shapinsky and Dorothy DeLay, and graduated from the College-Conservatory of Music in Cincinnati, Ohio in the class of Walter Levin (primarius of the LaSalle Quartet).

Mr. Wolfe then spent five years in Israel, and was for three years a member of the Israel Chamber Orchestra. It was during this time, and at the request of chief conductor Rudolph Barshai, that he began to play the viola as a serious endeavor.

In 1982 he moved to Amsterdam and joined the Netherlands Chamber Orchestra (NKO) in 1984, where he was appointed solo violist in 1986. Since then, he has appeared numerous times as soloist with the NKO, both in the Netherlands and abroad.

Mr. Wolfe teaches viola at the conservatories of Utrecht and Amsterdam, and he is a passionate chamber music player, having collaborated with artists such as Sergiu Luca and Roel Dieltiens, as well as being a member of the Bellamy String Quartet.

Richard plays on an anonymous Milanese viola built around 1800, and also owns, and is enjoying discovering, a new viola made by the Amsterdam luthier Bengt Widlund.

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