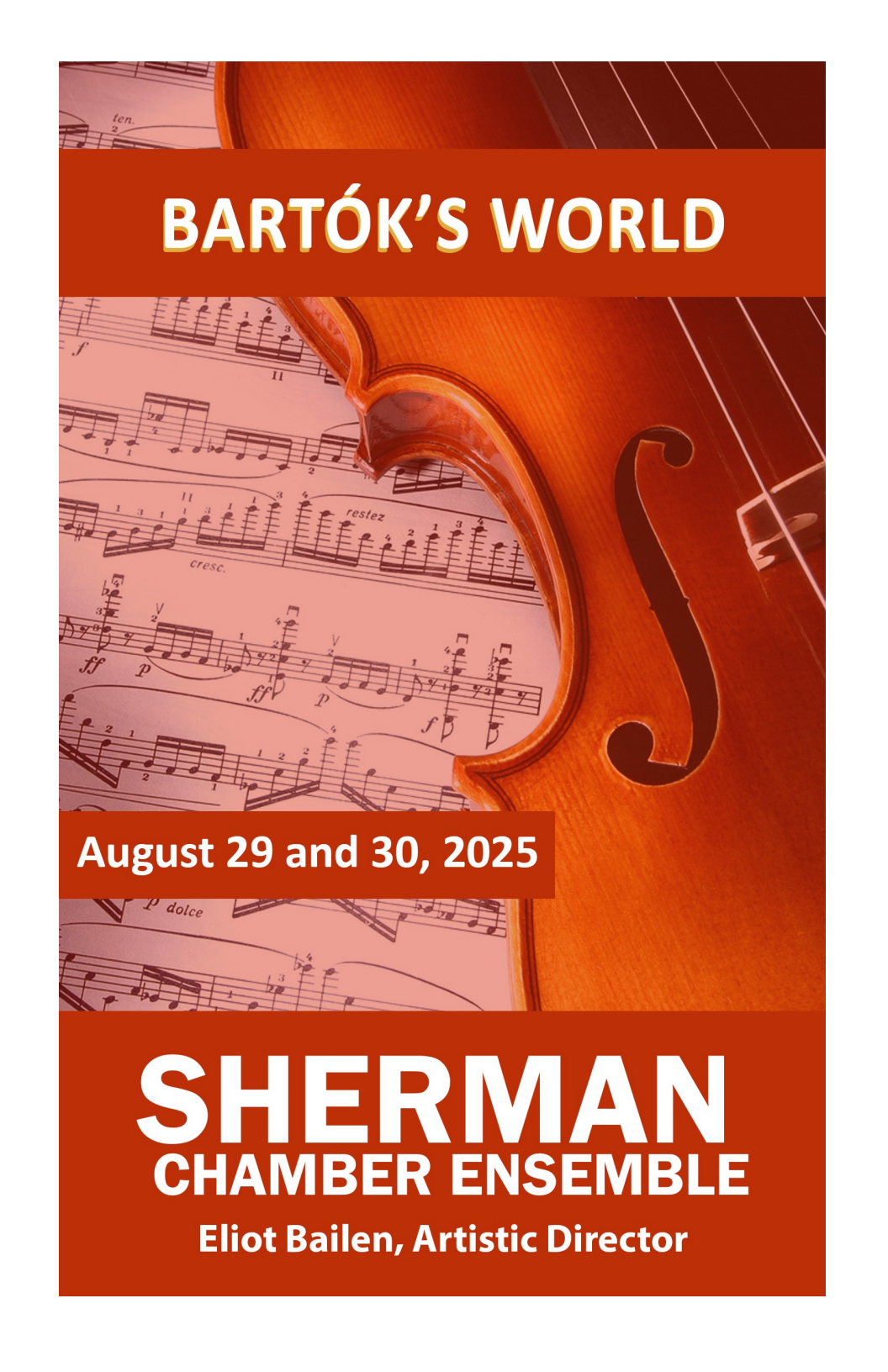


A close-up photograph of a violin, showing its body, f-hole, and part of the neck. The violin is resting on a sheet of musical score. The entire image is overlaid with a semi-transparent red layer. The text is placed within this red layer. The background image shows the wood grain of the violin and the black ink of the musical notation on the paper.

BARTÓK'S WORLD

August 29 and 30, 2025

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BARTÓK'S WORLD

August 29, 2025

Merryall Center, New Milford, CT

August 30, 2025

St. Andrew's Church, Kent, CT

Susan Rotholz (flute)

Jane Chung (violin)

Doori Na (violin)

Sarah Adams (viola)

Eliot Bailen (cello)

PROGRAM

Selections from 44 Duos
for Two Violins, SZ 68, BB 76

Béla Bartók
(1881-1945)

Flute Quartet in C Major, KV 285b

W. A. Mozart
(1756-1791)

Allegro

Variations on a Theme (Andantino/Allegro)

Intermezzo for string trio

Zoltán Kodály
(1882-1967)

Romanian Dances

Béla Bartók

I. Jocul cu Bâta

II. Brâul

III. Le Poc

IV. Buciumeana

V. Poargo Româneasca

VI. Maruntel

VII. Maruntel

INTERMISSION

String Quartet, Op. 18 No. 1

Ludwig v. Beethoven
(1770-1827)

Allegro con brio

Adagio affettuoso ed appassionato

Scherzo: Allegro molto

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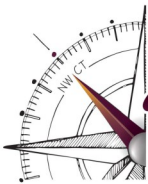
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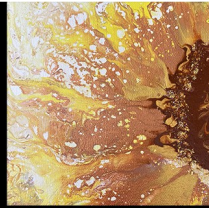
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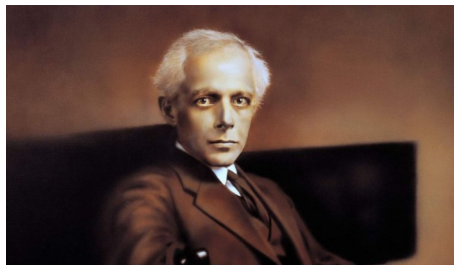


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Romanian Folk Dances

Béla Bartók
(1881-1945)



The Hungarian composer Béla Bartók devoted a large part of his life to intensive research in the folk music of the Balkans.

Along with his colleague, Zoltán Kodály, he sought to distinguish the original

peasant music of the area from that of the Gypsies and others, which had altered and disguised its original identity.

Both men used their findings in their original compositions too. Kodály limited himself to Hungarian sources, but Bartók composed using folk melodies of other peoples as well.

In 1915, he wrote this set of *Romanian Folk Dances*, originally for piano, using material he had gathered in 1910 and 1912 in Transylvania, and he described it as a very simple arrangement for educational use.

In 1917, he arranged the work for small orchestra from which a string orchestra version has been derived. His friend, Zoltán Székely created a popular violin arrangement, which is now frequently played on the guitar.

Romanian Folk Dances has been one of his most popular compositions ever since, and it has been arranged subsequently for various instrumental ensembles.

There are seven dances in the set: “Stick Dance,” “Sash or Waistband Dance,” “In One Spot,” “Hornpipe Dance,” “Romanian Polka” and two each called simply “Fast Dance.”

Bartók heard the first and fourth dances played by gypsy fiddlers, the second and third played by Rumanian peasants on folk flutes, and the last three by gypsy and peasant fiddlers.

The music begins with “Stick Dance,” a high-kicking dance that was originally a Gypsy duet for a folk string instrument and violin.

“Sash or Waistband Dance” existed as a popular round dance whose melody Bartók first heard played on a peasant flute and originally gave to the clarinet.

“In One Spot” denotes a dance in which a couple dances together, the man with arms akimbo and the woman’s hands on his shoulders.

Next comes a “Hornpipe Dance,” but the meaning of the title remains obscure because Bartók took the tune from a Gypsy fiddler.

Following is A “Romanian Polka” collected in the hometown of the friend to whom he dedicated this work.

At the end comes a pair of “Fast Dances” (also known as “Short and Sweet”).

- Susan Halpern

Intermezzo for String Trio

Zoltán Kodály
(1882-1967)

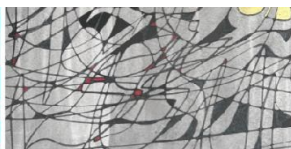
The *Intermezzo for String Trio* is also an early work, composed around 1905. Kodály’s musical personality was yet to fully emerge, but the sounds of Hungary are clearly present, even if rooted in the language of his Viennese and German models.

In the same year of this work, 1905, Kodály and Béla Bartók began touring Hungarian villages and recording folk songs on wax cylinders or jotting them down in notation as the villagers sang them.

The two men became close friends and collaborators, determined not only to document and expand on Hungarian music, but also to lift up the people of Hungary with a music education system rooted firmly in their own traditions.

This pioneer effort resulted in a series of folk-song collections and studies, which are classics in their field.

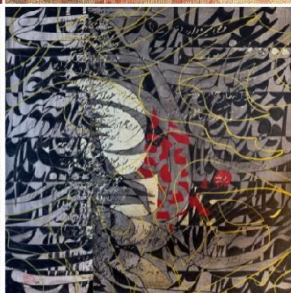
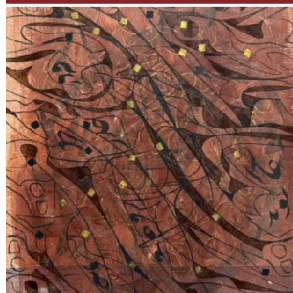
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THE PERFORMERS



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).

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.



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 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.

She 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, Si-Yo Chamber Concerts, and the Metropolitan Museum Chamber Series.

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.



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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.

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.

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.



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



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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. 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.



Margaret Kampmeier, piano, enjoys a varied career as soloist, collaborative artist and educator. She is equally fluent in classical and contemporary repertoire, and has concertized and recorded extensively and premiered hundreds of works.

A founding member of the Naumburg award-winning New Millennium Ensemble, she performs regularly with the Orpheus Chamber Orchestra and Orchestra of St. Luke's.

She has appeared with the St. Petersburg Chamber Philharmonic, New York Philharmonic Ensembles, Metropolitan Opera Chamber Ensemble, Kronos Quartet, Chamber Music Society of Lincoln Center and the Mirror Visions Ensemble.

A dedicated educator, Ms. Kampmeier teaches piano at Princeton University and is Chair and Artistic Director of the Contemporary Performance Program at the Manhattan School of Music.

She has given lecture recitals on a wide range of topics including preludes and fugues through the ages, contemporary keyboard techniques, and piano music of women composers.

She earned degrees from the Eastman School of Music and SUNY Stony Brook, and is deeply grateful to her mentors Barry Snyder, Jan Degaetani, Julius Levine, and Gilbert Kalish.

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Ms. Kampmeier is an avid reader, and enjoys traveling and spending time with her family.



Praised for his captivating performances and expressive artistry, violinist **Doori Na** has graced the stages of Carnegie Hall, the Berlin Philharmonie, and beyond.

In 2018, he made a notable debut with the San Francisco Symphony, performing Bach's Double Violin Concerto alongside the legendary Itzhak Perlman under the baton of Michael Tilson Thomas.

A dynamic and versatile musician, Mr. Na is known for his deep commitment to chamber music, his leadership as concertmaster for orchestras, and his innovative work in contemporary music.

He has collaborated with Itzhak Perlman, members of the Juilliard String Quartet, the New York Philharmonic, and many more.

Doori's experience as concertmaster began at the Juilliard School, where he earned the position as a second-year student. This role

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paved the way for his leadership in various orchestras, including the Central Chamber Orchestra and the Fort Greene Orchestra.

As a longtime member of both the Argento New Music Project and New Chamber Ballet, Doori has performed internationally, premiering numerous new works and showcasing his dedication to bringing contemporary music to life. His passion extends to reviving neglected works and composers, particularly those overlooked due to class and race.

During the COVID-19 pandemic, he recorded and promoted the music of great American composers who had been marginalized, helping to bring their work into the spotlight.

Beyond classical music, Doori is featured on Chick Corea's The Continents album and has toured Europe with Brad Mehldau and the Orpheus Chamber Orchestra, further demonstrating his versatility across genres.



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.



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