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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 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 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

# No Ordinary Star

**September 1, 2022**

*Salem Covenant Church, Washington*

**September 2, 2022**

*St. Andrew's Church, Kent*

**September 3, 2022**

*The Lake Mauweehoo Club, Sherman*

Susan Rotholz, flute, piccolo, alto flute  
Doori Na, violin  
Sarah Adams, viola  
Eliot Bailen, cello  
Margaret Kampmeier, piano  
Jeffrey Irving, percussion

### PROGRAM

Six Shakespearean Sketches  
for flute, viola and cello  
(originally for string trio)

Gordon Jacob  
(1895-1984)

1. How Sweet the Moonlight Sleeps on Yonder Bank
2. Foot it Featly
3. In Sad Cypress
4. Grace in All Simplicity
5. And A'Babbled of Green Fields
6. Here a Dance of Clowns

No Ordinary Star (Premiere)

Eliot Bailen  
(1955-)

A special 40th Anniversary Commission from  
Arlene Stang, In Honor of Lawrence Grunberger

### INTERMISSION

**PROGRAM**  
**(CONTINUED)**

Move It  
for solo flute

Carlos Simon  
(1986-)

Piano Quartet in E-flat Major, Op. 47

Robert Schumann  
(1810-1856)

Sostenuto assai – Allegro ma non troppo  
Scherzo: Molto vivace – Trio I and Trio II  
Andante cantabile  
Finale: Vivace

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**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.

As a recording artist, Ms. Kampmeier can be heard on the Albany, Centaur, CRI, Koch, Nonesuch, Bridge and Deutsche Gramophon labels.

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.

In addition to her professional activities, Ms. Kampmeier is an avid reader, and enjoys traveling and spending time with her family. A native of Rochester, NY, she resides currently in New York City.



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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.

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 Guaragnini and Vuillaume violin from the Juilliard School's prestigious violin collection.



## No Ordinary Star

Dr. Arlene Stang, our dear friend and cherished board member of SCE, has been kind enough to support me in the writing of this new piece, "No Ordinary Star."

The composition bears a double dedication: to Arlene's husband, Dr. Lawrence Grunberger, and to the Sherman Chamber Ensemble in celebration of its 40th Anniversary. In Arlene's words: "My shining star and love is Larry and my love for the SCE with this special anniversary is a perfect place to celebrate both."

Dr. Larry Grunberger is a physicist with a particular passion for studying the sun's plasma. Of course, the first thing I did (sorry Larry) was google 'plasma.' I was rewarded with the following quote:

"The sun is a roiling, boiling ball of plasma, constantly churning and turning itself inside out as ropes of magnetic-field lines tangle and break at its surface to release tremendous amounts of energy."

In writing this piece I was awestruck by all I learned about the sun and stars. How unlikely is our existence with the sun making life possible from such highly random circumstances. Words that seemed dissonant next to each other made sense, such as grandeur and randomness, mass and emptiness, the sun's violence and beauty.

So how to make musical sense of this when the composer is but a tiny dot on an insignificant planet using sound and time to reflect on this miracle of the universe! These thoughts were intimidating, provocative and challenging but after frightening procrastination, I finally came back down to planet Earth.

"No Ordinary Star" is to some degree programmatic but ultimately the music always guides me. The piece opens with a bang – the big bang maybe? – and moves into empty space, the music of the spheres. Images such as particles coalescing and amassing then disappearing into space anticipate the creation of the sun. The randomness of creation is reflected partially in the musical choices.

One specific image happens approximately three minutes into the piece: as seen through a telescope, the trio of strings represent the undulating movement of the plasma as bursts of solar flares shoot up from that texture. Throughout the piece, the 'wind gong' represents the power and brilliance of the sun. After a wind gong cadenza (at approx. 6.5 mins), the view of the sun is strictly earthbound with a loving Beatles reference (which occurs, Larry, at approximately one Astronomical Unit) that becomes a short fugue. This is followed by a depiction of a beautiful sunset (at approx. 9' 20") and finally a recap of early themes and a romp to the end.

Thank you, Larry (yourself, no ordinary star), for your inspiration – though you didn't know this was being written - hope you enjoy it!

Eliot Bailen  
September 1, 2022

Recent chamber music engagements include Alarm Will Sound, International Contemporary Ensemble, counter)induction, Da Capo Chamber Players, Perspectives Ensemble, Newband, American Contemporary Music Ensemble (ACME) and the Metropolitan Opera Chamber Ensemble.

He has recorded for Deutsche Grammophon, PBS, Netflix, HBO, Albany Records, Verve, Naxos, New Focus Recordings and NY Philomusica.

As an educator, his students have continued on to some of the most prestigious conservatories and universities in the country including The Juilliard School, Manhattan School of Music, Eastman School of Music, Mannes College of Music, Indiana University Jacobs School of Music, University of Michigan, San Francisco Conservatory, Peabody Institute and others.

He has served on the faculty of Interlochen Arts Camp since 2011, has served as both a faculty member and and guest artist at the Juilliard Summer Percussion Seminar and served as Instructor of Percussion and Director of Percussion Ensemble (sabbatical replacement) at Interlochen Arts Academy in 2011.

Mr. Irving is an alum of Interlochen Arts Academy and holds his Bachelor and Master of Music from The Juilliard School.

He is an artist endorser for Zildjian cymbals, Black Swamp Percussion concert snare drums and accessories, and Innovative Percussion sticks and mallets.



**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 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

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.

Her 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.



**Jeffrey Irving** is a freelance percussionist and timpanist in New York City working regularly in the orchestral, theater and chamber music idioms. He performs frequently with the Metropolitan Opera Orchestra, has worked on over a dozen shows on Broadway and has a long history working with many other groups in the US and abroad including the New York Philharmonic, Orchestra of St. Luke's, American Symphony Orchestra, New York City Opera, Gotham Chamber Opera, Manhattan Chamber Orchestra, Springfield Symphony Orchestra and the Malaysia Philharmonic Orchestra, among others.

In addition to his orchestral and theater activities, Mr. Irving is also an enthusiastic performer of contemporary solo and chamber music.

## PROGRAM NOTES

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### *Six Shakespearian Sketches for String Trio*

Gordon Percival Septimus Jacob

(Born in London July 5, 1895;

died in Saffron Walden, Essex, England on June, 8 1984)



Jacob was an English composer and professor. He taught at the Royal College of Music in London from 1924 until his retirement in 1966, and published four books and many articles about music.

As a composer he was very prolific: the list of his oeuvre totals more than 700 works, mostly compositions of his own, but also a substantial number of orchestrations and arrangements of other composers'

works. Those whose music he orchestrated range from William Byrd to Edward Elgar.

Jacob was born in London, the seventh son and youngest of ten children. His father was an official of the Indian Civil Service based in Calcutta; he died when Gordon was only three.

Jacob was educated at Dulwich College and enlisted in the Queen's Royal Regiment at the outbreak of World War I. He was taken prisoner in 1917, and in the prison camp, he studied a harmony textbook from the library and began composing, writing for an orchestra of his fellow prisoners.

After the war, he studied journalism before turning to music. After taking a correspondence course, he was accepted as a full-time student at the Royal College of Music in 1920. There, he studied composition under Charles Villiers Stanford and Ralph Vaughan Williams, music theory from Herbert Howells, and conducting from Adrian Boult.

From 1947 to 1957, he was editor of Penguin Musical Scores. He contributed articles to musical journals and to Grove's Dictionary of Music and Musicians and wrote several books.

In the middle years of the 20th century, the BBC was hostile to composers who wrote tonal music; like similar composers, Jacob suffered from the BBC's disinclination to play his music. He was fortunate in having a steady stream of commissions from the US, where his music was popular with university wind bands.

While a student at the RCM Jacob won the Arthur Sullivan composition prize. He received a Doctorate of Music (DMus) from the University of London in 1935 and the John Collard Fellowship by the Worshipful Company of Musicians in 1943. He was elected as a Fellow of the Royal College of Music in 1946, and was made an honorary Fellow of the Royal Academy of Music the following year.

Jacob was influenced most by early 20th-century French and Russian music. In the 1920s and 1930s Jacob composed music for choral societies and school choirs, which provided a steady income, in between writing more ambitious compositions. In the 1930's Jacob, along with several other young composers, wrote for the Sadler's Wells Ballet, now the Royal Ballet. During WWII, he wrote music for several propaganda films.

He produced a great variety of chamber music. Far from the lush, overt Romanticism of his elders, his writing was often inspired partly by Baroque and Classical models, and some of the works under his name are in fact arrangements of Baroque music. His music is sometimes angular and dissonant but never inaccessible.

He summed up his ethos of composing in this statement: "I think the question of communication is important, because one never wants to write down to an audience, but at the same time I personally feel repelled by the intellectual snobbery of some progressive artists... the day that melody is discarded altogether, you may as well pack up music..."

*Six Shakespearian Sketches for String Trio* was written in 1946 and dedicated to the Carter Trio. These six little selections are miniature gems, very finished small masterpieces. Each is based on a quotation from one of Shakespeare's works, and each is very different from the others in the grouping.

The first of the *Six Shakespearian Sketches for String Trio*, "How sweet the moonlight sleeps on yonder bank," Adagio

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.



## 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.

*misterioso*, is taken from *The Merchant of Venice*. It is dreamy and nocturnal. The second, "Foot it Featly," *Allegro leggiero quasi presto* comes from *The Tempest* and is a kind of rustic dance. It features undulating accompaniment figures.

The third, "Here a Dance of Clowns," *Molto allegro e con brio*, from *A Midsummer Night's Dream*, is lively and very rhythmical and syncopated. No. 4, "Grace in All Simplicity," *Tempo di minuetto*, was inspired by a poem, "The Phoenix and the Turtle." As its tempo indicates, it is a dance.

The penultimate "And Babbled of Green Fields," *Andante con moto*, comes from *Henry V*. It is poignant and appropriate for the announcement of Falstaff's death. The final selection "In sad Cypresses" *Molto adagio e elegiac*, was inspired by *Twelfth Night* and is slow and elegiac, as its tempo marking indicates.

### *Quartet for Piano and Strings, in E-Flat, Op. 47*

Robert Schumann

(Born June 8, 1810, in Zwickau;  
died July 29, 1856, in Endenich)



Robert Schumann wrote several brilliant collections of brief descriptive and atmospheric pieces. They established him as Germany's leading composer. In 1840, the year he married Clara Wieck, he wrote almost nothing but songs, more than 130 of them, in an outpouring of love and gratitude.

In 1841, he wrote four symphonic compositions and began his *Piano Concerto*. In 1842, he concentrated on chamber music, studying the scores of Mozart and Beethoven string quartets for two months. In the fall, in a furious burst of creative energy, he composed three string quartets, a piano quartet and a piano quintet.

Schumann sketched the *Quartet for Piano and Strings*, widely considered one of his most important compositions, written for

Count Matvei Wielhorsky, who was an amateur but skilled cellist, in the last few days of October; he completed it soon afterward. His wife Clara and friends read through it in 1843, and on December 8, 1844, Clara and some of Leipzig's most distinguished musicians (including the violinist Ferdinand David, for whom Mendelssohn had just written his Concerto) premiered it. The Schumanns moved to Dresden the following week; this concert was a gala farewell at the Gewandhaus ("Draper's Hall") for an invited audience.

The music of Mozart, Beethoven, and Mendelssohn provided Schumann with models for various aspects of this work.

In the first movement, the slow melancholy introduction, Sostenuto assai, precedes the exposition of the two principal subjects, Allegro ma no troppo, and returns to introduce the other two main sections in which the subjects are developed and then recalled. The main theme is rhythmically penetrating, at times lyrical and bright. The secondary theme features ascending scales and syncopated rhythms; it first appears as a canon between the piano and strings. After the themes are recapitulated, the cello introduces a new theme in the quickly moving coda.

Next, the piano and cello introduce a swift, elfin Scherzo, Molto vivace. Two trio sections, providing both contrast and continuity, extend the movement.

The slow movement, Andante cantabile, a beautiful reverie, emotionally centers the work. The cello articulates an impassioned theme, which the violin imitates. The movement's center is very serious; following it, the viola and cello repeat the original theme. At the end of the movement, the cellist must lower the C string in order to sustain a pedal point tone in the coda.

In the coda, a descending fifth foreshadows the next movement's theme. The running scales likewise are transformed and reused in the last movement. The multi-thematic Finale, a vigorously contrapuntal Vivace, is full of good spirits.

## LIVE AT THE LAKE



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