

SHERMAN
CHAMBER ENSEMBLE

Eliot Bailen, Artistic Director

ABOUT THE SHERMAN CHAMBER ENSEMBLE
World Class Music, Close to Home

Founded in 1982 by cellist Eliot Bailen, Artistic Director, and flutist Susan Rotholz, the Sherman Chamber Ensemble offers a year-round schedule of performances for all ages at venues in Connecticut and New York.

Guided by its mission to bring world class musicians to our communities and schools to perform a diverse range of music with an approach that is intimate and inclusive, the SCE has been described by The New York Times as "about as close as it gets to the Platonic ideal of a chamber music concert."

SCE's music spans from Baroque to contemporary classics, including a summer chamber music series, educational activities and a year-round slate of musical events showcasing the best of live musical performance, from classical to bluegrass to jazz – plus children's and family concerts, school residencies and pop/rock coffeehouses.

Support comes from ticket sales, private foundations, local businesses and many generous individual donors as well as the State of Connecticut Department of Community and Economic Development Office of the Arts, from CT Humanities and from the NW CT Arts Council.

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SHERMAN CHAMBER ENSEMBLE

World Class Music
Close to Your Home

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SHERMAN CHAMBER ENSEMBLE

Classical Classics

July 10, 2026
Merryall Center, New Milford, CT

ARTISTS

Susan Rotholz, flute
Doori Na, violin
Jane Chung, violin
David Creswell, viola
Eliot Bailen, cello

PROGRAM

Flute Quartet in D Major,
Op. 5, No. 3
Franz Josef Haydn
(1732-1809) age 44 in 1776

Presto
Menuetto
Adagio
Presto assai

String Quartet in D Major
No. 21, K. 575
Wolfgang Amadeus Mozart
(1756-1791) age 20 in 1776

Allegretto
Andante
Menuetto
Allegretto

INTERMISSION

(continued)

PROGRAM
(continued)

Rondo Allergo — John Antes (1740-1811) age 36 in 1776

String Quartet No. 8 in E Minor, Op. 59, No. 2 — Ludwig van Beethoven (1770-1827) age 6 in 1776

Allegro
Molto Adagio. Si tratta questo pezzo con molto di sentiment
Allegretto
Finale. Presto

THE SHERMAN CHAMBER ENSEMBLE
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**Thank you to
The Merryall Center
for its hospitality.**

PROGRAM NOTES



Joseph Haydn
(1732–1809)
Flute Quartet in D Major, Op. 5, No. 3

While Joseph Haydn is best known for his string quartets and symphonies, he also composed a small number of works featuring the flute, an instrument that enjoyed growing popularity among both professional musicians and gifted amateurs in the late eighteenth century.

The ***Flute Quartet in D Major, Op. 5, No. 3*** reflects Haydn's gift for combining elegance, wit, and expressive warmth in music that is both sophisticated and immediately appealing.

Written during Haydn's early years in the service of the Esterházy family, the quartet belongs to a period when he was refining the musical language that would later earn him the title "Father of the String Quartet."

Rather than treating the flute as a soloist accompanied by strings, Haydn allows all four instruments to participate in an engaging musical conversation. Melodic ideas are exchanged freely among the players, creating the sense of balance and interplay that became one of the hallmarks of his mature chamber music.

The opening movement is bright and graceful, characterized by clear themes and lively dialogue. A lyrical slow movement provides a moment of quiet reflection, allowing the flute's singing tone to blend seamlessly with the strings.

The lively finale concludes the work with rhythmic vitality, playful exchanges, and the good humor that is so often associated with Haydn's music.

Though less frequently performed than his string quartets, the *Flute Quartet in D Major* reveals Haydn's remarkable ability to transform simple musical ideas into works of enduring charm and crafts-

manship. It offers listeners an engaging glimpse into the early development of chamber music and the inventive spirit of one of its greatest masters.



Wolfgang Amadeus Mozart (1756–1791)

String Quartet No. 21 in D Major, K. 575 ("Prussian")

Completed in June 1789, Mozart's ***String Quartet No. 21 in D Major*** is the first of the three celebrated "Prussian" Quartets, written during the final years of the composer's life.

Mozart composed the work after a visit to the court of King Friedrich Wilhelm II of Prussia, an enthusiastic amateur cellist.

Although the exact circumstances of the commission remain uncertain, Mozart identified this quartet in his own catalog as being written "for His Majesty the King of Prussia." The royal patron's fondness for the cello inspired Mozart to give the instrument an unusually prominent and lyrical role, allowing it to emerge as an equal voice in the musical conversation rather than serving only as harmonic support.

Unlike the dramatic intensity of Beethoven's later quartets, Mozart's music captivates through elegance, balance, and effortless grace.

The opening **Allegretto** unfolds with warmth and refinement, its flowing melodies passing naturally among all four instruments. Throughout the movement, Mozart demonstrates his remarkable gift for creating music that sounds simple and spontaneous while concealing extraordinary compositional sophistication.

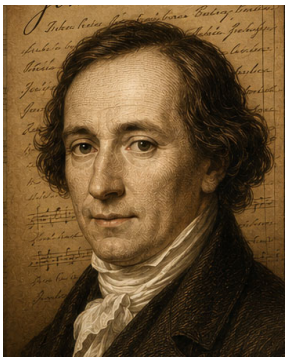
The serene **Andante** forms the emotional heart of the quartet. Here, Mozart's gift for operatic melody is unmistakable, with long, singing lines and luminous harmonies creating an atmosphere of quiet intimacy. The cello, in particular, enjoys moments in the spotlight, reflecting the composer's desire to

honor his royal patron without disturbing the perfect balance of the ensemble.

The elegant **Menuetto** combines courtly poise with subtle humor, while its contrasting Trio once again highlights the cello's expressive voice.

The cheerful **Finale** closes the work with wit, charm, and sparkling interplay among the four musicians. Rather than relying on dazzling virtuosity, Mozart delights listeners through graceful conversation, impeccable craftsmanship, and a sense of joy.

Although overshadowed at times by the six "Haydn" Quartets that preceded it, the **"Prussian" Quartet** reveals Mozart at the height of his artistic maturity. Rich in lyric beauty and masterful in its equality of voices, it represents one of the finest achievements of his final years and stands as a bridge between the Classical ideals of Haydn and the more expansive chamber music of Beethoven.



John Antes (1740–1811)

Rondo Allegro from String Trio No. 1

With a nod to America 250, tonight's program celebrates the rich beginnings of our nation's musical heritage with the ***Rondo Allegro*** from ***String Trio No. 1*** by John Antes

Although his name is unfamiliar, Antes is widely recognized as America's earliest significant composer of chamber music and one of the first American-born composers to achieve international recognition.

A contemporary of Franz Joseph Haydn, he wrote music of remarkable elegance and craftsmanship that reflects the Classical style then flourishing in Europe while representing the earliest roots of America's own classical music tradition.

He is also the maker of perhaps the earliest surviving bowed string instrument made in America, a violin from 1759 – now housed in the Moravian Historical Society in Nazareth, PA.

Born in Pennsylvania more than three decades before the Declaration of Independence, he led a remarkable life. A Moravian minister, missionary, violinist, and composer he traveled from colonial America to Europe and the Middle East.

Despite enduring imprisonment and serious injuries while serving in Egypt, Antes continued to compose, creating works that reflect both the elegance of the Classical style and the emerging expressive spirit of the late eighteenth century.

The ***String Trio No. 1***, displays Antes at his most engaging. Built around a recurring principal theme that returns throughout the movement, it unfolds with buoyant energy, graceful melodies, and spirited exchanges among the violin, viola, and cello.

Rather than assigning one instrument the leading role, Antes gives each player opportunities to participate in an animated musical conversation, a hallmark of fine chamber music.

Listeners will hear the influence of the Classical masters, particularly Haydn, in the movement's balance, clarity, and wit.

At the same time, Antes's gift for memorable melody and his confident handling of instruments reveal a composer with a distinctive musical voice. The music is filled with optimism and vitality, bringing the trio to a joyful and satisfying conclusion.



Ludwig van Beethoven (1770–1827)

String Quartet No. 8 in E Minor, Op. 59, No. 2 ("Razumovsky")

By 1806, **Ludwig van Beethoven** had firmly established himself as Europe's most daring musical innovator.

Commissioned by Count Andrey Razumovsky, the Russian ambassador to Vienna, this quartet is the second of three remarkable works that forever changed the possibilities of chamber music.

The expansive scale and emotional depth of the Quartets helped redefine the string quartet, pushing the genre beyond its Classical roots, expanded it from an elegant form of domestic music-making into a profound vehicle for artistic expression.

The ***Quartet in E Minor*** is the most dramatic of the three. Its opening movement begins with quiet intensity, unfolding through restless rhythms, bold contrasts, and moments of striking lyricism. Beethoven treats the four instruments as equal partners, creating a musical conversation of extraordinary depth and emotional power.

The heart of the work is the transcendent second movement, *Molto adagio*. Beethoven's student Carl Czerny later recalled that the composer described this music as inspired by his contemplation of the star-filled night sky and the "music of the spheres." Whether legend or fact, the movement possesses an unmistakable sense of serenity and wonder, with radiant harmonies and long, singing melodies that seem to suspend time itself.

At Count Razumovsky's request, Beethoven incorporated a Russian folk melody into each of the three quartets. Here, the tune appears in the graceful third movement, where it is transformed with characteristic imagination and woven seamlessly into the musical fabric.

The spirited finale begins unexpectedly in C major before returning to the quartet's home key of E minor. Filled with rhythmic energy and dramatic momentum, it drives to a forceful conclusion that leaves listeners with a sense of determination rather than triumph.

Composed during Beethoven's celebrated "heroic" period—the same years that produced the *Eroica* Symphony, the *Appassionata* Sonata, and the *Violin Concerto*—the *String Quartet No. 8* stands among the supreme achievements of the chamber music repertoire.

More than two centuries later, it continues to captivate audiences with its emotional depth, brilliance, and enduring humanity.

THE PERFORMERS

"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



Eliot Bailen has an active career as an artistic director, cellist, composer and teacher. Founder and Artistic Director of the Sherman Chamber Ensemble, now in its 44th 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, Orchestra Lumos (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).

He 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 and 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 throughout the United States, Europe, and Asia with ensembles including the New York Philharmonic, Orpheus Chamber Orchestra, and the 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. 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.



Violist **David Creswell** has been an integral part of the music scene in and around New York City for more than 25 years, with experience that spans nearly every musical style and setting from solo performance to orchestral work and opera, recording studio to the stage, and from classical to contemporary musical traditions.

Principal violist of the Greenwich Symphony Orchestra and the Northeastern Pennsylvania Philharmonic, he has been Principal Violist of numerous symphonic and opera orchestras as well as performances with the American Ballet Theater Orchestra, the Mostly Mozart Festival, and the NY Choral Society.

He plays frequently with the NY Philharmonic, both at Avery Fisher Hall and in other world-class venues. He is a core member of the Chamber Players of the Greenwich Symphony and has played in other chamber ensembles alongside artists such as Kathleen Battle, Sidney Harth, and Anthony Newman.

With roots firmly established in the pits of Broadway, he has been part of over 30 Broadway productions. He appears on numerous film and television soundtracks, as well as musical collaborations with David Byrne, Rufus Wainwright, Sting, and many others

A music educator, he maintains an active private teaching studio, collaborating on pedagogical projects for collegiate students at Juilliard, including developing a popular course in eurhythmics. He is the also co-developer and leader of a lecture series that explores the intersections of tuning and mathematics.

Finally, he actively writes new arrangements of established chamber works, expanding and diversifying viola repertoire to match the technical caliber of today’s talented young violists.



Doori 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 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.

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

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. Mr. Na regularly performs 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.

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. Other notable experiences include performing at the Chamber Music Society of Palm Beach with the Bonhoeffer Trio and Les Amies trio.

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.

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 and the United Arab Emirates with Juilliard Global Ventures, and the British International School of Chicago with The Juilliard School President, Joseph Polisi.

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.



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 twenty-five 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.





TWILIGHT REFLECTIONS



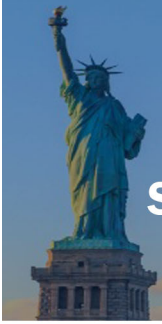
Susan Rotholz, flute; Richard Wolfe, viola; Sandra Piques Eddy, mezzo-soprano;
Victoria Lewis, violin; Eliot Bailen, cello; Jane Chung, violin

Beach: Theme and Variations for Flute and String Quartet
Barber: Dover Beach
Respighi: Il Tramonto
Schubert: Quartettsatz in C Minor, D. 703

Friday, August 14, 7:30 pm
The Merryall Center, New Milford

Saturday, August 15, 5:30 pm
Chesterwood, Stockbridge, MA

AMERICAN Immigrant GENIUIS Composers



ST. ANDREW'S CHURCH, KENT
SEPTEMBER 4, 7:30 PM

ST. JOHN'S CHURCH, NEW MILFORD
SEPTEMBER 5, 7:30 PM