



# Best of Baroque

January 4, 2019

Christ Church, Pawling, NY

January 5, 2019

St. Andrew's Church, Kent, CT

**SHERMAN CHAMBER ENSEMBLE**

**Eliot Bailen, Artistic Director**

# THE SHERMAN CHAMBER ENSEMBLE

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## Our Thanks to:

**Christ Church, Pawling  
St. Andrew's Church, Kent  
for their hospitality**

**The *Best of Baroque* concerts are dedicated to  
Bill McGoldrick  
remembered for his contribution and dedication  
to the Sherman Chamber Ensemble.**

This program was made possible due to a grant from



Department of Economic and  
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# SHERMAN CHAMBER ENSEMBLE

## *Best of Baroque*

Gerard Reuter, oboe

Susan Rotholz, flute

Michael Roth, violin

Eliot Bailen, cello

Raymond Erickson , piano

### PROGRAM

Sonata de Chiesa Op. 3 No. 2

For violin, oboe and continuo

Grave

Allegro

Adagio

Allegro

Arcangelo Corelli

(1653-1713)

Concerto in G Minor, RV 107

For flute, oboe, violin, cello, continuo

Allegro

Largo

Allegro

A. Vivaldi

(1678-1741)

Sonata in E Major for flute and continuo,  
BMV 1035

Adagio ma non tanto

Allegro

Siciliano

Allegro assai

J.S. Bach

(1685-1750)

Jesu, Joy of Man's Desire

For piano solo

(Arr. Myra Hess)

J.S. Bach

(1685-1750)

Sonata in D Major, FaWv n:D1

For flute (here oboe), violin, cello  
and continuo

Largo

Allegro

Largo

Allegro

Johann Friedrich Fasch

(1688-1758)

Quartet in G major, TWV 43:G2  
from Tafelmusik

For flute, violin, oboe and continuo

Largo/Allegro

Largo/Vivace

Grave/Vivace

Georg Philipp Telemann

(1681-1767)

## TODAY'S PERFORMERS



**Eliot Bailen** has an active career as 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 35<sup>th</sup> 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 has recently been appointed Artistic Director of the New York Chamber Ensemble.

Principal cello of the New Jersey Festival Orchestra, New York Chamber Ensemble, Orchestra New England, New York Bach Artists, Teatro Grattacielo and the New Choral Society, Mr. Bailen also performs regularly with the Saratoga Chamber Players, Cape May Music Festival, Sebago-Long Lake Chamber Music Festival as well as with the Orchestra of St. Luke's, New York City Opera and Ballet, American Symphony, Stamford Symphony and New Jersey Symphony. Heard frequently in numerous Broadway shows, in 2015 he was solo cellist for 'Allegiance.'

As a composer, Mr. Bailen's commissions include an Octet ("For Ellen") for 3 winds and strings (2013), a *Double Concerto for Flute and Cello* (2012) commissioned by the Johns Hopkins Symphony Orchestra and *Perhaps a Butterfly* (2011), for Soprano, child soprano, flute and string trio. His *Saratoga Sextet*, commissioned by the Saratoga Chamber Players,

premiered in June, 2014 ("The crowd loved it!" writes the *Schenectady Daily Gazette*).

Recently Mr. Bailen's musical, *The Tiny Mustache*, received a third grant for further development from the Omer Foundation after its successful debut.

Mr. Bailen has received over thirty commissions for his "Song to Symphony" project, an extended school residency program that presents children's original musicals in an orchestral setting (subject of a NY Times feature article Sept. 2006). This project was recently awarded a special Alumni Grant from the Yale School of Music.

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



**Raymond Erickson** is an internationally recognized Bach scholar and is one of America's most experienced teachers of historical performance practices, having taught the subject since the mid-1970s at Queens College's Aaron Copland School of Music (of which he was the founding Director) and CUNY's Doctoral Program in Music (where he still teaches part-time), as well as at Rutgers University and The Juilliard School.

He brings to this work international experience as pianist (student of Margaretha Lohmann and Nadia Reisenberg), harpsichordist (student of Ralph Kirkpatrick and Albert Fuller), and music historian (Ph.D., Yale).

Mr. Erickson was harpsichord soloist in the first New York period-instrument performance of *Brandenburg Concerto No. 5* (NY Times: "brilliantly played") and a participant in the first American period-instrument recording of the complete *Brandenburg Concertos* (Smithsonian).

For a quarter-century he performed regularly with Europe's and America's leading early music performers in the Aston Magna Festival in Great Barrington, MA, America's second oldest period-instrument music festival. He has performed in over thirty of the states as well as in Germany, Austria, and Italy. In 2014 he gave the first solo harpsichord recitals on major stages in Beijing and Wuhan, and was been invited back to Beijing and also to Shanghai for the 2017 season.

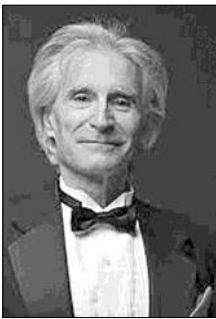
As both harpsichordist and pianist, Mr. Erickson has revived lost practices of improvisation in his teaching and in recital. His preludizing on themes of Robert Schumann was acclaimed by a German critic as "genius in the manner of Clara Schumann," who was famous for her improvised preludes.

In 2011 Mr. Erickson founded "Rethinking Bach: A Performers' Workshop" at the Aaron Copland School of Music; in 2014 the week-long summer program relocated to Japan at the invitation of Tokai University (Shonan).

A popular pre-concert lecturer for New York's Lincoln Center and elsewhere, Mr. Erickson has also written program notes, mainly on Bach, for Carnegie Hall and Lincoln Center. He has presented papers on his Bach-related research in Leipzig, Oxford, Harvard, and Warsaw and has given master classes on Bach performance throughout this country and abroad (including the Mozarteum in Austria and Beijing's two conservatories).

His four books include the richly illustrated, multi-disciplinary volume *The Worlds of Johann Sebastian Bach* (Amadeus Press, 2009), and he has offered a radically new, but historically grounded, interpretation of Bach's *Ciaccona* for solo violin in publications and in presentations at The Juilliard School and other leading conservatories, and in an on-line video [<https://www.youtube.com/watch?v=wHoczjzfdIQ>].

Mr. Erickson is a winner of the William B. Scheide Research Award of the American Bach Society, an Honorary Member of Phi Beta Kappa, and has been decorated by the Federal Republic of Germany. His Bach-related research – including extended stays in Leipzig – has also been supported by the Alexander von Humboldt Foundation (Germany) and an Emeritus Professor Fellowship from the Andrew W. Mellon Foundation.



*"Reuter clearly held the spotlight...richly earned... with a brilliant performance."*

*- The Washington Post*

**Gerard Reuter**, oboe has enjoyed a varied and distinguished career as soloist, conductor and in chamber music, touring the United States, Europe, India and Africa.

He is a member of the Dorian Wind Quintet, the Harlem Chamber Players and was a founding member of the Orpheus Chamber Orchestra and An Die Musik.

His many guest appearances at music festivals have included Caramoor, Marlboro, Tanglewood, LaJolla, Malibu, Tucson, Round Top, the Chamber Music Festival of the Library of Congress, Bar Harbor, and Market Square

Concerts' Summerfest; and in Europe at the Flanders and Dartington festivals, as well as the International Musicians' Seminar at Prussia Cove.

As a soloist, in New York Mr. Reuter has appeared with the Jupiter Symphony, the Soviet Emigré Orchestra, Orpheus Chamber Orchestra, Philharmonia Virtuoso, Orchestra of the Bronx and in Washington, DC with the National Chamber Orchestra.

He has been heard on major radio stations throughout this country and in Europe. He has recorded for Sony, New World, Summit, Telarc, Columbia, Musical Heritage Society and in concert for the Voice of America.

As a recipient of the Pro Musicis Foundation's International Award, he has been presented in recitals in New York, Washington, Los Angeles and Boston as well as in major cities in Europe and Asia. He has served on the faculties of New York University, Mannes College and Sarah Lawrence College.

Increasingly active as a conductor, Mr. Reuter has directed the Jupiter Symphony, Riverside Symphony, Claremont Strings, New York Mandolin Orchestra, the St Joseph's Choir (Danbury, CT) in performances of Handel's Messiah and the Requiems of Duruflé and Rutter, and the Schenectady Symphony, of which Albany's *Times-Union* reported: "The Schenectady Symphony Orchestra under Reuter were in fine form...[he] led a fine, rollicking, crisp performance."





**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 Award.

He is currently associate concertmaster of the New York City Ballet Orchestra and has appeared in chamber music and as a soloist with the company, most recently in the debut of *Slice Too Sharp*, a ballet of Biber and Vivaldi violin concerti, and *After the Rain*, violin music of Arvo Pärt.

In addition, Mr. Roth 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.

He has served as concertmaster of the Vermont Symphony Orchestra and was concertmaster of the Vermont Mozart Festival Orchestra for many years and often appeared as soloist there, as well as at the Caramoor and Bard Music Festivals.

He has played and toured internationally with the Orpheus Chamber Orchestra and the New York Chamber Soloists.

As a chamber musician, Mr. Roth has collaborated on violin and viola with artists such as Eugene Drucker, Menahem Pressler, James Buswell, Steven Doane, Hamao Fujiwara and members of the Brentano, Manhattan and Ying Quartets.

He regularly participates in the Central Vermont Chamber Music Festival and the Windham Chamber Music Festival 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.

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



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, Ms. Rotholz is Principal flute of the Greenwich Symphony and The New York Chamber Ensemble and a member of the Orchestra of St. Luke’s, The New York Pops 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.

Ms. 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, she released **American Tapestry, Duos for Flute and Piano** performing the Beaser Variations, commissioned by Susan 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 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.

Ms. Rotholz 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**  
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