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He has also performed with the dance companies of Lar Lubovitch and David Parsons as well as Merce Cunningham's 80th birthday celebration at the Lincoln Center Festival in the New York premiere of Biped. He participated in a performance at NJPAC (NJ Performing Arts Center) with the re-emerging Alice Coltrane shortly before her passing.

For ten years Mr. Weitzner toured the world as a member of the Giora Feidman Trio. In the spring of 2009, he was invited to become a member of the Quincy Jones Musiq Consortium, an arts education advocacy group comprised of arts related non-profits, musicians and educators.

His work can be heard on the Nonesuch, Albany, Pro Gloria Musicae, New World Records, Musical Heritage Society, Delos, Grenadilla, Berkshire Bach Society and NY Philomusica record labels.



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## SHERMAN CHAMBER ENSEMBLE **GONE FISHING**

September 1, 2023  
St. Andrews Church, Kent, CT

September 2, 2023  
Lake Mauweehoo Club, Sherman, CT

Susan Rotholz, flute  
Alan Kay, clarinet  
Doori Na, violin

Sarah Adams, viola  
Margaret Kampmeier, piano  
Eliot Bailen, cello

Peter Weitzner, bass

### PROGRAM

A Fish Will Rise for flute,  
clarinet and piano

Chris Rogerson  
(1988-)

Five Pieces for flute, violin  
and piano

Dmitri Shostakovich  
(1906-1975)

1. Prelude
2. Gavotte
3. Elegy
4. Waltz
5. Polka

Fantasy Trio for clarinet, cello,  
and piano, Op.26

Robert Muczynski  
(1929-2010)

Allegro energico  
Andante con espressione  
Allegro deciso  
Introduction et Finale (Andante  
molto e sostenuto – Allegro)

Techno Parade for flute, clarinet  
and piano

Guillaume Connesson  
(1970-)

Promenade – Walking the Dog

George Gershwin  
(1898-1937)





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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 at 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.



**Peter Weitzner**, a graduate of The Juilliard School, has performed with Solisti New York, the Jupiter Symphony, EOS Ensemble, SONYC, Philharmonia Virtuosi, Stamford Symphony, Musicians Accord, and the New Jersey Symphony.

As soloist, he has appeared with the Baltimore Symphony and performed the New York premiere of Sheila Silver's Chant for bass and piano.

Mr. Weitzner has been a frequent participant at international music festivals including Mostly Mozart, OK Mozart, Cape May, Festival of the Hamptons, Bratislava Music Festival, and the Bruckner Festival in Linz, Austria.

An avid chamber musician, Mr. Weitzner is currently the curator and host of the BPL Chamber Players in residence at the Central branch (Grand Army Plaza) of the Brooklyn Public Library. He has performed with the Chamber Music Society of Lincoln Center, Orion, Enso, Daedalus, Formosa and Cassatt Quartets, Trio Solisti, New York Chamber Ensemble, Yale at Norfolk, Kingston (RI) and Cooperstown Chamber Music Festivals, New York Philomusica, North Country Chamber Players (NH), Garden City Chamber Music Society, Sherman Chamber Ensemble and the Berkshire Bach Society.

## INTERMISSION

Quintet in A Major, DV-667,  
Op. 114 "The Trout"

Franz Schubert  
(1797-1828)

Allegro vivace  
Andante  
Scherzo – Presto  
Theme and Variations I-V  
Finale – Allegro giusto

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Catherine Cho, and Donald Weilerstein. He was concertmaster of the Juilliard Orchestra and was fortunate to play on a Guadagnini and Vuillaume violin from the Juilliard School's prestigious violin collection.



Praised by the New York Times as “irresistible in both music and performance” flutist **Susan Rotholz** continues to be in demand as a soloist, chamber and orchestral musician and teacher.

Winner of Young Concert Artists with Hexagon Piano and Winds and of Concert Artists Guild as a soloist, Ms. Rotholz is Principal flute of the Greenwich Symphony and The New York Chamber Ensemble and newly appointed Principal flute of the New York Pops. She is also a member of the Orchestra of

St. Luke's, and the Little Orchestra Society. She has recorded and toured internationally with the Orpheus Chamber Orchestra.

Co-founder of the Sherman Chamber Ensemble, she also appears each season with the Cape May Music Festival, Greenwich Chamber Players, Saratoga Chamber Players and the Sebago Long Lake Chamber Music Festival.

Ms. Rotholz attended the Marlboro Music Festival and was principal and solo flutist with New England Bach Festival for 25 years.

Her recording of the *Bach Flute Sonatas and the Solo Partita* with Kenneth Cooper, fortepiano, is described by The Wall Street Journal as “eloquent and musically persuasive.” 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.”



**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. He made his debut in 2018 with The San Francisco Symphony performing Bach's *Double Violin Concerto* with Itzhak Perlman.

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.

Mr. Na 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.

Mr. Na has been active in teaching and 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,

## PROGRAM NOTES

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*A Fish Will Rise* for flute, clarinet and piano

**Chris Rogerson**

(Born in 1988. Amherst, New York)

Hailed by the *New York Times* as a “confident new musical voice,” a “big discovery” by *The Philadelphia Inquirer*, and a “fully-grown composing talent” by *The Washington Post*, composer Chris Rogerson’s music has been praised for its “haunting beauty” and “virtuosic exuberance” (*New York Times*).

His work has been performed by major orchestras including the San Francisco Symphony, Atlanta Symphony, Houston Symphony, Kansas City Symphony, and Orchestra of St. Luke’s, and esteemed performers including Yo-Yo Ma, Anthony McGill, Ida Kavafian, Anne-Marie McDermott, and David Shifrin.

Rogerson’s music is often distinguished by its lyricism. He has been the recipient of many important awards including the Charles Ives Scholarship from the American Academy of Arts and Letters, the Presser Music Award, and the Morton Gould Young Composer Award from ASCAP.

In 2014, Rogerson composed *A Fish Will Rise*, originally scored for piano trio, as the first movement of his *River Songs*. McGill, who premiered Rogerson’s 2016 clarinet concerto *Four Autumn Landscapes*, asked the composer to reorchestrate the movement for flute, clarinet, and piano to feature the McGill/McHale Trio.

The title of the trio comes from Norman MacLean’s memoir, *A River Runs Through It*. It and Rogerson’s other chamber music especially reveal his connections with the environment.

***Five Pieces for Two Violins and Piano***

Dmitri Shostakovich (arr. by Lev Atovmian)

(Born September 5, 1906, Saint Petersburg;  
died August 8, 1975, Moscow)

Dmitri Shostakovich was one of the most prolific of 20<sup>th</sup> century composers, notwithstanding his frequent setback caused by problems with Soviet authorities. Stalin personally was known to have blocked the performance of his music.

With Shostakovich's blessing, around 1970, Lev Atovmian assembled these *Five Pieces for Two Violins and Piano* from other works by Shostakovich. These pieces are delightful, filled with warm lyricism and Slavic charm and they have a light and carefree character that does not reveal Shostakovich's usual brooding darkness and sardonic wit.



***Fantasy Trio Op.26***

**Robert Muczynski**

(Born March 19, 1929, Chicago;  
Died, 2010)

Robert Muczynski has frequently been called the most important neoclassical composer of post-war America. Of Polish and Slovak background, Muczynski began piano lessons at the

age of five. He later studied composition at DePaul University with Walter Knupfer and Alexander Tcherepnin.

In 1958, Muczynski, an active performer, made his New York debut at Carnegie Hall, featuring an entire program of his own compositions. In 1959, Muczynski was selected for the Ford Foundation's Young Composer Project's Fellowship Grant. He lived for more than forty years in Tucson, Arizona, where, at the University of Arizona, he was composer-in-residence and chairman of the composition department, a position he held from 1965 until 1988 when he retired.

Muczynski was awarded numerous international honors, such as the Concours Internationale Prize; other awards include two Ford Foundation fellowships and more than thirty ASCAP creative merit awards. His works for orchestra, chamber ensembles, solo instruments and chorus are now familiar throughout the world.

*Fantasy Trio*, composed in 1969 and published in 1971, was written at the request of two colleagues at the University of Arizona, Samuel Fain, a clarinetist, and Gordon Epperson, a cellist. It was premiered by Fain, Epperson, and Muczynski on March 19, 1970 at the University of Arizona. In relation to the trio, Muczynski wrote: "The three of us planned to present a program of music for the clarinet, cello and piano, and it was noted that the literature for this combination . . . is scant."



Alan R. Kay is Co-Principal Clarinetist and a former Artistic Director of Orpheus Chamber Orchestra and serves as Principal Clarinet with New York's Riverside Symphony and the Little Orchestra Society.

He also performs as principal with the American Symphony and the Orchestra of St. Luke's.

Mr. Kay's honors include the C.D. Jackson Award at Tanglewood, a Presidential Scholars Teacher Recognition Award, Juilliard's 1980 Competition, and the 1989 Young Concert Artists Award with the sextet Hexagon later featured in the prizewinning documentary film, "Debut." Mr. Kay is a founding member of Windscape and Hexagon; he appears regularly with the Chamber Music Society of Lincoln Center.

His summer festivals include the Yellow Barn and Skaneateles Festivals, and his innovative programming for the New York Chamber Ensemble is a feature of the Cape May Music Festival.

Mr. Kay taught at the Summer Music Academy in Leipzig, Germany in 2004 and teaches at the Manhattan School of Music, The Juilliard School and Stony Brook University.

He has served on the juries of the International Chamber Music Festival in Trapani, Italy, Young Concert Artists International Auditions, and the Fischhoff Chamber Music Competition. A virtuoso of wind repertoire, Mr. Kay has recorded with Hexagon, Windscape, the Sylvan Winds, Orpheus and numerous other ensembles. His arrangements for wind quintet are available at Treviso Music Publishing and International Opus.



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Muczynski's music has mid-20th-century American neoclassical and even neo-Romantic tendencies, as he cared about the reception of his music by both performers and the public at large, and he composed within a largely tonal framework.

Specifically referring to *Fantasy Trio*, he said,

*"With the exception of the slow movement, the music is joyous and rather extroverted. It never takes itself too seriously, but it wasn't intended as a frivolous soufflé either. There is a great deal of chamber music, from the 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> centuries, which is fun to perform and listen to, though not necessarily geared to profound statements at every turn. As a pianist I played and enjoyed much of the music, and this is what the Fantasy Trio is all about."*

**Techno Parade** for flute, clarinet and piano  
**Guillaume Connesson**  
(Born 1970, Boulogne-Billancourt, France)



The French composer Guillaume Connesson wrote *Techno-parade* for flute, clarinet, and piano in 2002. It was performed that year by Emmanuel Pahud, flute; Paul Meyer, clarinet; and Eric Le Sage, piano. The brief work is technically demanding as well as energetic and colorful. Extended

techniques and extreme ranges for the wind instruments create a changing constellation of colors and textures.

Connesson is currently professor of orchestration at the Conservatoire National de Région d'Aubervilliers. He has composed many works for orchestra, voice, chamber ensembles, choir, solo instruments, and film. His style has been influenced by composers, mostly French, from many historical periods. Most meaningful for him are Couperin, Wagner, Strauss, Debussy, Ravel, Stravinsky, Messiaen, Dutilleux, and Reich.

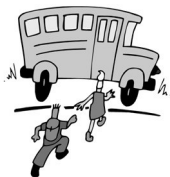
Connesson has been commissioned by many orchestras, including the Concertgebouw Orchestra, Orchestra National de France, Philadelphia Orchestra, and Chicago Symphony Orchestra. He has been composer-in-residence for important orchestras across Europe and United States. In 2015 and 2019, Connesson received the Victoires de la Musique Award; in 2012, he also received Sacem's Grand Prize.

# SHERMAN



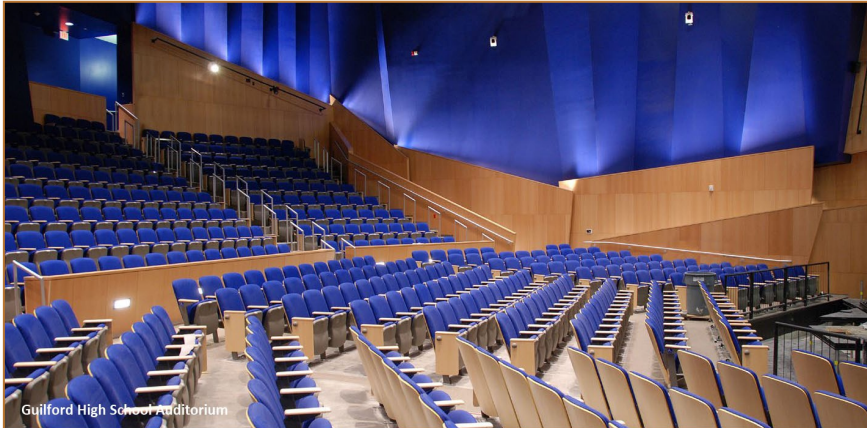
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**Margaret Kampmeier**, piano, enjoys a varied career as soloist, collaborative artist and educator. She is equally fluent in classical and contemporary repertoire, and has concertized and recorded extensively and premiered hundreds of works.

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.

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**, viola, performs locally with the New York Chamber Ensemble, the Claring Chamber Players, the Sherman Chamber Ensemble, the Friends of Mozart, and the Saratoga Chamber Players.

She is principal violist of the Brooklyn Philharmonic and the Riverside Symphony and the violist of the Roerich Quartet, performing and recording in New York City, upstate New York and Vermont.

Formerly violist with the Cassatt Quartet and assistant principal violist with the Houston Symphony Orchestra, Ms. Adams is a member of the American Ballet Theatre, and performs with Orpheus Chamber Orchestra, the American Symphony Orchestra, the New York City Opera Orchestra, and the Orchestra of St. Luke's, among others.

She has performed as soloist with the Jupiter and Riverside Symphonies in Alice Tully Hall as well as in recital with the New York Viola Society.

Ms. Adams' festival appearances include the Bard Music Festival, the Cape May Music Festival, the Windham Music Festival, the Sherman Chamber Ensemble, and the Catskill Mountain Foundation concerts.

Ms. Adams has been teaching viola and chamber music at Columbia University since 1993.

Connesson has written his own program note:

*Composed for flute, clarinet and piano, my Techno-Parade is made up of one movement with a continuous beat from beginning to end. Two incisive motifs swirl and clink together giving the piece a festive, but also disturbing character. The wails of the clarinet and the obsessive patterns of the piano try to replicate the raw energy of techno music. In the middle of the piece, the pianist and his page-turner chase after the piano rhythms with a brush and sheets of paper (placed on the strings inside the piano), accompanied by the distorted sounds of the flute (rather like the tone of a side drum) and the glissandi of the clarinet. After this percussive "pause" the three instruments are pulled into a rhythmic trance and the piece ends in a frenzied tempo. Composed for the tenth anniversary of the Festival de l'Empéri, I dedicate my Techno-Parade to its three creators Eric Le Sage, Paul Meyer and Emmanuel Pahud.*



### **Promenade or "Walking the Dog"**

#### **George Gershwin**

(Born September 26, 1898, Brooklyn, New York; died July 11, 1937, Hollywood, California)

George Gershwin is one of the best-known 20<sup>th</sup> century American composers. A composer and pianist, he wrote works that spanned popular, jazz, and classical music.

A staple work for clarinetists, "Walking the Dog" is an excerpt from the 1937 film *Shall We Dance*; it is so named because walking the dog is exactly what Fred Astaire is doing when the music occurs in the film – on an ocean liner, no less.

After the selection was published and began gaining popularity, it was renamed *Promenade* in 1960 when it was published. Unlike some of Gershwin's more complex works, *Walking the Dog*, as the title suggests, is a very lighthearted yet elegant stroll.

Gershwin received his only Academy Award nomination for Best Original Song at the 1937 Oscars for "They Can't Take That Away from Me" written with his brother Ira for the film *Shall We Dance*. Among his best-known works are *Rhapsody in Blue*, *An American in Paris*, and many songs, including "Fascinating Rhythm" and





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## 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 41st 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.



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*Quintet for Piano and Strings*, in A Major, Op. 114, D. 667 ("Trout")

**Franz Schubert**

(Born January 31, 1797, Lichtenthal; died November 19, 1828, Vienna)

The optimism of Schubert's early adulthood is reflected in the "*Trout Quintet*" for piano and strings, one of the most popular of his chamber compositions, written when he was only twenty-two. He had spent the summer before in Hungary and Austria; the landscape of those countries, many historians say, pervades this work. During his journey, Schubert was asked to make his popular song, "*Die Forelle*" ("*The Trout*"), available to chamber music enthusiasts and he responded with this work.

Piano quintets composed later in the 19<sup>th</sup> century almost always include the traditional members of the string quartet (two violins, viola, and cello,) but Schubert uses only one violin and adds a double bass.

The work opens with a vigorous *Allegro vivace*, a cheerful movement in which the instrumental voices interweave with great felicity and independence. The second movement, a noble *Andante*, is marked by the striking changes of key Schubert employs. The third movement, a powerful Scherzo, *Presto*, displays surging rhythms that Schubert conjured up from dances.

The fourth movement, *Andantino*, gives the quintet its name. A set of variations on the melody of the lied "*Die Forelle*," whose unique subject is trout fishing, forms the base of the work.



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