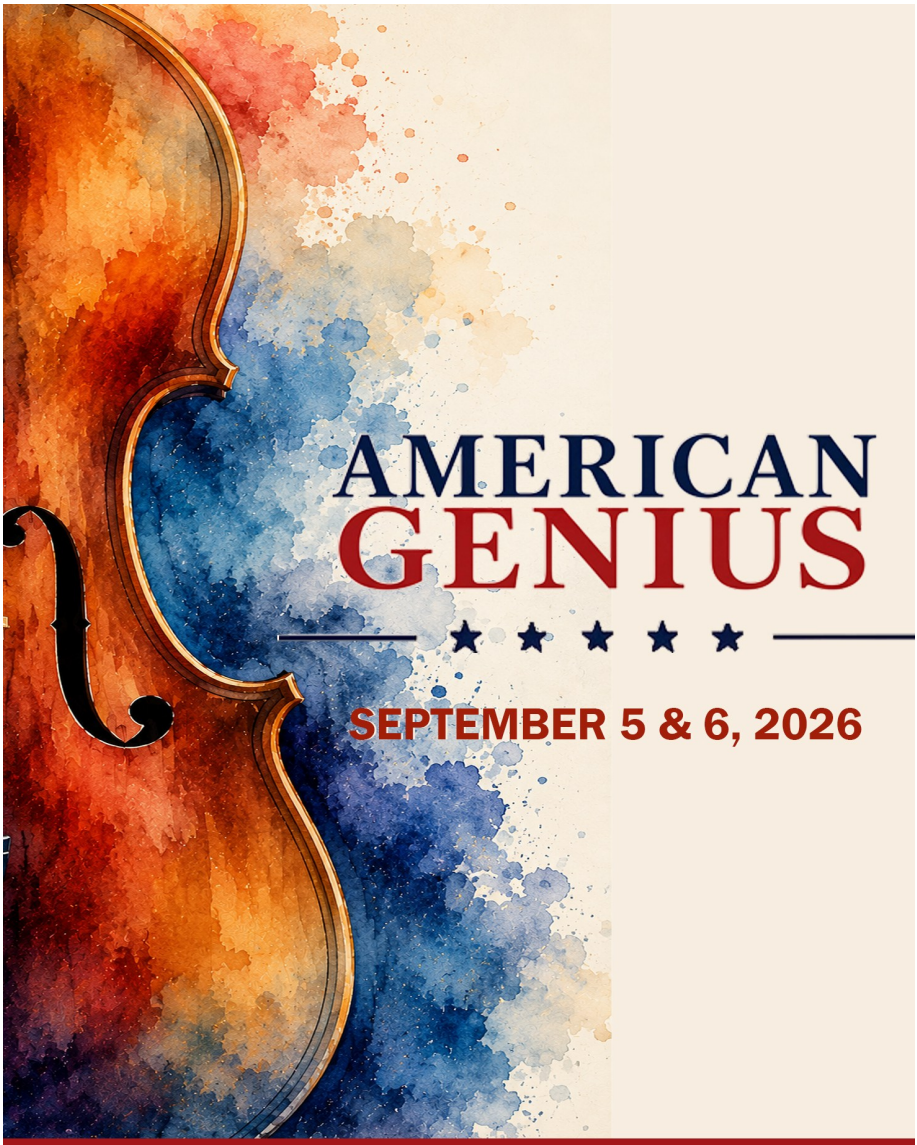


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AMERICAN GENIUS

September 4, 2026
St. Andrew's Church, Kent

September 5, 2026
St. John's Church, New Milford

ARTISTS

Susan Rotholz, flute
Margaret Kampmeier, piano
Michael Roth, violin
Sarah Adams, viola
Eric Reed, horn
Alan Kay, clarinet
Eliot Bailen, cello

PROGRAM

Overture to Candide
Arr. Tim Mulleman for flute/picc., clarinet, violin, cello and piano
Leonard Bernstein (1918-1990)

Suite from Histoire de Soldat
Arr. by the composer for violin, clarinet and piano
Igor Stavinsky (1882-1971)

I. Marche de Soldat
II. Le Violon de Soldat
III. Petit Concert
IV. Tango-Valse-Rag
` V. Danse du Diable

INTERMISSION

(continued)

PROGRAM

(continued)

Suite Paysanne Hongroise (transcription Paul Arma) for flute and piano — Béla Bartók (1881-1945)

Chants Populaire Tristes 1-4
Scherzo
Vielles Danses 1-9

Sextet in C Major, Op. 37, for clarinet, horn, strings and piano — Ernst von Dohnányí (1877-1960)

I. Allegro appassionato
II. Intermezzo - Adagio
III. Allegro con Sentimento
IV. Finale

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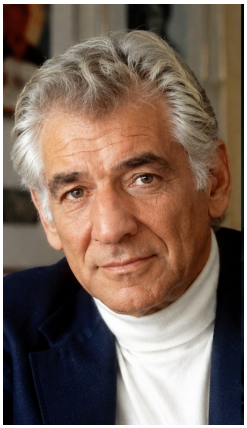
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PROGRAM NOTES

★★★ AMERICAN GENIUS ★★★

The program's four composers followed very different paths, yet each became part of the extraordinary story of American 20th century music. Leonard Bernstein was the American-born son of Ukrainian-Jewish immigrants; Igor Stravinsky, Béla Bartók, and Ernst von Dohnányi were European-born composers who came to the United States amid the upheavals of war and political change. Together, their music reflects the exchange of traditions, cultures, and ideas that helped shape America's musical identity.

Leonard Bernstein
Overture to Candide
Arr. Tim Mulleman for flute/piccolo, clarinet, violin, cello and piano



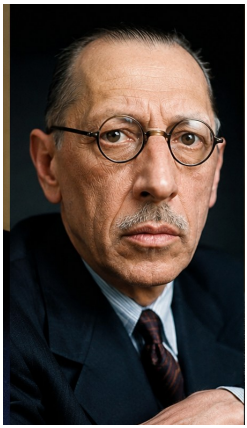
Few works capture Leonard Bernstein's exuberant American theatrical style as immediately as the *Overture to Candide*. Bernstein composed the operetta *Candide* in 1956, based on Voltaire's satirical 1759 novella about an eternally optimistic young man whose belief that he lives in "the best of all possible worlds" is repeatedly tested by war, disaster, betrayal, and human folly.

Born in Massachusetts to Ukrainian-Jewish immigrant parents, Bernstein became one of the defining figures in American music—as conductor, composer, pianist, educator, and communicator. Perhaps more than any major American composer of his generation, he moved effortlessly between the concert hall and Broadway, drawing upon classical music, jazz, popular song, and the rhythms of contemporary American life.

The overture distills the wit, energy, and brilliance of the full stage work into a dazzling few minutes. From its explosive opening, the music races forward with rapidly changing rhythms, syncopations, and sudden contrasts. Bernstein weaves together several melodies from the operetta, including the lyrical duet "Oh, Happy We" and music associated with the sparkling "Glitter and Be Gay."

In Tim Mulleman's chamber arrangement, the brilliance of Bernstein's orchestral score is concentrated into just five instruments (though for tonight's performance we added a viola!!). Individual musical lines emerge with particular clarity, while the wit, virtuosity, and breathless momentum of the original remain unmistakably Bernstein—and unmistakably American.

Igor Stravinsky
Suite from *L'Histoire du soldat* (*The Soldier's Tale*)



Igor Stravinsky composed *L'Histoire du Soldat* in Switzerland in 1918, during the final months of World War I. With large-scale performances impractical, Stravinsky and Swiss writer C. F. Ramuz conceived a work that could be performed by a small group of musicians and actors, and could travel easily.

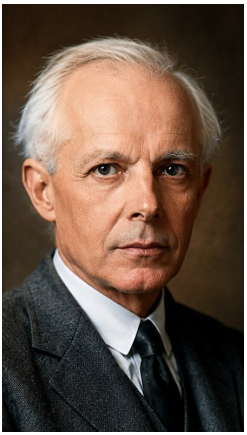
Its story is based on a Russian folk tale with a timeless premise: a soldier trades his violin to the Devil in exchange for a book that promises wealth. He becomes rich, but discovers that prosperity has cost him the things that gave his life meaning.

The music itself already reveals the international outlook that would later characterize Stravinsky's American life. Russian folk influences coexist with a military march, tango, Viennese waltz, and—most strikingly—American ragtime. Stravinsky had encountered American popular music largely through sheet music rather than firsthand experience, yet its syncopations and rhythmic vitality fascinated him.

The original score calls for seven instruments; Stravinsky later created this suite for violin, clarinet, and piano. The reduced instrumentation makes its sharp rhythms, unexpected accents, and contrasting musical personalities especially vivid. The violin assumes particular importance as both the soldier's instrument and a symbol of his soul.

Stravinsky came to the United States in 1939 and made Southern California his home, becoming an American citizen in 1945. He spent nearly three decades in Los Angeles, absorbing still more influences from the cultural world around him. His journey from Russia through Europe to America—and his lifelong appetite for new sounds—made him a particularly vivid example of how immigrant artists transformed American musical life.

Béla Bartók
Suite Paysanne Hongroise (*Hungarian Peasant Suite*)
Transcribed by Paul Arma for flute and piano



For Béla Bartók, folk music was far more than a source of colorful melodies. It became fundamental to his musical identity.

Beginning in the early years of the 20th century, Bartók traveled through villages in Hungary and across Eastern Europe, recording and transcribing thousands of traditional songs that had been passed orally from one generation to the next.

The melodies heard in the *Suite Paysanne Hongroise* come from Bartók's *Fifteen Hungarian Peasant Songs*, written for piano between 1914 and 1918 and based largely on authentic folk melodies he had collected. Hungarian-born composer and flutist Paul Arma later fashioned selections into this suite for flute and piano.

The work unfolds in three contrasting sections. The opening *Chants populaires tristes* ("Sad Folk Songs") are spare and

introspective, allowing the beauty of the melodies to emerge almost unadorned. A brief, lively *Scherzo* changes the mood before the *Vieilles danses* ("Old Dances") gather momentum through a succession of increasingly animated dance tunes.

Bartók did not simply imitate folk music. He absorbed its unusual scales, irregular rhythms, and melodic contours into a highly individual modern language, preserving musical traditions while transforming them into something new.

That mission eventually continued in America. Deeply opposed to fascism, Bartók left Hungary in 1940 and settled in New York. His years in the United States were personally and financially difficult, but they also produced some of his greatest late works. American commissions led to the *Concerto for Orchestra*, the *Sonata for Solo Violin*, and his Third Piano Concerto.

Bartók died in New York in 1945. Although his American chapter was brief, the works of those final years became an enduring part of the American concert repertoire and illustrate how profoundly America's musical culture was enriched by artists displaced from Europe.

Ernst von Dohnányi
Sextet in C Major, Op. 37
for clarinet, horn, violin, viola, cello and piano



Composed in 1935, Ernst von Dohnányi's *Sextet in C Major* brings together an unusual combination of clarinet, horn, string trio, and piano. The instrumentation gives Dohnányi an exceptionally broad palette: at times the music has the intimacy of chamber music, while at others the six players create a richness approaching that of a small orchestra, with remarkable variety of tone and texture. .

Dohnányi was one of Hungary's most important musicians of the first half of the 20th century—a celebrated pianist, conductor, composer, and teacher. Although a contemporary of Bartók, his musical language remained more closely connected to the late-Romantic

tradition of Brahms, enriched by Hungarian character and his own gift for melody and instrumental color.

The opening *Allegro appassionato* immediately establishes the work's sweeping Romantic character, balancing passionate drama with expansive lyricism. The *Intermezzo – Adagio* moves between mystery, tenderness, and darker reflection, while the third movement, *Allegro con sentimento*, offers a lighter and more affectionate contrast.

The *Finale* takes an unexpected turn. After the emotional weight of the preceding movements, Dohnányi introduces music with a jaunty, almost popular character. Wit, rhythmic vitality, and touches that evoke jazz and popular dance mingle with reminders of earlier themes before the work reaches its spirited conclusion.

Dohnányi's journey eventually brought him to America. After the upheavals of World War II, he settled permanently in the United States in 1949, joining the Florida State University faculty in Tallahassee. There he became an influential teacher, continuing an active career as a pianist and composer until his death in 1960.

Like Bartók and Stravinsky, Dohnányi brought a rich European musical tradition to America. His teaching and performing helped pass that tradition to a new generation. The *Sextet*, blending European Romanticism, Hungarian character, and touches of popular style, fittingly concludes a program celebrating the many musical paths that became part of the American story.



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"At Merkin Hall (NYC) cellist Eliot Bailen displayed a warm focused tone, concentrated expressiveness and admirable technical command always at the service of the Music."

- Strings Magazine



Eliot Bailen has an active career as an artistic director, cellist, composer and teacher. Founder and Artistic Director of the Sherman Chamber Ensemble, now in its 44th year, whose performances the New York Times has described as "the Platonic ideal of a chamber music concert," Mr. Bailen is also Founder and Artistic Director of Chamber Music at Rodeph Sholom in New York and Artistic Director of the New York Chamber Ensemble.

Principal cello of the New Jersey Festival Orchestra, New York Chamber Ensemble, Orchestra New England, Teatro Grattacielo and the New Choral Society, Mr. Bailen has performed regularly with the Saratoga Chamber Players, Cape May Music Festival, Sebago-Long Lake Chamber Music Festival, Bronx Arts Ensemble as well as with the Orchestra of St. Luke's, New York City Opera and Ballet, Oratorio Society, American Symphony, Orchestra Lumos (Stamford Symphony), New Jersey Symphony and is heard frequently in numerous Broadway shows.

Among Mr. Bailen's commissions are an Octet, a Double Concerto for Flute and Cello, Perhaps a Butterfly, Saratoga Sextet, The Tiny Mustache (a musical) and recently a Dectet ("Inclusion") commissioned by the New Choral Society.

Mr. Bailen is recipient of over forty commissions for his "Song to Symphony" for schools (subject of a NY Times feature article Sept. 2006 and winner of a Yale Alumni Grant).

He received his Doctor of Musical Arts (DMA) from Yale University and a Music Associate in cello and chamber music at Columbia University and Teachers College. Graduating in 1977 with High Honors in Music and French Literature from Wesleyan University in Connecticut, Mr. Bailen also holds an M.B.A. in Finance from New York University where he was awarded the coveted Slater Prize for Entrepreneurship.

In 2002, he was awarded the Norman Vincent Peale Arts Award for Positive Thinking. He is on the cello and chamber music faculty at Columbia University, Barnard College and Teachers College.



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 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.

She 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, Si-Yo Chamber Concerts, and the Metropolitan Museum Chamber Series.

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.

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.

Broadway credits include Jerome Robbin'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.

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.



Margaret Kampmeier, piano, enjoys a remarkably wide-ranging career as soloist, chamber musician, orchestral keyboardist and educator.

Equally at home in classical and contemporary repertoire, she has performed in hundreds of concerts, premiered numerous works and recorded extensively. The *San Francisco Chronicle* has praised her "astounding technique, dramatic intensity and clarity of purpose."

A founding member of the Naumburg Award-winning New Millennium Ensemble, Ms. Kampmeier performs regularly with the Orchestra of St. Luke's and Orpheus Chamber Orchestra. 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 Mirror Visions Ensemble, among many others.

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A passionate advocate for the music of our time, Ms. Kampmeier has premiered and recorded works by numerous contemporary composers. Her recordings can be heard on the Albany, Centaur, CRI, Koch, Nonesuch and Bridge labels.

Her honors include prizes in the Olga Koussevitzky and Frinna Awerbuch International Piano Competitions, where she received special recognition for her interpretation of American music.

A dedicated educator, Ms. Kampmeier teaches piano and chamber music at Princeton University, where she is Coordinator of Piano Studies, and serves on the faculty of Manhattan School of Music. Her teaching and programming reflect a longstanding commitment to contemporary music and to developing the next generation of performers.

Ms. Kampmeier earned degrees from the Eastman School of Music and SUNY Stony Brook. Her principal mentors include Barry Snyder, Jan DeGaetani, Julius Levine and Gilbert Kalish. A native of Rochester, New York, she resides in New York City.



Alan R. Kay, clarinet, is Principal Clarinetist and former Artistic Director of the Orpheus Chamber Orchestra and serves as Principal Clarinet with New York's Riverside Symphony and the Little Orchestra Society. A founding member of Windscape and Hexagon, he has appeared with the Chamber Music Society of Lincoln Center and at festivals and chamber music series nationwide.

An active and highly regarded chamber musician, Mr. Kay has collaborated with many distinguished string quartets, including the Orion, Calidore, Miró, Shanghai, Guarneri, Mendelssohn, Fine Arts, Chester and Colorado quartets. His festival appearances have included Yellow Barn, Skaneateles and the Cape May Music Festival. As a soloist, he has performed with Orpheus, Riverside Symphony, the New York String Orchestra, Mid-Atlantic Symphony and other ensembles.







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Mr. Kay's honors include the Classical Recording Foundation's Samuel Sanders Chamber Music Award, the C.D. Jackson Award at Tanglewood, a Presidential Scholars Teacher Recognition Award and the Young Concert Artists Award with Hexagon. He has also given premieres of works by leading contemporary composers, including Charles Wuorinen, Paul Moravec and Panos Liaropoulos.

His extensive discography includes recordings with Orpheus, Windscape, Hexagon, the Sylvan Winds and other ensembles, as well as his solo recording *Max Reger: Music for Clarinet and Piano*. His arrangements for wind quintet and mixed ensembles are published by Trevco Music Publishing and International Opus.

In addition to his performing career, Mr. Kay is a faculty member at The Juilliard School, Manhattan School of Music and Stony Brook University, where he is Artist-in-Residence in Clarinet and Managing Director of the Stony Brook Symphony Orchestra. A graduate of Juilliard, he studied clarinet with Leon Russianoff and Charles Neidich and conducting with Otto-Werner Mueller and Gustav Meier.



Eric Reed, French horn, is a member of the renowned American Brass Quintet and Co-Principal Horn of the Orpheus Chamber Orchestra. An active orchestral and chamber musician, he also performs regularly with the Orchestra of St. Luke's and the Chamber Music Society of Lincoln Center. He is a former member of the Canadian Brass and Carnegie Hall's Ensemble Connect, as well as the New Jersey, Oregon, New World and Harrisburg symphonies.

Mr. Reed has performed with many of the nation's leading ensembles, including the Metropolitan Opera Orchestra, New York Philharmonic, Philadelphia Orchestra and International Contemporary Ensemble. He has appeared as Guest Principal Horn with the New Jersey Symphony, American Symphony

Orchestra, American Composers Orchestra and American Ballet Theatre Orchestra.

A committed advocate for contemporary music, Mr. Reed is a member of Ensemble Échappé, a sinfonietta devoted to music of the 21st century, and Brassology, an innovative brass octet formed in 2023. He has participated in world premieres of works by such prominent composers as Jennifer Higdon, John Zorn, William Bolcom, Eric Ewazen, Nina C. Young, Timo Andres, Kenneth Fuchs and Philip Lasser.

His festival appearances include Aspen, Bridgehampton, Cape Cod, Emerald City, North Shore, Crescent City, Steamboat Springs and Mostly Mozart.

Mr. Reed serves on the faculties of The Juilliard School, New York University and Mannes School of Music at The New School. He holds degrees from Rice University and The Juilliard School.



Michael Roth, violin, enjoys a wide-ranging career as an orchestral musician, chamber artist and educator. A native of Scarsdale, New York, he began his musical studies with Frances Magnes at the Hoff-Barthelson Music School and continued at Oberlin College and Conservatory with Marilyn McDonald. While at Oberlin, he received the Kaufman Prize for violin and First Prize in the Ohio String Teachers Association Competition.

Mr. Roth earned his Master of Music degree at the University of Massachusetts, where he studied with distinguished American violinist and pedagogue Charles Treger and received the Julian Olevsky Award.

He is Associate Concertmaster of the New York City Ballet Orchestra, where he has also appeared as a chamber musician and

soloist. He is Principal Second Violin of the Westchester Philharmonic and The New York Pops and is a member of the American Composers Orchestra. He has also performed and toured internationally with the Orpheus Chamber Orchestra and New York Chamber Soloists.

A versatile chamber musician on both violin and viola, Mr. Roth has collaborated with such distinguished artists as Eugene Drucker, Menahem Pressler, James Buswell, Steven Doane and Hamao Fujiwara, as well as members of the Brentano, Manhattan and Ying Quartets.

His festival appearances include the Central Vermont Chamber Music Festival, Caramoor and Bard Music Festivals, and he served for many years as concertmaster of the Vermont Mozart Festival Orchestra, appearing there frequently as a soloist.

Mr. Roth has recorded with Orpheus, The New York Pops, American Composers Orchestra and other ensembles for Sony, Angel, Telarc, Decca, BMG, Point Music, ESSA.Y. and Arbors Music. He is also Adjunct Professor of Violin at Montclair State University's John J. Cali School of Music.



Winner of Young Concert Artists with Hexagon Piano and Winds and of Concert Artists Guild as a soloist, **Susan Rotholz** is Principal flute of the New York Pops, Greenwich Symphony and The New York Chamber Ensemble and is a member of the Orchestra of St. Luke's and the Little Orchestra Society.

She is Co-founder of the Sherman Chamber Ensemble. Ms. Rotholz has recorded and toured internationally with the Orpheus Chamber Orchestra. She also appears each season with the Cape May Music Festival, Greenwich Chamber Players, Saratoga Chamber Players and the Sebago Long Lake Chamber Music Festival.

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

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

Recently, Ms. Rotholz released *American Tapestry, Duos for Flute and Piano* performing the Beaser Variations, commissioned by her in 1982, Copland Duo, Muczynski and Liebermann Sonatas presented by Bridge Records as "…brilliant instrumental virtuosity with deep understanding of this quintessentially American repertoire."

Ms. Rotholz is an Adjunct Artist in Music at Vassar College and continues to teach at Columbia University/Barnard College, Aaron Copland School of Music at Queens College and the Manhattan School of Music Pre-College. She also was guest performer and teacher at the Colorado College Music Festival.

She holds degrees from Queens College (BM) and Yale School of Music (MM). In 2002 she received the Norman Vincent Peale Award for Positive Thinking.




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