


WOMEN OF GENIUS



AUGUST 12 & 13, 2022

SHERMAN CHAMBER ENSEMBLE

Eliot T. Bailen, Artistic Director

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SHERMAN CHAMBER ENSEMBLE

Women of Genius

August 12, 2022

St. Andrew's Church, Kent

August 13, 2022

The JCC, Sherman

Susan Rotholz, flute
Elisabeth Perry, violin
Doori Na, violin
Richard Wolfe, viola
Eliot Bailen, cello

PROGRAM

Maombi Asante – A Prayer of Thanks Valerie Coleman
for flute, violin and cello (1970-)

Five Folksongs in Counterpoint Florence Price
for string quartet (1887-1953)

- I. Adagio vigoroso
- II. Andantino
- III. Andantino cantabile
- IV. Allegro
- V. Andantino

INTERMISSION

String Quartet in E-flat Major Fanny Hensel
(Mendelssohn)
(1805-1847)

Adagio ma non troppo
Allegretto
Romanze
Allegro molto vivace

“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.

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our communities to perform a diverse range of music with an
approach that is intimate and inclusive, we offer
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throughout the year!

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PROGRAM NOTES

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Maombi Asante for flute, violin, and cello
Valerie Coleman
(Born in Louisville, Kentucky in 1970)



Featured as one of the “Top 35 Women Composers” by *The Washington Post*, Valerie Coleman was named Performance Today’s 2020 *Classical Woman of the Year*, an honor bestowed on an individual who has made a significant contribution to classical music as a performer, composer, or educator.

Her works have received such awards as the MAPFund, ASCAP Honors Award, Chamber Music America’s Classical Commissioning Program, Herb Alpert Ragdale Residency Award, and nominations from The American Academy of Arts and Letters and United States Artists.

Umoja, Anthem for Unity was chosen by Chamber Music America as one of the “Top 101 Great American Ensemble Works” and is now a staple of woodwind literature.

Flutist and composer Coleman began her formal music education in the fourth grade, when she was eleven. She immediately started to write music and soon was composing symphonies as a hobby, using the portable organ she had at home. By the time she was

fourteen, she had written three symphonies and had won several local and state competitions.

The founder of Imani Winds and an active composer and educator, she received a double Bachelor's degree in Theory/Composition and Flute Performance from Boston University and a Master's Degree in Flute Performance from Mannes College of Music in New York. Coleman studied flute with Julius Baker, Alan Weiss, Judith Mendenhall, Doriot Dwyer, and Mark Sparks, and composition with Martin Amlin and Randall Woolf.

She was a featured soloist in the Mannes Bach Festival, a two-time laureate of the Young Artist Competition at Boston University, a recipient of the Aspen Music Festival Wombwell Kentucky Award, the inaugural recipient of the Michelle E. Sahm Memorial Award at the Chamber Music Society of Lincoln Center, and recipient of Meet The Composer's 2003 Edward and Sally Van Lier Memorial Fund Award.

She has served on the faculty of The Juilliard School's Music Advancement Program and Interschool Orchestras of New York. Currently, she is on the advisory panel of the National Flute Association.

Coleman's music infuses contemporary orchestration with jazz, Afro-Cuban traditions, various distinct sonorities from within Africa, and inspiration from her African-American musical heritage. She has been a composer/flutist in residence with Young Audiences NYC, Chenango Music Festival, and the Allegheny Music Festival.

In February 2022, The Philadelphia Orchestra and soprano Angel Blue, led by Nézet-Séguin, gave the world premiere of a new song cycle written by Coleman, commissioned by the orchestra for performances in Philadelphia and at Carnegie Hall.

Coleman was named to the Metropolitan Opera/Lincoln Center Theater New Works dual commissioning program in 2021/22.

Orchestras throughout the United States have recently performed her works including the New York Philharmonic, Boston Symphony Orchestra, Minnesota Orchestra, Baltimore

Symphony Orchestra, Sarasota Orchestra, New Haven Symphony Orchestra, Yale Symphony Orchestra, Vermont Symphony, The Louisville Orchestra, Pittsburgh Symphony, St. Louis Symphony, Atlanta Symphony Orchestra, Toronto Symphony, and significant chamber ensembles and collegiate bands across the country.

Recent commissions include works for the Orpheus Chamber Orchestra, The Library of Congress, Orchestra of St. Luke's, American Composers Orchestra, The National Flute Association, University of Chicago, and University of Michigan.

Coleman has held flute and chamber music masterclasses at institutions in 49 states and over five continents, including The Juilliard School, Curtis Institute, Manhattan School of Music, Mannes College of Music, New England Conservatory, Oberlin College, Eastman School of Music, Yale University, Carnegie Mellon, Interlochen Arts Academy, Beijing Conservatory, Brazil's Campo do Jordão Festival and Australia's Musica Viva.

As a part of Imani Winds, she has been artist-in-residence at Mannes College of Music, Banff Chamber Music Intensive and Visiting Faculty at the University of Chicago.

She recently joined the Mannes School of Music Flute and Composition faculty as the Clara Mannes Fellow for Music Leadership. In 2021/22, she led a year-long residency at The Juilliard School in their Music Advancement Program through American Composers Forum.

The scintillating *Maombi Asante*, for flute, violin and cello, takes its name from the Swahili, in which it means "a prayer of thanksgiving."

Five Folksongs in Counterpoint

Florence Price

(Born April 9, 1887 in Little Rock, Ark.
died June 3, 1953, in Chicago, Illinois)



The early 20th century African-American composer Florence Price spent her professional career in Chicago, where, because of her extraordinary musical talent and her family's affluence, she was able, notwithstanding her race and her gender, to study at the Chicago Musical College and the American Conservatory; further, she enrolled at the New England Conservatory in Boston, where she majored in organ and piano.

After graduating with two degrees, Price worked as a college professor, a church organist, and a theater accompanist. However, she is best remembered as the first African-American woman to have a symphony performed by a major American orchestra. In 1933, the Chicago Symphony Orchestra played her *Symphony in E minor*. That orchestra also premiered her *Piano Concerto* the following year.

In the 1930s and early 1940s, music groups sponsored by the Works Projects Administration (WPA) in Illinois and Michigan performed some of Price's longer works. Price's groundbreaking *Symphony in E minor* was the first prize-winner of the 1932 Rodman Wanamaker Music Contest and was premiered in 1933 by Frederick Stock and the Chicago Symphony Orchestra.

Price wrote more than 300 musical compositions. Some of her works have been lost, and others are unpublished, but some of her

piano and vocal music is still being heard in concert halls. Contralto Marian Anderson brought her historic 1939 concert at the Lincoln Memorial to its conclusion with Price's *My Soul's Been Anchored in the Lord*. Since then, Price's art songs and spiritual settings have been favorites of artists who specialize in African-American concert music. Price regularly associated with other African-American icons, too, including Langston Hughes and Margaret Bonds, while creating an authentically American oeuvre.

During the 1930's, musicians all over the U.S. suffered from the effects of the Depression, partly because the rise of radio in the '20's had decreased opportunities for performing musicians. Sound film, beginning at the end of the '20's made musicians' work in movie theaters obsolete.

In fact, between 1929 and 1934, 70 percent of America's musicians became unemployed. It was not until the WPA began, that musicians, and especially Black musicians, received some relief. Some of Price's most important works were composed during the WPA years, a time when the African-American nationalist movement in music became predominant.

Price composed her first string quartet in 1929, shortly after moving to Chicago; her second was written in 1935, but it went unpublished for a long time. She did not return to the quartet until the 1940s, when she wrote *Negro Folksongs for String Quartet*, in which she set four spirituals and folk songs.

This work, first known as the *String Quartet on Negro Themes*, consisted of adaptations of three songs. She then added two more songs, changing the name of the work first to *Five Folksongs in Counterpoint* and then *Five American Folksongs in Counterpoint for String Quartet*.

Her *Four Negro Folksongs in Counterpoint for String Quartet*, composed in 1947, are often confused with her *Five Folksongs in Counterpoint*, for String Quartet, completed in 1951. The confusion probably arises from the fact that Price originally named the five folksongs of 1951 *Negro Folk Songs in Counterpoint*, but changed the title twice before settling on the current title when she revised the quartet, adding two more movements.

In the rich, electrifying *Five Folk Songs in Counterpoint*, Price avoids the simplistic arrangements of folk tunes or spirituals and

instead shows off a large range of character variations and clever technique. Price's writing is both meticulous and intentional, yet some people believe she creates the impression that the whole could have evolved from a kind of collaborative improvisation.

In this work, in which each movement takes for its theme a Negro spiritual or hymn or folksong from the Black American tradition, she filters the familiar songs through the practices of traditional chamber music. The movements alternate in mood enriching the work. She begins with a serious, vigorous, warm Negro spiritual *Cavalry*, in which the cello propels the piece forward.

The ballad *Clementine*, which became popular in the late 19th century, follows with some humor and playful dissonances. The first violin and viola join together to articulate the familiar melody, before the second violin and cello join to create the transformation of a popular folk song.

The third song, *Drink to Me Only with Thine Eyes*, a song settlers sang on the East coast as early as 1770, to a melody of unknown origin, contains a kind of bittersweet nostalgia. The lyrics are the poem *To Celia* by the English playwright Ben Jonson, first published in 1616. It is now regarded as a folk song and included in published volumes of folk songs.

In the fourth song, Price changes the mood as she injects energy into the old Black folk song *Shortnin' Bread*.

The last selection, the beloved African-American folk melody *Swing Low, Sweet Chariot*, is treated deftly and masterfully.

Throughout all five songs, Price's music presents well-known African American songs with sophisticated pride and dignity.

An important concern for Price in composing this work was finding ways to integrate musical genres that were traditionally separate from one another, as African-American folk songs and the string quartet were. Without models, she set these songs using counterpoint to explore these classics in a new way. She took two things that were never put together and found a way to have them make musical sense together, and to integrate them.

String Quartet in E-flat Major

Fanny Mendelssohn Hensel

(Born November 14, 1805, Hamburg, Germany;
died May 14, 1847, in Berlin)

Fanny Mendelssohn Hensel was cast in the shadow of her famous brother, Felix; appreciation for her music only began in the 1980s.



Born into a culturally enlightened, affluent 19th century family, she had a successful banker for a father, the son of the renowned theologian-philosopher Moses Mendelssohn, an early advocate of human rights and religious freedom, a pivotal figure in creating understanding between Judaism and German secular culture. (In 1816, Fanny and Felix, born Jewish, were baptized as Lutherans.) Her mother, a talented pianist, a good singer, fluent in French and English, read Homer in the original Greek.

Fanny and Felix learned piano from their mother, who soon realized that both were child prodigies. The two studied theory, harmony, counterpoint and composition with composer Carl Friedrich Zelter; both began composing at a young age.

At 13, Fanny completely memorized Bach's Preludes from the *Well-Tempered Clavier* and composed a song as her father's birthday surprise.

Around 1822, the Mendelssohns began bi-weekly Sunday concerts in their home to provide their children with an audience for their musical endeavors.

As she was the older, initially Fanny became Felix's mentor, musical confidant and advisor; they became mutually dependent, giving each other musical support and encouragement, but unfortunately, when Fanny turned fifteen, it became clear that they would not have similar career trajectories.

Their parents' enlightened thinking did not extend to vocational opportunities for women. Her father explained, "For you, music can and must only be an ornament . . . you must prepare more earnestly and eagerly for your real calling, the only calling of a young woman—to be a housewife."

When Felix toured Europe as a pianist and a composer dazzling audiences everywhere he traveled, Fanny was compelled to stay home, although she continued to compose. She experienced the joys of musical achievement only vicariously, through the letters Felix sent home.

Fanny's talents, however, did not go unrecognized: the poet Goethe remarked on Felix's "equally gifted sister"; the contemporary musician, Ferdinand Hiller, wrote, "Much more than with Felix's performance, I was impressed with the accomplishments of his sister, Fanny."

Felix, too, admitted that Fanny's piano playing was as good if not better than his. In 1827, three of Fanny's songs appeared in a collection Felix published under his own name as Op. 8; in 1830, he added three more of her songs to another collection, Op. 9.

A review of Op. 8 in the *Allgemeine musikalische Zeitung* singled out one of Fanny's as the most beautiful in the collection, and when Felix queried Queen Victoria which of his songs she preferred, she indicated one of Fanny's that Felix had included as his own.

In 1829, Fanny married the court painter Wilhelm Hensel (1794-1861); in 1830, she named her son, Sebastian Ludwig Felix, after her favorite composers, in chronological order.

Finding herself unable to be devoted wholly to mothering, in 1831, she began her own Sunday concerts at their home, capacious enough to seat an audience of 100 (the building later became the Upper Chamber of the Prussian Parliament).

Her musicales offered Fanny an opportunity to influence the music community through programming and collaboration with distinguished artists. These concerts became known throughout



Germany, attracting diverse performers: Clara Schumann, Paganini, Gounod, and Liszt, and giving Fanny a vehicle to perform her own compositions.

Fanny could accept her husband's encouragement that she publish her work while her brother refused to support that endeavor, even though he confessed that Robert Schumann raved about her work.

She wrote to Felix: "In any other matter, I'd naturally accede entirely to the wishes of my husband. But in this matter alone, it's crucial to have your approval; without it, I might not undertake anything of the kind."

Her mother, too, wanted her to publish, (but her father did not) and wrote an appeal to Felix, but received a negative response: "Fanny, as I know her, possesses neither the inclination nor calling for authorship. She is too much of a woman for that, as is proper, and looks after her house and thinks neither about the public nor the musical world. . . . Publishing would only disturb her in these duties, and I cannot reconcile myself to it."

Yet Felix occasionally articulated his admiration; on June 11, 1830, he wrote: "I tell you, Fanny, that I have only to think of

some of your pieces to become quite tender and sincere. You really know what God was thinking when he invented music."

In addition, in the 1830's, Fanny helped Felix to resurrect Bach's *St. Matthew Passion*, which generated the subsequent Bach revival in the 1840's and 1850's, and unquestionably, Felix treasured Fanny's musical judgment about his own work, regularly seeking her critical advice, never hesitating to modify or excise material that she found questionable.

Felix's reaction was not entirely consistent: he encouraged other female composers, helping them find funding and even conducting the premiere of Clara Schumann's Piano Concerto.

Despite her father and brother's misgivings, determined and dauntless, she wrote: I'm beginning to publish...and if I've done it of my own free will and cannot blame anyone in my family if aggravation results from it... I hope I shall not disgrace you, for I am no *femme libre*...If it [my publication] succeeds, that is, if people like the pieces and I receive further offers, I know it will be a great stimulus to me, which I have always needed in order to create. If not, I shall be at the same point where I have always been."

Only about 10 percent of her almost 500 works were published: she composed 300 songs, many piano pieces, a string quartet, a piano trio, four cantatas, concert arias, and several chamber works.

Fanny died an untimely death from a stroke at age 41. Felix, grief-stricken at his sister's passing, died six months later, also succumbing to a stroke.

The *String Quartet in E flat Major*, not published until 1988, was composed in 1834, although its origins lay in Fanny's abandoned piano sonata of 1828.

For this work, one of the very first significant string quartets composed by a woman, she revived and revised the first two movements, substituted a new third movement, *Romanze*, for what had been a *Largo*, and fitted it with a swift finale to expand it to the full four movements.

Its composition was the occasion for an interchange between Fanny and her brother in which she smoothed over what could have caused a rift between them.

Although he liked the third movement, he criticized her: “I must take to task the compositional style of the work in general or, if you wish, the form. I would advise you to pay greater heed to maintaining a certain form, particularly in the modulations – it is perfectly all right to shatter such a form, but it is the contents themselves which must shatter it, through inner necessity; without this, such new or unusual formal turns and modulations only make the piece more vague and diffuse.”



In her reply to him, although she thanks him for the “well-founded critique,” she also asks if he might have the quartet played some time, and then in a statement that is completely self-deprecating, admits, “It is not so much a certain way of composing that is lacking as it is a certain approach to life, and as a result of this shortcoming, my lengthy things die in their youth of decrepitude; I lack the ability to sustain ideas properly and give them the needed consistency. Therefore lieder suit me best, in which if need be, merely a pretty idea without much potential for development can suffice.” This thinking could certainly help to explain why she never wrote another quartet.

In four movements, the quartet begins, giving her imagination free rein, rather unconventionally, with a slow movement, Adagio ma non troppo, written more as a free form fantasia than the conventional sonata form. This choice of beginning caused some friction between Fanny and her brother Felix, who found the work “mannered.”

R. Larry Todd, hailed in The New York Times as “the dean of Mendelssohn scholars in the United States, has pointed out that the opening bars make a “telling allusion . . . to the quartets of Beethoven and thus made [evident] her contribution to the august tradition of the Austro-Germanic genre.”

She borrows the opening phrase of Beethoven's *Harp Quartet* and uses it to generate an opening of the first movement. There are two main themes that are developed in this tonally ambiguous movement, while extra non-thematic material is considered simultaneously. The movement is characterized by a forward drive, which continues in the second movement, Allegretto, a scherzo, said to have been inspired by Paganini's *Bell Rondo* from his *Violin Concerto No. 2*, (Mendelssohn specialist Todd sees affinities here to Beethoven's 5th Symphony) which Fanny heard in 1829. The form of this movement is much clearer; it has a ternary ABA form, with a contrasting trio, a sort of fugato that goes through modulations with harmonic turbulence. The movement ends very softly with pizzicato chords.

The intense third movement, Romanze, begins with a lovely, poignant theme with repeated notes and sigh-like descending motives. A feeling of resignation is palpable. The movement has a dissonant, harmonically free middle section; repeated chords bring back the initial music for recapitulation, with the theme now transferred to a high tessitura. In her lack of emphasis on tonal centers and her expressive use of harmony, Fanny has begun to separate herself from Classical composers not only here where she shows signs of Romantic intensity but in each of the first three movements of the quartet; nevertheless, allusions to the music of her brother can still be found easily enough. Todd also sees her impetus for tonal exploration in Fanny's study, during this year, of Beethoven's music, which she mined for approaches to tonal organization and form.

The quartet concludes with an energetic finale, Allegro molto vivace, which not only regains the drive of the opening movements, but also definitely has a firm tonal center, E-flat Major. With its inventiveness, this brilliant and boisterous movement follows the traditional finale rondo form. Its first theme, announced by the violins in thirds, becomes the refrain that reappears, with slight alterations each time, and then concludes the work.

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 40th 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.



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



The versatile British violinist **Elisabeth Perry** is widely acclaimed for her contributions to all facets of the musical métier.

Applauded for her virtuosity in the standard repertoire, an avid proponent of contemporary music, a committed chamber musician, dedicated pedagogue and an internationally renowned concertmaster, Ms. Perry has reaped unanimous praise for her ability to convey urgency

while emphasizing the distinctive lyrical and dramatic qualities in a large repertoire.

Ms. Perry showed great musical talent at an early age. She was privileged to join the first class of pupils at Yehudi Menuhin's school in Surrey. At the age of fourteen, Perry shared center stage with Lord Menuhin in a memorable Royal Albert Hall concert and

subsequently recorded the Bach *Double Violin Concerto* for Teldec. Perry has been a welcome guest soloist with Britain's leading orchestras including the London Symphony, the Royal Philharmonic and the Philharmonia Orchestra.

Generous grants allowed her to continue her studies at the Juilliard School of Music in the famed classes of Dorothy Delay and Oscar Shumsky.

Making her mark in the United States, Perry won New York's prestigious Concert Artists Guild Competition and was invited to perform Bartok's Second Violin Concerto in Chicago's Orchestra Hall.

A passion for contemporary music and a commitment to expanding the violin repertoire led to many acclaimed premieres. Perry was the first to champion Alfred Schnittke's *quasi una sonata* performing its US premiere at Alice Tully Hall.

Critically acclaimed recordings bear testimony to her premieres of works by Michael Nyman and Andrew Poppy and her American Heritage series CD recording of Leon Kirschner's *Duo for violin and piano* was released in 1984.

Renowned for her leadership skills in the orchestral sphere, Ms. Perry served as concertmaster of the Deutsche Kammerakademie from 1985 to 1990. She holds the position of First Concertmaster of the Netherlands Radio Chamber Philharmonic with numerous recordings and concert tours to her credit.

Ms. Perry's list of prestigious awards includes: the Greater London Arts Award and the ISM Award.



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 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.



Richard Wolfe was born and raised in New York City. He studied violin with Aaron Shapinsky and Dorothy DeLay, and graduated from the College-Conservatory of Music in Cincinnati, Ohio in the class of Walter Levin (primarius of the LaSalle Quartet).

Mr. Wolfe then spent five years in Israel, and was for three years a member of the Israel Chamber Orchestra. It was during this time, and at the request of chief conductor Rudolph Barshai, that he began to play the viola as a serious endeavor.

In 1982 he moved to Amsterdam and joined the Netherlands Chamber Orchestra (NKO) in 1984, where he was appointed solo violist in 1986. Since then, he has appeared numerous times as soloist with the NKO, both in the Netherlands and abroad. In the 2016-17 season Richard performed and recorded Mozart's *Symfonie Concertante* with the NKO and its artistic leader, Gordan Nikolić.

Mr. Wolfe teaches viola at the conservatories of Utrecht and Amsterdam, and he is a passionate chamber music player, having collaborated with artists such as Sergiu Luca and Roel Dieltiens, as well as being a member of the Bellamy String Quartet.

Richard plays on an anonymous Milanese viola built around 1800, and also owns, and is enjoying discovering, a new viola made by the Amsterdam luthier Bengt Widlund.

Mark Your Calendar

A MASTERPIECE AND A PREMIERE

Thursday, September 1, 7:30 pm

Salem Covenant Church, Washington, CT

Friday, September 2, 7:30 pm

St. Andrew's Church, Kent, CT

Saturday, September 3, 7:30 pm

Lake Mauweehoo Club, Sherman, CT

- Premiere: A new commission for flute, string trio, piano and percussion, Eliot Bailen
- Piano Quartet in E Flat Major, Op. 47, Robert Schumann

Susan Rotholz, flute; Doori Na, violin; Sarah Adams, viola; Eliot Bailen, cello; Margaret Kampmeier, piano; and Jeffrey Irving, percussion.

FOR BLUEGRASS FANS

Saturday, September 3, 1 pm

Lake Mauweehoo Clubhouse, Sherman, CT

Sunday, September 4, 1 pm

Kent Barns, Kent, CT

Sunday, September 4, 5 pm

The Judy Black Memorial Park and Gardens, Washington, CT

Clap your hands and stomp your feet! Our annual Bluegrass Jamboree featuring The SCE Bluegrass Band. Free admission.

COFFEEHOUSE BY THE BEACH

Friday, September 9 at 7 pm

Sherman Town Beach Pavilion, Sherman, CT

Celebrating the year 1972 — 50 years later! Send us your favorites and we'll try to include them!! Bring your own blanket or chairs and refreshments and beverages. \$25 per person. Doors open at 6:30 pm.

Celebrating 40 Years!

SHERMAN CHAMBER ENSEMBLE

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