CHESAPEAKE CHAMBER MUSIC
INTERLUDE

27th Annual Festival Inspires
New Artists, New Venues, New Music

by Amy Blades Stewart

Chesapeake Chamber Music's 27th annual Festival will run from June 3 through June 17, 2012, crisscrossing the Mid Shore with venues in Easton, Centreville, Queenstown, St. Michaels and Trappe. The two-week Festival will feature 13 events, including six concerts, five artist recitals and two free open rehearsals. The new venues, new artists and new music are sure to create excitement for those who attend the Festival!

Bernice Michael, the 2012 Festival Chairperson, comments, “We have enriched the Festival with performances ranging from early to new music. To showcase world-class chamber music to our growing audience, we offer performances in a variety of venues. The unique appeal of the Chesapeake draws internationally acclaimed chamber musicians who delight us all. Come join us!”

New Venues
This year’s venues range from the historically significant St. Paul's Episcopal Church in Centreville to the new state-of-the-art St. Michaels Performing Arts Center; from Queenstown in the north to Trappe in the south, expanding the Festival’s reach to audiences across the Shore. The newly renovated St. Paul's Episcopal Church on Liberty Street in Centreville, belongs to one of the oldest parishes on the Eastern Shore, having been established in 1692. Lovingly cared for by its parishioners for over two centuries, the church embodies the rich religious history of the Eastern Shore. Moved to its current location in 1834, the church retains some original bricks and materials from the 1793 church located in Chester.

Saturday, June 9 at 4:30 p.m., the oak-vaulted ceiling of St. Paul's sanctuary, shaped like the inverted hull of an early ship, and the cathedral-style floor plan, will provide the perfect ambiance for enjoying chamber works from the 18th, 19th and 20th centuries, featuring a Boccherini string quintet, the Brahms Clarinet Quintet and Argento’s Six Elizabethan Songs.

Another new Festival venue is the Colonial-style Heathland Manor House at Hunters Oak in Queenstown. Steeped in beauty and rich in tradition, Hunters Oak is one of the Eastern Shore's hidden treasures. Expansive views from the manor, ponds and the nearby Wye River provide the perfect backdrop for a Beethoven Trio, Vaughan Williams’ Blake Songs for Oboe and Soprano and the Shostakovich Piano Quintet.

New Artists
The nineteen artists at this year’s Festival include newcomers as well as familiar faces. Among the Festival's newest participants are violist Hsin-Yun Huang, pianist Lydia Brown, flutist Mindy Heinsohn, cellist Julia Lichten and French horn player David Jolley. Festival Artistic Director Marcy Rosen, a founding member of the world-renowned Mendelssohn String Quartet, remarks, “Because the music world is so close-knit, I don’t have to look very hard to find wonderful musicians – they are often my colleagues and friends. This year I am thrilled to include among our “new” musicians the pianist Lydia Brown, who has been my colleague at the Marlboro Festival for many years and the marvelous violist Hsin-Yun Huang, for many years in the Borromeo Quartet.”

To obtain tickets and further information for the 27th Chesapeake Chamber Music Festival please visit the CCM website, www.ChesapeakeChamberMusic.org, or call the office at 410-819-0380.
Marcy Rosen Introduces Five Festival Musicians

by Marcy Rosen  

The music world is a small, enchanting and humbling place to live. My closest friends are internationally acclaimed soloists, the cream of the crop of small ensemble players, opera stars, sought after recital partners and members of the finest symphony orchestras. How fortunate I am to have these people in my life and to be able to invite them to share their artistry with our audiences at the Chesapeake Chamber Music Festival. It’s a great job!

I hope this brief introduction to five of our musicians and how I know them will entice you to our programs and whet your desire to hear all of the magnificent and world renowned artists that will perform at our 27th Festival this June. You can read their biographies on the Chesapeake Chamber Music Festival website or just Google them!

Robert McDonald, piano

Besides Lawrie Bloom, Bob is my longest friendship among the artists appearing at the Festival. We went to school together at the Curtis Institute of Music in Philadelphia, and for two years lived in the same brownstone. We could hear each other practice and it was very convenient for rehearsals! Bob and I played a lot of recitals together at school and for many years after our respective graduations. Bob has been the recital partner to many world famous artists including Isaac Stern. In my opinion, he pulls the most beautiful sound out of any piano.

Daniel Phillips and Tara Helen O’Connor

Daniel and Tara are an extraordinary couple. They are extremely successful performers and recognized internationally as pedagogues on their instruments. I first heard Tara when she was a student dating Dan’l (as I call him). Even then, you knew she would grow into the superstar that she is now. Dan’l is my third longest friendship among the artists. We met in 1975 at the Marlboro Festival and spent our formative years learning from the amazing influences offered to us - Rudolf Serkin, Felix Galimir and Sandor Vegh to name a few. When he asked me to be “Best Man” for his wedding to Tara, I was overwhelmed. Now we have the pleasure of serving together as the string faculty at Queens College.

Yura Lee, violin

Yura Lee is a phenomenon! This is the most gifted young artist I have ever encountered. She is an absolutely amazing violinist and violist. Her musicianship is inspired and intelligent and to top it all off, she is a wonderful pianist and extraordinary chef! Yura and I met at the Marlboro Festival and had the great fortune to work together at that festival for several years. It was a very natural progression to invite her to Maryland, although I was relieved when she turned 25, got her drivers license and was able to rent a car!

Christine Brandes, soprano

I was introduced to Chris in 2010 when Lawrie Bloom invited her to perform Mahler Symphony No. 4 at our 25th Festival. I am grateful for his invitation to her, because I have a great new friend! This season along with many other performances, Chris appeared with the Washington National Opera as Despina in Mozart’s Così fan tutti at the Kennedy Center and as Euridice in the Arizona Opera production of Orfeo and Euridice by Gluck. Chris has a strong interest in politics as well as passions for architecture and geology.

I wish I had more space here to introduce everyone to you. But know that each of the 19 individuals, who will appear at Chesapeake Chamber Music this June, come to us not only because it is our job to perform concerts, but because it’s all about whom we perform with. It is my honor to bring each of these truly extraordinary artists together in one place to work together, eat together, play together – in all definitions of the word, and to perform for you.

Chesapeake Chamber Music’s mission is to enrich the musical life of the Chesapeake region by delighting today’s audiences and developing tomorrow’s.
by J Lawrie Bloom  I became acquainted with the music of Thea Musgrave when I performed her 1986 trio Pierrot. The trio has dramatic elements, like so many of Ms. Musgrave’s works. With movement around the stage, the instruments help to tell the story. This dramatic involvement is one of the many things I find draws me again and again to her music.

In the fall of 2011, I scheduled a long overdue U.S. premiere of Ms Musgrave’s bass clarinet concerto, Autumn Sonata, with the Chicago Symphony Orchestra. As I prepared the concerto, I naturally had questions, and sought Thea out, quickly forming an e-mail friendship. That friendship was cemented when we met prior to rehearsals for the concerto. At that time, I asked her to join us at the Festival this June, and suggested two pieces that I knew. She immediately said she was interested, but would I consider Towards the Blue, which had its world premiere in January of 2011. This June 16, 2012 we will perform the U.S. premiere of this work, paired with the trio Pierrot. I am so pleased to be able to introduce you to this fantastic composer and her work.

In Pierrot, Thea tells us “there are several musical links with the Debussy Prelude. As in the Debussy, the two serenades are in keys a major third apart (here A minor and D flat major: in the Debussy, B flat minor and D major.) However in Pierrot both serenades are interrupted: Harlequin successfully interrupts Pierrot’s serenade, and later Pierrot tries unsuccessfully to interrupt Harlequin’s. Two other short motives from the Debussy Prelude can easily be discovered!” Drawn from classic Commedia dell’Arte characters, throughout the work the violin represents Pierrot, the clarinet Columbine, and the piano Harlequin.

Towards the Blue took as its inspiration the Francis Bacon painting Figure in a Landscape. Thea often draws on poems, paintings, and legends to enhance the dramatic effect of a composition. In this way, she says, “the players are not only the conversants in an abstract musical dialogue, but also very much the living (and frequently peripatetic) embodiment of its dramatis personae”. She tells us about the genesis of Towards the Blue that “During a visit to the exhibition of Francis Bacon at the Tate Gallery in December 2008, my eye fell on Figure in a Landscape, 1945 which resonated in me powerfully. It is a scene of devastation and despair, and also, it seemed to me, of latent anger and hostility.... but above it all a serene blue sky beckons. So, perhaps even in the darkest moments there is a glimmer of hope – the possibility of change. This idea became the starting point for Towards the Blue, a mini concerto for clarinet, who eventually becomes the leader of the group. There is, therefore, no conductor.”

Thea continued, “The work starts without the clarinet and all is desolate, yet fiercely argumentative, discordant and uncomfortable. Suddenly the offstage clarinet is heard and the players in surprise are quieted. However, when the clarinet enters and approaches with a lyrical musical motive, some of the players respond, others resist. Gradually the clarinet persuades the dissident voices to join him in a spirit of co-operation and harmony. A brief memory of the opening desolation casts a momentary shadow which is quickly dispelled by the coda which is marked Gioioso.”

We might not be surprised, even in the 21st century, that Thea, born in 1928, a conductor and composer of note, is often asked about being a “woman composer”. She has famously answered, “Yes, I am a woman; and I am a composer. But rarely at the same time.”

I hope you will join me for all our Festival events, but in particular this concert featuring the music of Thea Musgrave, with the wonderful opportunity to have her as our guide. See you there.

For more on these works, and the full biography of this fascinating woman, please see our website www.chesapeakechambermusic.org where we have placed numous links to help you find more about Thea Musgrave, and listen to her music.
Circuitous Route Leads Flutist Mindy Heinsohn to This Year’s Chamber Music Festival

by Amy Blades Stewart

A chance meeting in a Montreal airport in 2008 between flutist Mindy Heinsohn and Festival artistic director and clarinetist J. Lawrie Bloom reveals just how small the world of chamber music can be. Both recognized each other’s instruments and as their conversation progressed, the two realized they had a common connection with Easton. Heinsohn grew up in Cordova, MD, and studied the flute while attending Easton Middle School and Easton High school, and later at the Peabody Institute in Baltimore and at Yale University School of Music in New Haven, CT. The two exchanged business cards and decided to keep in touch.

Heinsohn made her Carnegie Hall debut under the baton of Kryzstof Penderecki, and has worked with other notable conductors such as Marin Alsop, Reinbert de Leeuw, and Peter Oundjian. After a yearlong stay in Germany, where she performed as a solo recitalist and chamber musician, Heinsohn decided to return home to Cordova. She currently teaches flute at Washington College and the International School of Music in Bethesda, MD. Mindy also performs with the Mid-Atlantic Symphony and Opus Nine Ensemble and plays in a duo with CMS Two percussionist Ian Rosenbaum.

Heinsohn volunteered at the Chesapeake Chamber Music Festival last year and helped with the CCM Gala this spring. She has been invited to perform in this year’s Festival at theHunters Oak concert in Queenstown. Festival Artistic Director J. Lawrie Bloom, Bass Clarinet of the Chicago Symphony Orchestra, commented, “We love the opportunity to welcome young players to the Festival to join with veteran musicians. We all go to other festivals, or play in organizations that have players of all ages and this gives us a chance to get to know new players and consider them for the Festival.”
New Music

Each year the Festival’s Artistic Directors work diligently to develop varied and interesting programs, to solicit new and returning performers, and to provide memorable performances. This year, the Festival has invited Scottish-American composer Thea Musgrave, one of the most respected and exciting contemporary composers in the Western world, to participate as the Festival showcases her Pierrot for Clarinet, Violin and Piano. Festival Artistic Director J. Lawrie Bloom, Bass Clarinet of the Chicago Symphony Orchestra, comments, “When I played her bass clarinet concerto, Autumn Sonata, this fall in Chicago, I got to know this wonderful lady, and her fantastic music. When Ms. Musgrave offered us the U.S. premiere of her mini clarinet concerto, Towards the Blue, the stars had aligned, and we had the right time, and the right way to present these lovely pieces.

The Angels Concert

Nestled on the shores of picturesque La Trappe Creek, Elizabeth Anderson and Ed Delaney’s “La Trappe Creek Farm” will be the location for this year’s Angels Concert. The property has panoramic views of the creek, home to some of the oldest properties in Talbot County, once part of the Underground Railway. Guests of this year’s Angels Concert can stroll through the grounds by the water lily filled ponds, along the meandering patios and walkways, and amid the giant oaks lining the waterfront of this 20-acre property.

Inside this picturesque Georgian-style Colonial home, guests will be surrounded by one of a kind Victorian furnishings and antiques from the 1700s, while listening to the music of Dvořák, Saint-Saens, Haydn, Liszt and Harbison. The home, accentuated by a breathtaking entrance porch and columns, was completely transformed in 2008 and includes such interesting features as a Jeffersonian octagonal dining room and indoor pool suggesting a Roman spa.

The generous financial support from the business community and public enables Chesapeake Chamber Music Festival to offer affordable tickets for the Festival concerts and recitals, as well as access to open rehearsals that are free to the general public.
Gala 2012 a Huge Success

by Chloe Pitard

Chesapeake Chamber Music held its annual fund raising gala, Rhapsody in Blue, on March 3rd. The evening began with an excellent all Gershwin concert at the historic Avalon Theatre. Everyone was in an upbeat mood as we walked across the street to The Tidewater Inn. There we were greeted by waiters with trays of the 2012 Gala’s signature drink, The Swanee, in fancy lighted glasses. There was spirited bidding on an array of silent auction items and sign-up experiences. This was followed by a delicious surf and turf dinner prepared by the Tidewater chef and a live auction led by auctioneer Herb Andrew. Well over two hundred people had a great evening and helped CCM raise a record amount of money to benefit our numerous musical offerings and outreach programs.
SPOTLIGHT ON CCM SPONSORS


Ticket sales alone do not cover the year’s expenses for CCM’s activities. Without our sponsors and donors, CCM would not be able to bring world-class music to the Eastern Shore of Maryland. We could not provide low-cost and free concerts or be able to give the First Strings and Presto! programs to our schools.

Please give our sponsors a “standing ovation” for their generous gifts and please give your support to them as appreciative CCM patrons throughout 2012.

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We would like to keep you informed of the latest events in our growing series of year round programs.

To help us reach you, please sign up on the website www.ChesapeakeChamberMusic.org.
27th Annual Chesapeake Chamber Music Festival

Sunday, June 3 at 5:50 PM,
Recital: Reed 5 (Meredith Hite, Berito Meza, Doug O’Connor, Adrián Sandí, Harrison Hollingsworth)
St. Mark's United Methodist Church, Easton
Ron Ford
Motet (arr. by Raaf Helekma)
Orlando Gibbons
What is Our Life? (arr. by D. O’Connor & H. Hollingsworth)
The Silver Swan (arr. by D. O’Connor & H. Hollingsworth)
J.S. Bach
Fugue #22 in Bb Minor (arr. by D. O’Connor)
Maurice Ravel
Le Tombeau de Couperin (arr. by A. Sandí)
Astor Piazzolla
La muerte del Angel (arr. by A. Sandí)
Marvin Arraya
Vad
Vinicio Meza
Danzoncando (arr. by A. Sandí)
Orie Sato
Oritz (world-premiere)
Douglas Braga
Canções Áticas
Antonio Dvorák
Serenade for Winds in D Minor, Op. 44 (arr. by D. O’Connor)

Tuesday, June 5 at 5:30 PM,
Recital: Christine Brandes (Soprano) and Lydia Brown (Piano)
The Inn at 202 Dover, Easton
(Optional dinner available for $30, Call 410-819-8007 for reservations)
Gabriel Fauré
La Bonne Chanson
Paul Hindemith (selections from Das Marienleben)
Gebrüder Mariae
Mariae Verkündigung
Gebrüder Christi
Pieta
Von Tode Mariae III
Hector Berlioz (selections from Les nuits d’été, Op. 7)
Villanelle
Spectre de la rose
L’Île Inconnue

Wednesday, June 6 at 10:00 AM,
Open Rehearsal (free to the public)
Academy Art Museum, Easton

Thursday, June 7 at 5:30 PM
Recital: ‘4 Hands!’ Lydia Brown (Piano) and Robert McDonald (Piano)
Academy Art Museum, Easton

Friday, June 8 at 8:00 PM
Concert: “Magnificent Mendelssohn”
Avalon Theatre, Easton
Felix Mendelssohn
Viola Quintet in A major, Op. 18
Songs
Im Frühling, Op. 9, No. 4
Das ersten Veilchen, Op. 19, No. 2
Erste Verlust, Op. 99, No. 1
Auf Flügeln des Gesanges, Op. 34, No. 2
Nachtlied, Op. 71, No. 6
Sonata for Clarinet and Piano
Piano trio in d minor, Op. 49

Saturday, June 9 at 4:30 PM
Concert: “Quint-Essential”
St. Paul’s Church, Centreville
Luigi Boccherini
Quintet No. 16 in d minor, Op. 13 No. 4 for Oboe, Violin, Viola and 2 Cellos (arr. by P. Pearson)
Dominick Argento
Six Elizabethan Songs for Soprano, Flute, Oboe, Violin, Cello and Piano
Spring
Sleep
Winter
Dirge
Diaphonia
Hymn
Johannes Brahms
Clarinet Quintet in b minor, Op. 115

Sunday, June 10 at 4:00 PM
Concert
Hunters Oak, Queenstown
Ludwig van Beethoven
Trios for Clarinet, Cello and Piano, Op. 11
Ralph Vaughan Williams
Blaze Songs for Oboe and Piano
Infant Joy
A Poison Tree
The Piper
London
The Lamb
The Shepherd
Ab! Sunflower
Crucify has a Human Heart
The Divine Image
Eternity
Dmitri Shostakovich
Piano Quintet in g minor, Op. 57

Tuesday, June 12, 5:30
Recital: David Jolley (French Horn) with Diane Walsh (Piano) and Daniel Phillips (Violin)
Christ Church, Easton
Paul Dukas
Villanelle for Horn and Piano
Daniel Schnyder
“Le Monde Minuscule”
La danse du microbe
Le petit Americain
Enseit et la pachiderme
E-mail
Poussière de sable sur flocons de neige
Three Russian Pieces for Horn and Piano:
Reinhold Gliere
Nocturne
Alexander Scriabin
Romance
Alexander Glazunov
Rêverie
Johannes Brahms
Horn Trio in E-Flat Major, Op. 40

Wednesday, June 13 at 10:00 AM,
Open Rehearsal (free to the public)
Academy Art Museum, Easton

Thursday, June 14 at 5:30 PM
Recital: Marcy Rosen and Friends – “Dynamic Duets!”
Easton Studio and School, Easton
Ludwig van Beethoven
Duet for Viola and Cello (“Eyeglasses”)
Heitor Villa Lobos
“Jet Whistle” for Flute and Cello
Maurice Ravel
Duos for Violin and Cello

Friday, June 15 at 8:00 PM,
Concert
Avalon Theatre, Easton
Antonín Dvořák
String Sextet in A Major, Op. 48
The second half of the concert features the Calidore String Quartet, winner of the 2012 Chesapeake Chamber Music Competition (Jeffrey Myers, Ryan Meehan, Jeremy Berry and Estelle Choi)
Hugo Wolf
Italian Serenade
Johannes Brahms
String Quartet in a minor, Op. 51 No. 2

Saturday, June 16 at 4:00 PM, Concert: “Musgrave and More!”
St. Michaels High School
Thea Musgrave
Pièce for Clarinet, Violin and Piano
Thea Musgrave
Towards the Blue for Clarinet, Flute, Oboe, Bassoon, Horn, 2 Violins, Viola and Cello
Johann Nepomuk Hummel
Septet in d minor, Op. 74 for Flute, Oboe, Horn, Viola, two Cellos and Piano

Sunday, June 17 at 4:00 PM,
Angels Concert
La Trappe Creek Farm, Trappe
Antonín Dvořák
Miniatures for 2 Violins and Viola
Camille Saint-Saëns
Romance for French Horn and Piano
Franz Joseph Haydn
String Quartet in D Major, Op. 50 No. 6
Franz Liszt:
two works for solo piano
Valse Oubliée
Sonetto 123 del Petrarcia
John Harbison
Songs America Loves to Sing (selections)

Artists & program selections are subject to change.
www.ChesapeakeChamberMusic.org
JAZZ ON THE CHESAPEAKE 2012…Bigger than Ever

by Beth Schucker  
An unmistakable energy underscores the planning for the Third Annual Monty Alexander Jazz Festival. The 2012 Labor Day weekend event will grow from a two-day to a three-day festival and promises jazz lovers a broad array of top tier jazz, emerging artists, tributes to jazz greats and, of course, a Saturday evening performance by legendary Grammy-nominated pianist, Monty Alexander, the Festival’s name-sake and Artistic Director.

This year’s festival, August 31 to September 2, will open with the Dominick Farinacci Quintet and include Salutes to Duke Ellington and Mahalia Jackson.

Remember last year’s Jazz in the Street – the Saturday jazz brunch on the ever-popular patio at The Tidewater Inn? This year, The Tidewater plans another toe-tapping brunch on Saturday featuring emerging young artists. Chuck Redd will lead a Saturday afternoon tribute to Duck Ellington and a Sunday afternoon gospel and jazz combination will honor Mahalia Jackson.

The “unbridled enthusiasm” of the early audiences made “thinking big” about jazz on the Eastern Shore “inevitable” says Al Sikes, chairman of the Jazz on the Chesapeake committee. A festival was destined! In two short years, the theatre audiences swelled in ranks to code green for “go” and now, reinforcing that confidence, a burgeoning mid-Atlantic Jazz on the Chesapeake audience is making plans for the Labor Day weekend.

The 2012 program will be finalized soon. But no matter how much planning and announcing, jazz is spontaneous. It surprises! Eastern Shore audiences have come to anticipate Alexander’s breathtaking rendition of Sweet Georgia Brown, but maybe this year he’ll accompany her with a surprise wistful rendition of Fungii Mama.

Happiest amongst us? Festival Volunteers

by Shar McBee

The German philosopher Albert Schweitzer said, “I don’t know what your destiny will be, but one thing I know: the only ones among you who will be really happy are those who have sought and found how to serve.” Could he have been talking about our Festival volunteers?

Music volunteers reveal an underlying principle about volunteering in general - it’s usually about the people. And specifically, it’s also about the mission - the music.

Mariana Lesher, logistics manager, has been a CCM volunteer for over ten years. How did she get started? “Don Buxton asked me. Then we discovered that we work well together,” she says. “The logistics are a big challenge,” Mariana continues, “especially the night of the concert. From Centerville to St. Michaels, there are eight different locations.” Mariana drives her truck that has become known as “command central” full of gear -- chairs, stands, electric equipment, road signs, refreshments and programs. “Actually,” she says, “we could use some ‘roadies’ to drive the truck, lift and set up.” Mariana did it twice while she was pregnant.

Janet Pfeffer has been a CCM volunteer for more than five years and house manager for two years. Why does she do it? “I love asking people to do things that I know will give them joy.” She concludes, “When the events take place, it is very satisfying to see all the pieces click together. It’s thrilling to hear the thunderous applause of happy music lovers at the Competition, the Jazz Festival, and through-out the two chamber music-filled weeks of June during the Festival.”

Message to Mariana, Janet and all the volunteers – We applaud you!

Shar McBee is the bestselling author of “To Lead is to Serve - How to Attract Volunteers & Keep Them”

Interested in Volunteering? The Chesapeake Chamber Music Festival needs you to help make the show go on. Choose from PR, stagecraft, ticket taking, ushering or many other choices. Give as much time as you like and join the Festival. Call the CCM office, 410-819-0380.
The five chamber music Competition ensembles waited anxiously, along with a large audience—most of whom had been present for all five performances—to learn the winners of the Fifth Chesapeake Chamber Music Competition on Saturday, March 31, 2012. The winner of the Gold Medal Award, and a $10,000 prize, was the Calidore String Quartet from Los Angeles. The Silver Medal Award, and the second prize of $5,000, was awarded to the Russian Trio whose members, although born in Russia, now live in Baltimore. The Audience Choice Award and $500 prize was also won by the Russian Trio.

Formed in 2010 at the Colburn School Conservatory of Music in Los Angeles, the Calidore String Quartet features violinists Jeffrey Myers and Ryan Meehan, violist Jeremy Berry, and cellist Estelle Choi. The ensemble was the Grand Prize and Gold Medal winner of the 2011 Fischoff National Chamber Music Competition. The Russian Trio was formed in September 2011 at the Peabody Conservatory of Johns Hopkins University in Baltimore. Violinist Nikita Borisevich, cellist Dmitry Volkov, and pianist Katherine Harris have all won prestigious awards for solo performances.

In opening the final round of the competition Saturday afternoon, Donald Buxton, Executive Director of Chesapeake Chamber Music, explained that the five finalists had been selected from a preliminary group of 46 ensembles from the U.S. and abroad. Buxton announced the three distinguished judges for the final competition: Marcy Rosen (cello), a founding member of the Chesapeake Chamber Music Festival and artistic director since 1986; David Jolley (French Horn), a graduate of the Juilliard School in New York and one of the leading horn players of his generation; and Ursula Oppens (piano), who has an extensive recording catalogue and has received three Grammy nominations.

An enthusiastic audience filled the Avalon Theatre to capacity. The three groups that did not win a medal but gave wonderful performances that were obviously well-received by the audience were the Axiom Brass Quintet from Chicago; the Quartet LaMi from Los Angeles; and the Sun-Silverstein-Lyon Trio from Los Angeles and New York.

Before the Competition winners were announced that evening, Anna Larkin, Competition Co-chair, and Chloe Pitard, President of the CCM Board of Directors, recognized Arnie Lerman, co-founder (along with Larkin) of the Competition. Larkin said, “Ten years ago, the Board decided that we were ripe for a new adventure, and that it should be some sort of competition….Through four cycles, this Competition was Arnie’s passion. He oversaw the construct, the funding, and the details. He set the standard. And it has been our challenge to live up to that standard since Arnie and Zena moved to North Carolina in 2010.” Arnie and his wife Zena were presented with engraved commemorative pewter gifts.

On April 1, the five Competition finalists all performed in concerts at venues in Easton and Cambridge. The Calidore String Quartet, the Gold Medal winner, will be returning to the Eastern Shore on June 15 when it performs during the Chesapeake Chamber Music’s 27th Festival.

Competition co-chair Bob Burger said, “As a relative newcomer to the Competition—I joined the committee just over a year ago—I’ve come to understand that the success of this event is a reflection of the dedication, talent, and expertise of the many volunteers who make this Competition happen. The time and effort they invest in putting together the Competition is a testament to their love of music and to their desire to make this high-level musical event available to their community. And I want to commend my co-chair, Anna Larkin, for her tremendous contribution in making the Competition what it is today.”

Looking back on the Competition’s ten-year trajectory, Anna Larkin commented: “Our goal of launching careers has been met in many instances. Many past finalists have presented concerts as a direct result of contacts made here. Trio Sima took courage from their experience here to enter and win other major competitions. The Harlem Quartet is now a major national player, and the David Trio is recognized internationally. These are just a few examples of the ensembles and individual musicians who have taken flight from our launching. We are proud of them all.”
YouthReach Shares Emily’s Story

by Melissa Slacum, First Strings Instructor

In previous articles we discussed the mission of CCM’s YouthReach; in this article, we would like to share a story of how First Strings can impact the lives of children and families that experience our program.

Emily is a beautiful 3rd grader that I had the pleasure of teaching last year at one of our Dorchester elementary schools. She looks and acts like her classmates, and if you don’t know differently, you might assume that she is just very quiet. Emily’s teacher let me know that Emily would bring a microphone to class for me to wear around my neck so that she can hear my instruction. Emily wears implanted hearing aids because she was born with very little hearing ability. During our time together, Emily worked hard and frequently was the first child with her hand up to answer questions. When we started playing the violins, she was among the first to be able to play “Twinkle, Twinkle Little Star”. Her smile grew bigger and bigger, and her confidence level increased with every class.

When our performance day arrived, I was pleased to see Emily’s family, including her grandmother. As the students played in their small group, I could tell that Emily was nervous, so I gave her a ‘thumbs up’ and said I knew she was going to be great! Her smile returned and she gave the performance 100%. After the performance, her grandmother, who is a pianist, asked me if I thought that Emily could “hear” the music. I responded that based on the very musical way that Emily played, I was fairly certain that she had to be able to hear what she was playing. Her grandmother hugged me and began to cry. She told me that Emily’s doctor had said that even with the implants Emily would probably not have much success learning to play an instrument. For her grandmother, whose love of music has been so much a part of everyday life, it was hard to imagine life without the joy that music provides.

Since our program is only 10 days long, we are often not able to keep up with the musical progress of children in our classes, but last month, when I attended the Dorchester All County Band Concert, I was pleased to see many of our First Strings participants playing instruments in their school band. As I settled in the audience, I noticed familiar faces in front of me - Emily’s mom, dad and grandmother. I scanned the elementary school band for Emily and was thrilled to find her with her flute in the front row! Following the concert, I learned from Emily’s family that after her experience with First Strings, Emily was confident that she would be able to play in the school band the following year. This is just one of many stories illustrating how First Strings can impact the lives of the children and families that we reach. Some may not be as profound as Emily’s story, but in every school we are able, through music, to positively connect with students.

Jazz in a Hangar: Fundraiser for the Monty Alexander Jazz Festival Featured Antique Cars, Planes, Jazz, Wine and Hors d’oeuvres

By Marty Sikes
On April 28, the Jazz on the Chesapeake organization hosted a benefit for The Monty Alexander Jazz Festival at Spitfire Hangar, which is owned by local resident, Tom Blair.

The Front Line, A Section and Improv supporters were dazzled by the many antique cars and planes, all in mint condition, and the stories of their history and acquisition. The approximately 100 people attending were entertained by Chuck Redd, an accomplished vibraphonist and his brother, Robert, who played the keyboard.

One of the highlights was the beautiful cream colored 1954 Mercedes 330S convertible, which had been owned by the actor Errol Flynn. Inside the “boot” were three pieces of perfectly preserved gorgeous brown leather suitcases. It sent one’s imagination soaring.

My favorite plane was the Supermarine Spitfire, for which the hangar is named. The Spitfire is a famous British fighter plane that played a major role in the Battle of Britain and helped win World War II. But it was hard to have just one favorite: my second choice was the bright yellow de Havilland DH.82 Tiger Moth. This plane is a bi-wing classic. It is also British, and was a primary training aircraft used from the mid 30’s through the 50’s to train pilots for WWII. We were told it flies like a leaf!

“Wow”, “Oh my gosh”, “Can you believe this?”... all comments as people entered the hangar. It was “eye-popping” fun!!!

The money raised makes it possible to have world-class performers at the Festival. The Monty Alexander Jazz Festival has become a signature jazz event and will be presented at the Avalon Theatre over the Labor Day weekend.

For more information, go to jazzonthechesapeake.com.
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