

MUSIC

IN THE MEADOW



A Socially Distanced Champagne Luncheon and Concert
Benefitting the Sherman Chamber Ensemble

Sunday, October 18, 2020
975 North Quaker Hill
Pawling, New York

SHERMAN CHAMBER ENSEMBLE

Our Thanks to:

Helen and David Samuels for hosting this
afternoon's benefit at their home

Helen and David Samuels, Arlene Stang and
Terri Hahn for their
generosity as event underwriters

April Frink, Saskia Spector, Alvaro Alberto,
Liam Johnson, Liam Sullivan and Charles Grenier
for their assistance

Bonni Manning Catering



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MUSIC IN THE MEADOW

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Susan Rotholz, flute
Paul Woodiel, violin

Eddie Barbash, saxophone
Eliot Bailen, cello/guitar

BAILEN

Daniel Bailen, bass/vocals; David Bailen, percussion/vocals
Julia Bailen, guitar/vocals

PROGRAM

Trio Sonata in F Major, Op. 3, No. 1

Arcangelo Corelli
(1653-1713)

Grave
Allegro
Vivace

Etude No. 5 for Solo Flute

Jacques Castérède
(1926-2014)

Duo for two flutes
(here flute and soprano saxophone)

L. van Beethoven
(1770-1827)

Songs with BAILEN

Various and Sundry Tunes with Paul, Eddie, and the gang

THE SHERMAN CHAMBER ENSEMBLE
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P.O. Box 578, Sherman, CT 06784
860-355-5930, www.SCEmusic.org
info@ShermanChamberEnsemble.org

TODAY'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 35th 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.



Eddie Barbash plays American roots music on alto saxophone.

He is a founding member of Jon Batiste Stay Human, the house band for The Late Show with Stephen Colbert. He has performed with stars in almost every genre: jazz with Wynton Marsalis, classical with Yo-Yo Ma, rock with Lenny Kravitz, country with Vince Gill, funk with Parliament.

He brings his horn and sensibility to Texas and Appalachian fiddle tunes, bluegrass, old time, R&B, soul, and classic New Orleans.

He has performed at major festivals worldwide. He debuted at Carnegie Zankel Hall with Stay Human in 2013. His portrait graced the T-shirt for the Newport Jazz Festival two years later.

In New York City he has led residencies at Dizzy's Club Coca-Cola, the Django, and the Manderley Bar in Chelsea. He has taught master classes at Carnegie Hall.



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 a member of the Orchestra of St. Luke’s, The New York Pops 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.



Leonard Bernstein described **Paul Woodiel** as "a first-class performer who combines spirituality with intellect."

A busy New York-based purveyor of violin and fiddle music, his broad stylistic compass includes the dance fiddle traditions of America and the British Isles, ragtime and jazz, and the music of Charles Ives.

Mr. Woodiel has presented recitals at the 92nd St. Y, Wesleyan University, Caramoor, Miller Theater, Yale University, and the New York Festival of Song at Carnegie Hall, and has appeared as soloist at festivals from Bard College to Moab, Utah.

A veteran of dozens of Broadway orchestras, Mr. Woodiel has dozens of productions to his credit, including *Ragtime*, *Sunset Boulevard*, *West Side Story*, and Sting's *The Last Ship*.

A three-time New England Fiddle Contest champion in his hometown, Hartford, CT, Mr. Woodiel is a widely respected exponent of the fiddle traditions of New England. In this vein, he performs across the US and abroad with the Scottish dance band *Local Hero*.

His many film credits include Woody Allen films and Carter Burwell scores, and he is heard on recordings for Tony Bennett, Sting, Fall Out Boy, and over 20 Broadway cast albums.

Other engagements have included performances and recordings with Steve Reich, piano wizards Dick Hyman and Neely Bruce, Marin Alsop's Concordia, Vince Giordano's Nighthawks, American Composers Orchestra and the Grammy Awards Orchestra.

Mr. Woodiel's proudest achievements to date are his son Carter and daughter Tennessee.



BAILEN's otherworldly musicality springs from a very deep well, in fact, it's in their DNA. Raised in New York by their classically trained parents (Susan Rotholz and Eliot Bailen).

Daniel, David and Julia immersed themselves in the family's diverse record collection that included Simon & Garfunkel, Joni Mitchell, Carole King and The Band.

The group's highly collaborative songs are formed by three very different individuals who were all inspired by literature and a love of language.

Even though they finish each other's sentences, dissolve into laughter and tell hilarious contradicting childhood stories, BAILEN's highly collaborative songs and visceral harmonies are formed by three very different individuals. They're inspired not only by literature and a love of language, but also a myriad of classical and pop influences.

Their musician parents didn't push their kids. "They never said, 'Guys, music is a viable option for a career,'" Julia explains. "I think they just showed us what the life of a musician was by example." David affirms, "They normalized it."



The siblings' musical proficiency started at a young age: Julia began guitar at 7, with her dad teaching her Appalachian-style finger picking. Her brothers started on violin at age 4. "I had a lot of pent-up energy as a kid and I needed something to bang on, so I switched to drums when I was 7," David says. "Daniel stayed on violin, then he started on guitar when he was 8, and then, eventually, bass."

Daniel and David have always played together in bands, with names including Gemini II, an ode to their birth sign. "Then we went through our punk stage at 12 and changed the name to Dead End... that band went nowhere." Ultimately, they decided, "Let's just call ourselves The Bailen Brothers."

As the duo grew creatively, they realized they needed a third harmony for the types of songs they were writing. They'd joked with Julia that she would join the band once her braces were off, and, alas, that time had come. She was already writing songs and developing her own lyrical voice – one that would continue to evolve over her time at Barnard where she studied English literature.

Their first gig together as BAILEN was for the Newer Sounds music series in 2013. In 2014, BAILEN performed the first of many shows at Rockwood, a NYC showcase venue that would play an important part in the band's burgeoning career.

Later in 2014, Daniel temporarily moved to the UK to star in "What's It All About? Bacharach Reimagined" on London's West End. David and Julia joined Daniel in London and performed there nearly every day for two months.

"We played 30+ shows in London as BAILEN while Daniel was doing eight shows a week on the West End," explains David. "That's where we wrote a lot of our record and got our live set together. When we returned to New York we began our Rockwood residency, and we were ready."

From 2015 onward, the band has maintained an intense schedule of performances and collaborations—they guesstimate over 300 shows to date.

Sofar Sounds, the intimate, small-space live event promoters, have also played a crucial part in BAILEN's success to date with Sofar Sounds naming the band "Artists to Watch" in 2018.

BAILEN have also toured or collaborated with such artists as Amos Lee, Joseph, The Lone Bellow, Oh Wonder, and Raul Midón among others.

While adept at social media, BAILEN prefer a low-tech, personal approach, in line with the band's earthy, DIY appeal. "We just hustle really hard," says Julia. Clearly something is working as the band has snagged significant tour slots and cultivated a growing fan base before they've actually released any music.

"We work really hard," David says. "We play live a lot. Most of our fans have experienced the band in person; it's not because they clicked on a link. And that's how we like it."

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