

# Jazzing It Up!

Saturday, November 28, 2020  
A Virtual Concert

**SHERMAN CHAMBER ENSEMBLE**

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# SHERMAN CHAMBER ENSEMBLE

## *Jazzing it Up!*

A Virtual Concert

Saturday, November 28, 2020

Ted Rosenthal, piano	Thomson Kneeland, double bass
Susan Rotholz, flute and vocals	Chris Parker, drums
Eliot Bailen, cello and vocals	BAILIN

### PROGRAM

Milonga de la Anunciación (from María of Buenos Aires)	Astor Piazzolla (Arr. Pablo Zinger)
Traumerei - for Cello and Jazz Trio	Robert Schumann (Arr. Ted Rosenthal)
Selections from: Round for a Plague Year Suite Opening Tomorrow, A Memory Rise Up	Ted Rosenthal
Greensleeves	Traditional (Arr. Ted Rosenthal)
Winter Wonderland	Felix Bernard (Arr. Ted Rosenthal)
Raise Up the Menorah	Eliot Bailen
Twisted	Joni Mitchell
Bailongo from Suite Apasionada	Astor Piazzolla (Arr. Pablo Zinger)
Sunny Side Up	Ted Rosenthal

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and each means more when  
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December 1, 2020



**GIVING  
TUESDAY**

## 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.



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. He 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 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.



Born in Chicago, **Chris Parker** was playing drums at age three and began performing professional gigs at eleven.

At nineteen, Parker began recording and touring with blues great Paul Butterfield and then broke into the New York studio scene in 1970, doing records, movie scores and filling the drum chair at Saturday Night Live.

Toph, as friends know him, recorded platinum, gold and Grammy winning albums and CDs with many artists, including the original Brecker Brothers, Bob Dylan, Cher, Natalie Cole,

Donald Fagen, Aretha Franklin, Freddie Hubbard, James Brown, Salt 'n' Pepa, Miles Davis, Patti LaBelle, Michael Bolton, Lionel Hampton, Eddie Palmieri, Gato Barbieri, Jane Duboc, Billie Holiday, Tony Bennett, Jon Secada, Don Covay and Quincy Jones who has written liner notes for the 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.



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, Susan 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. Susan 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, Susan 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."

Susan 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. Susan 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.



**Ted Rosenthal** is one of the leading jazz pianists 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 1988 Thelonious Monk International Jazz Piano Competition, Rosenthal has released fifteen CDs as a leader. *Rhapsody in Gershwin* (2014), which features his arrangement of *Rhapsody in Blue* for jazz trio, reached #1 in jazz album sales at iTunes and Amazon. *Wonderland* (2013), was selected as a New York Times holiday pick, and received much critical praise:

*"Sleek, chic and elegant"*

- Howard Reich, Chicago Tribune.

*Impromptu* (2010), showcases his reimaginings of classical themes for jazz trio.

*"A serious listen to Impromptu will be a mind-changing experience...sit back and enjoy these wonderfully creative takes on ten compositions from the classical canon that have never sounded so cool."* - Elliott Simon, AllAboutJazz

Rosenthal's solo album, *The 3 B's*, received 4 stars from Down-Beat magazine. It features renditions of the music of Bud Powell, Bill Evans and his improvisations on Beethoven themes.

*"With this subtly provocative solo recital, Ted Rosenthal merges three very different streams of piano history, putting his personal stamp on all of them. 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.



**BAILEN's** otherworldly musicality springs from a very deep well, in fact, it's in their DNA. Raised in New York by their classically trained parents (Susan Rotholz and Eliot Bailen).

Daniel, David and Julia immersed themselves in the family's diverse record collection that included Simon & Garfunkel, Joni Mitchell, Carole King and The Band.

The group's highly collaborative songs are formed by three very different individuals who were all inspired by literature and a love of language.

Even though they finish each other's sentences, dissolve into laughter and tell hilarious contradicting childhood stories, BAILEN's highly collaborative songs and visceral harmonies are formed by three very different individuals. They're inspired not only by literature and a love of language, but also a myriad of classical and pop influences.

Their musician parents didn't push their kids. "They never said, 'Guys, music is a viable option for a career,'" Julia explains. "I think they just showed us what the life of a musician was by example." David affirms, "They normalized it."

## **World Class Music Close to Home**

### **SHERMAN CHAMBER ENSEMBLE**

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