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# BRAND



**JULY 9, 2022**

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*Eliot T. Bailen, Artistic Director*

# Celebrating 40 Years

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Acclaimed by the New York Times for her “stylish, committed playing,” violinist **Robin Zeh** enjoys a career that reflects a diverse involvement in the contemporary musical life of New York City.

A longtime member of the Orchestra of St. Luke’s, she is also a member of the American Ballet Theatre Orchestra, where she has performed as Acting Concertmaster at the Metropolitan Opera House.

Ms. Zeh is equally at home in Broadway pits, most recently at *An American in Paris*, and on television for SNL and the Tony Awards, where she has regularly performed as Concertmaster.

She is an accomplished soloist of standard and contemporary concerto repertoire, appearing with several New York regional orchestras, and for ten years was first violinist with the American Modern Ensemble, where she premiered numerous works by American composers.

A graduate of Oberlin College with degrees in English and Music Performance, Ms. Zeh continued her studies at Mannes College of Music, where she was one of the last students to work with the renowned Felix Galimir and was also a winner of the school’s Concerto Competition.

She and her husband, violinist and fiddler Paul Woodiel, live in South Orange, NJ, and are co-founders of Montrose Music, a teaching studio, as well as producers of a series of house concerts in the elegant homes of the Montrose Historic District.

Programming support provided by



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Leonard Bernstein described **Paul Woodiel** as "a first-class performer who combines spirituality with intellect."

A busy New York-based purveyor of violin and fiddle music, his broad stylistic compass includes the dance fiddle traditions of America and the British Isles, ragtime and jazz, and the music of Charles Ives.

Mr. Woodiel has presented recitals at the 92nd St. Y, Wesleyan University, Caramoor, Miller Theater, Yale University, and the New York Festival of Song at Carnegie Hall, and has appeared as soloist at festivals from Bard College to Moab, Utah.

A veteran of dozens of Broadway orchestras, Mr. Woodiel has dozens of productions to his credit, including *Ragtime*, *Sunset Boulevard*, *West Side Story*, and Sting's *The Last Ship*.

A three-time New England Fiddle Contest champion in his hometown, Hartford, CT, Mr. Woodiel is a widely respected exponent of the fiddle traditions of New England. In this vein, he performs across the US and abroad with the Scottish dance band *Local Hero*.

His many film credits include Woody Allen films and Carter Burwell scores, and he is heard on recordings for Tony Bennett, Sting, Fall Out Boy, and over 20 Broadway cast albums.

Other engagements have included performances and recordings with Steve Reich, piano wizards Dick Hyman and Neely Bruce, Marin Alsop's Concordia, Vince Giordano's Nighthawks, American Composers Orchestra and the Grammy Awards Orchestra.

Mr. Woodiel's proudest achievements to date are his son Carter and daughter Tennessee.

# SHERMAN CHAMBER ENSEMBLE

## BRAVO!

**July 9, 2022**

Maguire Auditorium, Canterbury School  
New Milford, CT

Marissa McGowan, vocals	Paul Woodiel, violin
Michael Mendez, vocals	Jane Chung, violin
Sean Cameron, piano	Sarah Adams, viola
Susan Rotholz, flute	Kallie Sugatski, viola
Doori Na, violin	Eliot Bailen, cello
Robin Zeh, violin	Mark Shuman, cello

### Program

**Impresiones de la Puna  
for flute and string quartet**  
Rotholz, Zeh, Na, Adams, Bailen

Alberto Ginastera  
(1916-1983)

Quena  
Cancion  
Danza

**Tribute to Sondheim**  
McGowan, Mendez, Cameron,  
Rotholz, Bailen

Stephen Sondheim  
(1930-2021)

Broadway Baby  
Something's Coming  
What More Do I Need?  
Unworthy of Your Love  
Good Thing Going  
Millers Son  
Being Alive  
It Takes Two  
Send in the Clowns

### Intermission

## Program (cont'd)

### Octet, Op. 20

For double string quartet

Felix Mendelssohn  
(1809-1847)

Allegro moderato ma con fuoco  
Andante  
Scherzo: Allegro leggierissimo  
Presto

## After Concert Fête

“As close as it gets to the ideal of a chamber music concert.”  
That’s how the *New York Times* described the  
Sherman Chamber Ensemble. And with good reason!

Since 1982, the Sherman Chamber Ensemble has inspired  
audiences with creative programming and brilliant performances.

Guided by our mission to bring world class musicians to  
our communities to perform a diverse range of music with an  
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Whatever your taste in music, join us for something special  
throughout the year!



Violist **Kallie Sugatski** is a member of Hotel Elephant, and performs regularly with the International Contemporary Ensemble (ICE), Pittsburgh Symphony, New York City Ballet, New Jersey Symphony, New York City Opera, Riverside Symphony, Talea Ensemble; and at *Lion King* and *Dear Evan Hansen* on Broadway.

She has also appeared with Stevie Wonder, Ben Folds, Norah Jones, Ray Lamontagne, Andrea Bocelli and The National. Her playing can be heard on over 50 recordings and soundtracks, including *Judas and the Black Messiah*, and other Grammy-winning albums.

A fierce advocate for contemporary music, she works with today’s leading composers, and has performed over 300 new works and more than 150 world premieres.

She was a member of New World Symphony, where she was co-principal violist under the baton of Michael Tilson-Thomas, and gave her solo debut as part of their John Cage Festival. She has been featured on NPR twice, both as a soloist and chamber musician.

Her season highlights include solstice and equinox performances for Vigorous Tenderness, a full moon night hike string quartet concert with Feminist Counterpoint, appearances with the Portland String Quartet, Venticordi, and Palaver Strings. She is a 2021-2022 season musician with the Pittsburgh Symphony Orchestra.

Ms. Sugatski is a native of Portland, Maine and holds degrees from Oberlin Conservatory and Manhattan School of Music. In her spare time she is a long-distance backpacker, winter hiker, ocean swimmer, and nature enthusiast.

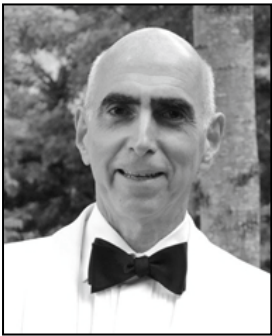
## SHERMAN CHAMBER ENSEMBLE

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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.



Cellist **Mark Shuman** is a native New Yorker and graduate of the Juilliard School. He has performed as chamber musician and soloist in concert halls throughout the world. He was a member of the Composers String Quartet and a founder of the period instrument group, The Aulos Ensemble.

Mr. Shuman has performed with the Met Chamber Ensemble and has also worked with a broad spectrum of artists ranging from Elliott Carter and Raymond Leppard to Barbra Streisand and Lenny Kravitz.

Mr. Shuman can be heard in recordings running the gamut from Telemann Oboe sonatas, the *Brahms Clarinet Quintet*, and Carter String Quartets to Michael Jackson, the Fugees, and jingles for American Airlines, among many others.

In his efforts to expand the cello repertoire, Mr. Shuman seeks out contemporary and previously neglected works and has recorded the cello music of the Spanish composer and virtuoso Gaspar Cassadó. For ASV Quicksilva he has recorded the complete cello music of Mendelssohn.

## PROGRAM NOTES

**Impreciones de la Puna, for Flute and String Quartet**  
Alberto Ginastera (*Born April 11, 1916, in Buenos Aires; died June 25, 1983 in Geneva*)

Alberto Ginastera, Argentina's foremost contemporary composer, studied at the National Conservatory of Music in Buenos Aires, where he later became professor of composition. He wrote music in many different forms, some of it in a very advanced idiom. North Americans, whom he met on a number of stays here, commissioned several of his compositions.



His first visit to the United States, on a Guggenheim Fellowship, took place in 1946, but he returned often later, when political differences with the ruling regimes in his homeland periodically resulted in his dismissal from his teaching post and other official positions. While here, he taught at Dartmouth College. His best-known works are the operas *Don Rodrigo* and *Bomarzo*, two piano concertos, and the ballets *Panambi* and *Estancia*.

Ginastera's career was a fruitful one: large works followed one another without interruption. Through the years his technique and style developed, sharpened and refined, while certain elements remained constant. Early on, until the middle of the 1950's, Argentine nationalistic themes and styles predominated in his music. He appropriated folksongs and dances for inspiration but rarely quoted them directly.

Later, in his neo-expressionist period, the freedom of his harmonic structures, the suppleness of his rhythms, and

the brilliance of his instrumental colors became evident in his relatively austere music, and they reach their high point in his dramatic *Cantata para América mágica, Op. 27*, for soprano and percussion (1960). However, one may also find a twelve-tone row in his very early *Op. 1* and propulsive Latin-American rhythms in his relatively late *Second Piano Sonata*.

*Impresiones de Puna*, (“Impressions of the Puna”) composed in 1934, belongs within his nationalistic period. Composed while he was studying at the National Conservatory in Buenos Aires, this early work brings to life the spirit and the musical idiom of Argentina, specifically of the high mountain plateaus, the “puna” in the northern Andes, from which this work takes its title.

The first movement, *Quena*, is named for the traditional end-blown flute of the Inca Indians of the Andes Mountains. This instrument is usually made of cane although sometimes also of clay or bone. Specimens of it have been unearthed in pre-Columbian sites from as early as 900 B.C. The light movement is in a tripartite structure, and the flute plays the second section solo. Arthur Cohn notes that the beginning and ending of this movement are “a stylization of the only pentatonic tones the old flute could sound.”

The second movement, *Canción* (“Song”) has at its center a slow melodic section based on the Andean Indian melancholy *yaravi*. Quicker, lighter sections enclose and frame it. Cohn contends the last movement, *Danza*, a spirited dance, is based on the duple dance rhythm of the *hueya*, although he notes that Ginastera does not give any markings to that effect. The finale brings back some of the nostalgic feel of the second movement in its middle section, especially in the darker coloration of the flute articulations.

Mr. Na attended the Juilliard School with the Dorothy Starling and Dorothy Delay scholarships and holds a Bachelor’s and Master’s Degree where he studied under Itzhak Perlman, Catherine Cho, and Donald Weilerstein. He was concertmaster of the Juilliard Orchestra and was fortunate to play on a Guadagnini and Vuillaume violin from the Juilliard School’s prestigious violin collection.



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 newly appointed Principal flute of the New York Pops. She is also 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.

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



**Doorri Na**, a San Francisco native, took up violin at the age of four and began his studies with Li Lin at the San Francisco Conservatory of Music. In the fall of 2018, he made his debut with The San Francisco Symphony performing Bach's Double Violin Concerto with Itzhak Perlman and Michael Tilson Thomas.

Currently living in New York City, Mr. Na plays with numerous ensembles around the city. He has played with the Orpheus Chamber Orchestra with tours in the US, Japan, and Europe performing in venues such as Carnegie Hall in New York and the Musiverien in Vienna.

He is also a member of Argento Chamber Ensemble performing works of living composers such as Georg Friedrich Haas, Beat Furrer, Tristan Murail, and many more. You can find Mr. Na regularly performing solo works for dance at Yew Chamber Ballet where he has been a part of the company since 2013. Recent tours include performing in Lake Tahoe, Germany, and Guatemala.

Chamber music has also been an integral part of Mr. Na's musical career. He has collaborated with members of the Juilliard String Quartet, Orion String Quartet, New York Philharmonic, Metropolitan Opera and has been fortunate to tour with Itzhak Perlman at venues such as the Kennedy Center in Washington, D.C and the Metropolitan Museum of Art in New York City. Other notable experiences include performing at the Chamber Music Society of Palm Beach with the Bonhoeffer Trio and Les Amies trio.

In addition to performing, Mr. Na has been active in teaching and doing outreach at schools. He has worked at the Juilliard School as a teaching assistant to Catherine Cho as well as working as a coach for the Pre-College Orchestra. Outreach to schools include going to Sarasota, Florida with the Perlman Music Program/Suncoast, Brazil, the United Arab Emirates with Juilliard Global Ventures, and the British International School of Chicago with The Juilliard School President, Joseph Polisi.



### **Tribute to Stephen Sondheim**

*(Born March 22, 1930 in New York; died November 26, 2021 in Roxbury, Connecticut)*

Stephen Sondheim was a contemporary American composer, songwriter, and lyricist. One of the most important figures in 20th century musical theater, he was revered for having injected new life into the American musical with shows that tackled unexpected themes that ventured far beyond the musical's traditional subjects; his music and lyrics have unprecedented complexity and sophistication, and he succeeded in connecting various types of music and producing works of remarkable craft.

An only child of well-to-do parents, Sondheim grew up on Central Park West in New York. Reportedly, he was isolated and emotionally neglected. His father and mother divorced when he was ten, and his mother, a narcissistic, emotionally abusive parent, had an overly large presence in his life.

Fortuitously, Jimmy Hammerstein, son of lyricist and playwright Oscar Hammerstein II, was Sondheim's friend, and the senior Hammerstein became a surrogate father/role model to Sondheim.

While he was in high school, Sondheim wrote his first musical, the farce *By George*. Hammerstein critiqued it

harshly, but because of it, designed an apprenticeship for Sondheim, beginning with a tutorial on the construction of a musical.

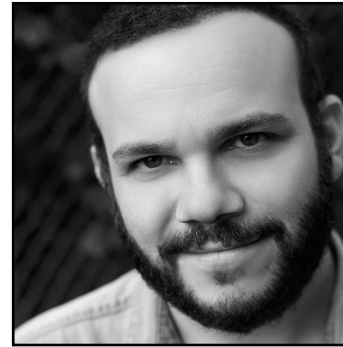
Sondheim went to Williams College and then went on to study composition with Milton Babbitt. In Mark Eden Horowitz's *Sondheim on Music*, Sondheim said that when he asked Babbitt if he could study atonality, Babbitt replied, "No, I don't think you've exhausted your tonal resources yet." Sondheim agreed, and his music remained thoroughly tonal.

When he was 25, Sondheim wrote lyrics to Bernstein's *West Side Story*. Later, he wrote lyrics for the musical *Gypsy* to music by Jule Styne. His own first musical, completed in 1962, for which he wrote both music and lyrics was *A Funny Thing Happened on the Way to the Forum*.

In 1985, Sondheim won the Pulitzer Prize for Drama for *Sunday in the Park with George*, one of the few times that a musical has received the award. Sondheim won a Tony for the enchanting musical *A Little Night Music*, composed in 1973 from which his *The Night Waltzes* come.

*A Little Night Music* has been dubbed a waltz-musical because, as orchestrator Jonathan Tunick describes in his preface to the published *A Little Night Music* script, Sondheim used 18th and 19th century musical forms in this score to reinforce and ornament the romantic setting of the plot. Sondheim wrote the work in homage to the great waltz composers of the past, from Johann Strauss to Erik Satie.

His waltzes (there are three) are romantic works, taking listeners on a time travel journey back to an era when elegance and enchantment seemed de rigueur. Although not all the works of the musical are waltzes, Sondheim structured his score completely in triple time to underscore the many sets of threes that can be found throughout. He also placed all the songs within the stylistic forms of the story's historical period, while retaining his distinctive dissonance. Intending overall to create an integrated sound for the production, Sondheim said he "put everything in



Vocalist **Michael Mendez** originated the role of Fatty Arbuckle in the Broadway Production of *Chaplin*, directed by Warren Carlyle, and is featured on the Original Broadway Cast Recording.

Mendez also originated the role of Olaf in *Frozen: A Musical Spectacular* for the Disney Wonder, directed

by Tony-nominee Sheryl Kaller.

Other credits include *Hey, Look Me Over!* at City Center Encores! featuring Joel Grey, Vanessa Williams, and Bebe Neuwirth, as well as the Off-Broadway musical *Fat Camp*.

Regional credits include *Man of La Mancha* at Westport Country Playhouse, *How The Grinch Stole Christmas* at The Old Globe, *Damn Yankees* at Goodspeed Opera House, *Peter and the Starcatcher* at Weston Playhouse, *Billy Elliot* at North Carolina Theatre, and *The Full Monty* at American Music Theater of San Jose.

Mr. Mendez has appeared as a soloist with numerous symphony orchestras across the country.

He received a BFA in Musical Theater from The University of Arizona. Michael is currently a full-time Musical Theatre Professor at Marymount Manhattan College in New York City. As a teacher, he has worked with many aspiring Broadway stars and taught master classes across the United States.





Vocalist **Marissa McGowan** recently appeared in the Roundabout Theatre Company's Broadway Revival of *Kiss Me Kate* at Studio 54. She performed the role of Lilli Vanessi/Kate, appeared on the Tony Awards and was on the original cast recording.

Ms. McGowan had the honor to be chosen by Marvin Hamlisch to star as Stella Purdy in the world premier of Marvin's last musical *The Nutty Professor*, directed by the legendary Jerry Lewis, for which she won the "best leading actress" award in Nashville for her performance.

She has appeared on Broadway in the revival of *A Little Night Music* alongside Catherine Zeta-Jones and Angela Lansbury (Original Cast Recording), *Bonnie and Clyde* (Original Cast Recording), and *Les Miserables* (Revival and National Tour), where she performed both the roles of Eponine and Cosette.

Television credits include *Major Crimes* (TNT) and *Odd Mom Out* (Bravo). Concert appearances include Lincoln Center in a tribute to Marvin Hamlisch directed by Mike Nichols and Susan in *The Sweet Smell of Success* in Concert (Hudson Theater NYC).

Ms. McGowan has appeared as soloist with the Indianapolis Symphony, Naples Philharmonic, Baltimore Symphony Orchestra, Omaha Symphony, Houston Symphony, Kalamazoo Symphony, Phoenicia Festival of the Voice, New Albany Symphony, Annapolis Chorale, Alpine Theatre Project, and the American Cancer Society Marvin Hamlisch tribute at the Hudson Theater in NYC.

As a pedagogue, Ms. McGowan has taught master classes across the country and has a roster of private students in the NYC area.

She grew up on Long Island and attended Syracuse University, where she received a BFA in musical theater. She lives in New York City with her husband Michael and their cat Cloe.

some form of triple time so that the whole score would feel vaguely like a long waltz with scherzi in between so that no song would seem to have come from another texture."

*Into the Woods* blends familiar fairy tales with an original story of a childless baker and his wife who are the focus of the action. They attempt to reverse a curse on their family in order to have a child.



The connections made among the fairy tale stories are clever and funny, and the plot line plays on the audience's recollection of its childhood sense of who these characters should be. In the end, the characters become endearing through their having taken on more human qualities than they have in the original versions of their respective fairy tales.

The original Broadway production opened on November 5, 1987 and ran for 764 performances. Sondheim wrote both the music and lyrics, and James Lapine wrote the book and also directed. In 1987, *Into the Woods* was nominated for nine Tony awards and won three. It won Best Score (Stephen Sondheim), Best Book (James Lapine), and Best Actress in a Musical (Joanna Gleason). It also won the New York Drama Critics Circle Award for Best Musical.

Six of Sondheim's musicals have become movies, starting with the Academy Award-winning *West Side Story* (1961) and *Gypsy* (1962). Others include *A Funny Thing Happened on the Way to the Forum* (1966) with Zero Mostel; *A Little Night Music* (1977), with Elizabeth Taylor; Tim Burton's film of *Sweeney Todd* (2007) starring Johnny Depp; and *Into the Woods* (2014), with Meryl Streep as the Witch.

Sondheim's shows continue to be frequently staged in theaters across the United States and beyond. His works are very popular especially in England and Australia. Many have been translated into other languages, including Danish, German, Japanese, Polish, Spanish, and Swedish.



**Octet in E-flat, Op. 20**  
Felix Mendelssohn  
(Born February 3, 1809  
in Hamburg, Germany;  
died November 4 in  
Leipzig, Germany)

Felix Mendelssohn was a musical prodigy, a little boy who wrote very mature compositions. His early works are bold in conception

and sure in execution. His family spared nothing to nurture his artistic ability. On alternate Sunday mornings, there were musicales in the Mendelssohn house in Berlin, which were regularly attended by important touring performers passing through the Prussian capital. There was always chamber music, sometimes an orchestra, and occasionally even an opera staged. The guests frequently performed, and almost every time, young Felix had composed a work to be included.

Mendelssohn wrote a great deal of music in this early period, including a dozen symphonies and several concertos, but these were compositions that he considered juvenilia and never released for publication during his lifetime. The best-known work of his youth is the *Overture to a Midsummer Night's Dream*, an astounding score for a seventeen-year-old to have written. Almost a year earlier, he had already composed this miraculous *Octet*.

On November 6, 1825, his teacher, Karl Friedrich Zelter, wrote to his friend, the poet, Goethe, "My Felix is working hard and is making progress. He has just completed an Octet that is very cleverly written." The instruments of the Octet are four violins, two violas, and two cellos, the equivalent of two conventional string quartets, but the music is written for a single large group of instruments led by the first violin.

Ludwig Spohr (1784-1859), an important figure of the time, wrote four works he called *Double Quartets*, in which

pianist, and organist for the Sayville United Church of Christ. He has previously music directed for the National Asian Artists Project Broadway Community Chorus and Keanstage at Kean University.



Violinist **Jane Chung** is a member of the American Ballet Theatre Orchestra in New York City and a founding member of the Radian String Quartet, with which she performs and teaches in California.

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 and Orpheus Chamber Orchestra.

She has also collaborated extensively with choreographers and dance companies, including as resident musician for Cedar Lake Contemporary Ballet, Cherylyn Lavagnino Dance and with choreographer Sidi Larbi Cherkaoui.

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.), and completed her musical studies in Vienna as a Fulbright grant recipient.

She splits her time between New York City and Bridgewater (CT), and has enjoyed creating and performing community-building concerts in Connecticut throughout the pandemic.

Ms. Chung performs on a 1782 Joseph and Antonius Gagliano violin.

She was formerly principal violist of the Brooklyn Philharmonic, associate principal violist of the Houston Symphony Orchestra, guest principal violist of American Symphony Orchestra, and appeared frequently with Orpheus, the New York Philharmonic and the Metropolitan Opera. Summer festivals include NYC Ballet at SPAC, Festival Napa Valley, Classical Tahoe, Cape May Music Festival, Windham Music Festival, Seal Bay American Chamber Music Festival, Music Mountain, and Bargemusic.

Sarah's Broadway credits include Jerome Robbins's *Broadway*, *Kiss of the Spiderwoman*, *Candide*, *Aida*, *La Boheme* and *Swan Lake*. She has recorded for the Atlantic, Dorian, Koch, New World, Nimbus, Nonesuch and Virgin labels, and performs on a Hiroshi Iizuka viola, circa 1982.

Ms. Adams has been a Music Associate at Columbia University since 1993, where she teaches viola and chamber music, and is director of Viola Hour. Sarah and her family live in Cortlandt Manor, N.Y, where she is an amateur gardener, bread baker, mandolinist, and chief dog walker.



**Sean Cameron** a Brooklyn based pianist, conductor, and music director who lives and performs in New York City.

He attended the College Conservatory of Music (CCM) at the University of Cincinnati on full scholarship as a Cincinnati Scholar, earning dual degrees in Music Education and Performance.

He has conducted national and international touring productions of *A Chorus Line* and *Elf, The Musical*, including the upcoming Tokyo production of *A Chorus Line* this summer. He has worked on productions of *Into The Woods*, *Company*, *Sunday in the Park with George*, and *West Side Story*.

He is also an adjunct professor and staff pianist at Marymount Manhattan College. Mr. Cameron also serves as music director,

the second quartet group was to be generally no more than the accompaniment to the first. In 1949, Darius Milhaud made a unique addition to this small repertoire with his *String Quartets Nos. 14 and 15*, two independent works that may also be played simultaneously as an octet. Mendelssohn's score, the first of its kind for an octet, is richly textured. It "must be played in symphonic [i.e. orchestral] style by all the instruments," he said, yet it is as clear and transparent as a well written quartet.

The Octet begins with a magnificent movement, Allegro moderato ma con fuoco, based principally on the long, soaring opening theme for the first violin, a marvelous organic melody that is an astonishing conception for a mere boy. Next comes a melancholy Andante, which is followed by a Scherzo, Allegro leggierrissimo, that is one of the greatest of all Mendelssohn's compositions.

The entire Scherzo, but for a single phrase before its closing coda, is played pianissimo, as softly as possible. The music seems to come from the same elfin country as the *Scherzo for A Midsummer Night's Dream*, which Mendelssohn wrote in 1843, eighteen years later. The composer's sister, Fanny, herself a talented and accomplished composer, said that "he told what he had in mind only to me." His inspiration, she said, was the scene in Goethe's *Faust* that depicts the dancing on Walpurgis Night, a witches' festival on May 1st that takes its name from the 8th century British nun, St. Walpurga, who helped introduce Christianity to Germany and was honored as the protector against the black arts. Goethe's four lines of verse are: "Trails of cloud and mist brighten up on high: a breeze in the leaves and wind in the chimney – and everything is scattered." Mendelssohn valued this Scherzo so highly that in 1829 he orchestrated it for performance in place of the original Minuet in his First (actually his fourteenth) Symphony.

The last movement is a fugal Presto, modeled after those of Mozart's *Jupiter Symphony* and perhaps Beethoven's *Quartet, Op. 59, No. 3*. Mendelssohn's insertion of a quotation from the Scherzo into his finale is a great stroke of genius.

## THIS EVENING'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 40<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.



**Sarah Adams** has appeared as viola soloist with the Riverside and Jupiter Symphonies in Alice Tully Hall, Orchestra of St. Luke's at Caramoor, Berkshire Bach Ensemble, Washington Square Music Festival, Philharmonia Virtuosi, and Adelphi Chamber Orchestra.

Ms. Adams appeared as recitalist for the Hong Kong Chamber Series, Houston Chamber Music Society, Parnassus, New York Viola Society, Long Island Composer's Alliance, Brooklyn Philharmonic's Off the Wall series and at the Cosmos Club in Washington, DC.

Ms. Adams is a long-time member of Sherman Chamber Ensemble and the New York Chamber Ensemble, and former violist of the Cassatt, Tahoe, and Roerich Quartets. She performed and recorded with Smithsonian Chamber Players, Windham Chamber Orchestra and Parnassus, and appeared as guest artist with the Amernet Quartet, Haverford College Music Series, Bard Summerscape, Friends of Mozart, Claring Chamber Series, New Jersey Chamber Music Society, Speculum Musicae, Si-Yo Chamber Concerts, and the Metropolitan Museum Chamber Series.

Ms. Adams is principal violist of the Riverside Symphony, a member of American Ballet Theatre, Orchestra of St. Luke's, Little Orchestra Society and New York City Opera, and performs frequently with New York City Ballet.