If It’s Labor Day Weekend, It’s the Monty Alexander Jazz Festival

by Amy Blades Steward

The 2013 Monty Alexander Jazz Festival opens at the Avalon Theatre in Easton, MD, on Friday, August 30, 2013 with a skyrocketing young saxophonist, Sharel Cassity, and closes with a command performance by Dee Daniels singing jazz and gospel on Sunday, September 1. In between, an intriguing reunion on Saturday afternoon brings back the music of Dizzy Gillespie, as Festival-goers anticipate Monty Alexander’s signature concert on Saturday night, August 31.

Legendary jazz pianist Monty Alexander, the Festival’s namesake and Artistic Director, headlines the Festival with his electrifying music, crisscrossing and fusing jazz roots, the American Songbook and the sounds of his native Jamaica. Monty has performed and recorded with artists from every corner of the musical universe and entertainment world: Frank Sinatra, Tony Bennett, Ray Brown, Dizzy Gillespie, Sonny Rollins, Quincy Jones, and Bobby McFerrin, among others.

As the Festival’s artistic director, Monty enjoys being able to suggest long-time colleagues and new, younger up-and-coming artists to perform each year. He states, “It is a natural and easy process like my music. I welcome people that bring a new aspect to the pure jazz and straight-ahead jazz. Musicians like to experiment with their ‘differentness.’ As a musician, it’s not what you do, but how you do it.”

Over the past four years, under his direction, Monty has enjoyed introducing rising stars in the jazz scene, including saxophonist Grace Kelly, trumpet player Dominick Farinacci, and pianist Aaron Diehl. This year, he has invited young saxophonist Sharel Cassity and her quartet to perform on Friday night. Monty describes Sharel as “immensely talented.” Cassity, who tours the world performing jazz and original music, is quickly making waves on the New York jazz scene, including entertaining audiences at Dizzy’s Club Coca Cola, Blue Note, NBC’s Rainbow Room, and the West Village bop stop Smalls.

Monty’s inspiration comes from the deepest roots of Jazz – from jazz greats like Louis Armstrong and Dizzy Gillespie. As a nod to this heritage, the Festival salutes John Birks “Dizzy” Gillespie, one of the great American jazz trumpeters, who moved jazz beyond the borders of tradition and ethnicity and helped usher in the Be-Bop era. The Saturday afternoon concert includes performances by bassist John Lee, who played with Dizzy, and returning percussionist Chuck Redd, who toured with him in Africa, as well as renowned jazz artist Greg Gisbert, who takes the master’s turn on the trumpet.

To obtain tickets and further information for the Monty Alexander Jazz Festival please visit the CCM website, www.ChesapeakeChamberMusic.org or call the office at 410-819-0380.

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Rising Star Sharel Cassity Opens the Labor Day Weekend Jazz Festival

by Barbara Parker

Sharel Cassity is charming and candid when she talks about the road she has chosen for herself. Her calling in life is, as she puts it, “to become the best musician I am capable of being…and to inspire as many people as I can along the way.”

It seems clear that she is being true to that calling, with a B.M. degree from The New School for Jazz and Contemporary Music, and a M.A. in Jazz Studies from The Juilliard School. In addition, she has racked up a number of honors, including her recent induction into the Oklahoma Jazz Hall of Fame. She has shared the stage with jazz luminaries, including Monty Alexander who says of her, “Sharel is one of today’s great players!”

When asked why, at the age of eight, she would choose to switch musically from the piano to the saxophone, Sharel credits the time she spent listening to her dad’s trio (Hammond organ, drums and tenor sax) and her mother, who subtly steered her toward the saxophone. She also accepts that a part of that decision was based on the fact that it might be easier to “jam out” on a saxophone than on a flute.

Around the age of fourteen, having been steeped in classical piano and saxophone, Sharel was given a mixed tape of jazz giants, Charlie Byrd, Count Basie, Cannonball Adderly, Miles Davis and others that “changed my life.” Added to her observation that classical musicians looked “boring and stiff” on album covers, and that the field for classical saxophone was limited, Sharel chose jazz as a way to find a more creative outlet. The opportunity for improvisation and expression offered by jazz set her firmly on the path where she can “remain musically centered, productive, and pushing my own limits.”

Her current recording, “Relentless” (Jazz Legacy Productions) received a four-star review in Downbeat Magazine and spotlights her virtuosity as a composer and a player. Six of the eight tracks are hers, both fresh and classic at once. There is another recording in the offing slated for release next year.

In the meantime, Sharel has recently been put “out there” on the Internet, on Facebook, Twitter and, recently, on Sound Cloud. She sees these outlets as a way for artists to “take charge of their own careers.” Of Sound Cloud (https://soundcloud.com/sharel-cassity), Sharel says that she hopes to use it as a forum for posting some of her live performances, and for some of the new compositions on which she is working.

Performing at the Avalon Theatre on Friday, August 30 with her own quartet, and again in the “Salute to Dizzy Gillespie,” Sharel Cassity is an act not to be missed.

Continued from page 1–

Wrapping up the Festival is a performance by Monty’s friend and colleague, jazz and gospel vocalist, Dee Daniels, who mesmerized the audience last year with her gospel renditions. Dee, whose international presence is growing, transcends musical borders when she brings her jazz styling, infused with gospel and blues flavoring, to the stage. This year, Dee, joined by a local community choral group put together by choral director Jana Leslie of Christ Church in Easton, performs two of her own choral arrangements – one of which she co-wrote with her mother.

Dee, who is also performing with trio members Paul Beaudry on bass, pianist Carlton Holmes, and drummer Dwayne “Cook” Broadnox, comments, “I am looking forward to having another opportunity to get back to my gospel roots in Easton – it gives me great joy! I hope the audience will take away how connected all genres of music are. Jazz and gospel may come from different points of view, but they both come from the same musical family – they both tell stories of love.”

One critic says, “Daniels’ voice has a hypnotic quality, delivering an impressive range that gives the romantic songs and verse of 50 years ago new life and raw emotion.” Her new CD, produced on the long-standing Dutch label, Criss Cross Jazz Records, debuts in September 2013.

You won’t want to miss this year’s Festival. Monty Alexander says it will “celebrate life and music and will uplift the audience.” With a twinkle, he adds, “You will have to wait and see – my concert will have a few unique surprises too!”

Easton’s Tidewater Inn will once again join in the Jazz Festival by offering a Jazz Brunch on Saturday, August 31, playing between 11:30 a.m. and 1:15 p.m. The brunch will feature jazz percussionist Isabelle DeLeon and her trio. DeLeon captured the hearts of guests at last year’s Festival while playing barefoot on stage.
Chesapeake Chamber Music's mission is to enrich the musical life of the Chesapeake region by delighting today's audiences and developing tomorrow's.

Salute to Dizzy Gillespie 1917-1993
by Beth Schucker

John Birks “Dizzy” Gillespie is one of the greatest jazz trumpeters of all time. Hailed by critics and fans the world around, he pushed the limits of the trumpet, dazzling audiences with nimble melodic runs, dissonant harmonies and stunning leaps to high notes.

The 2013 Monty Alexander Jazz Festival will pay tribute to Gillespie with a special Saturday afternoon concert. Monty corralled two superb and well-suited musicians, John Lee and Chuck Redd, old friends who met in 1989 on an African tour with Dizzy, to co-produce and perform the Salute.

“Dizzy was a trumpet virtuoso, composer and improviser who left an incredible mark on jazz,” says John Lee. He was one of the first musicians to fuse Afro-Cuban rhythms with jazz, a style still popular today as Latin-jazz. There was also Dizzy’s legendary musical kinship with saxophonist, Charlie Parker. For Dizzy, Parker was “the other half of my heartbeat.” Putting their beats together, they bred rapid tempos and darting melodies, “bebop”, the stage name in its day – today, simply modern jazz.

Chuck Redd, drummer and vibraphonist and perennial favorite of Monty Alexander Festivals, recalls a chance encounter with Dizzy in the early 1980s when he, Chuck, was accompanying Herb Ellis. Dizzy pulled the awe-struck kid aside and gave him quick pointers on drums and rhythm – a gesture oft repeated during their life-long friendship. “Dizzy inspired everyone with that kind of attention,” says Redd. “He wanted to grow jazz.”

John Lee helps keep the Dizzy legacy alive through his own recording studio and as the producer and director of the Dizzy Gillespie All-Star Band, which showcases former Gillespie alumni and some of today’s fastest rising young jazz talent.

“For the Festival concert, Greg Gisbert, a young wizard of the All-Star Band, will be in the hot seat,” says Redd, meaning he’ll be on trumpet, playing Dizzy. “You know, Lee was Dizzy’s favorite bassist so he’ll strum rhythm, I’ll be on drums and vibes, and we’ll be joined by several other All-Stars.”

“Will you play Night in Tunisia, I ask hopefully?

“Absolutely! And Salt Peanuts, another song of Dizzy’s, one that Jimmy Carter sang at the White House, as well as standards, like Charlie Parker’s arrangement of Gershwin’s I’ve Got Rhythm.

“We want the Salute to go beyond music and composing, to the rich legacy Dizzy left today’s performers, says Redd. “His generous embrace lives on in the minds of so many jazz artists; in a sense, we honor Dizzy every time we play.”

Monty Alexander Jazz Festival Salute to Dizzy, Saturday, August 31, 2013, 3:00 p.m., Avalon Theater

Sharel Cassity

Greg Gisbert
Rush Moody was right. There are important similarities between the classical styles of Europe and the jazz styles of the United States. Both feature innovative composers, plus chamber and jazz ensembles engage in intricate interplay. Call and response is a signature of jazz performances and a part of its history, much of which began in the church. The setting for Bach’s most prolific period was a Lutheran church in Leipzig.

One final word on the Saturday night concert featuring Montgomery Bernard Alexander; Monty’s concerts sell out, and I hope to see my Bach friends in the audience.

Fourth Festival - it hardly seems possible. Wasn’t it just yesterday that Rush Moody asked what I thought about adding jazz to the Chamber Music lineup?

Chesapeake Chamber Music has had an exciting run with jazz over the last three years. We started small, with a few hundred attending that first Festival. In 2012, we had an attendance of over 1,200 people at all concerts and they came from near and far.

This year one of the goals is to expand the number of people who prefer Bach, but will give jazz a chance. It is okay to like both Bach and Ellington.

I have had the chance to visit with friends who are decidedly in the Bach camp. By the way, I like Bach, too. I encourage those friends to at least attend Saturday night’s concert where our Artistic Director Monty Alexander will perform.

Thank You to the 2013 Monty Alexander Jazz Festival Volunteers

Bettie Baer  Martha Horner  Barbara Parker  Beth Schucker
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Tribute to Lin Clineburg

by Bernice Michael

Lin Clineburg grew up in Southampton, NY, experiencing small-town life at its best. She attended nursing school at St. Luke’s Hospital in Manhattan, where she met Steve, a pre-law student at Columbia. When they married, career moves took them and their three daughters around the country. Lin planted gardens wherever they lived. Eventually they settled in the DC area where Lin pursued a certificate in Landscape Design at George Washington University. In the classic story, Lin and Steve explored the Eastern Shore and couldn’t resist it. They built their dream house and seven years ago moved here full-time to enjoy their idyllic retreat with visits from their growing family, including seven grandchildren. Lin became a Master Gardener and also found time to volunteer for Chesapeake Chamber Music where she put her writing and PR talents to use. Lin joined the marketing committee and soon became the PR point person for a new event, the Gala. She has co-chaired the Auction for the past two years and worked tirelessly to build it into a keystone of CCM’s philanthropy. Beyond this, Lin has responded to calls for PR help from CCM, including writing for Interlude. For years, she and Steve have warmly hosted musicians for many events. We are deeply grateful for Lin’s dedication to Chesapeake Chamber Music.

Tribute to Anna Larkin

by Arnie Lerman

Today we celebrate Anna Larkin and the many ways her presence has been a wonderful gift to music on the Eastern Shore for almost three decades. Anna joined the Festival Board in 1994 first as a member, then as Vice President and President. From the start, Anna applied her quiet competence and business sense, running the marketing committee and, later, helping to reorganize finances, budgeting and recruitment for CCM. It was Anna’s stewardship that laid the groundwork for future development through long-term strategic planning that led to an extended Festival and new chamber music activities throughout the year. After retiring from the Board in 2003, Anna offered to work on plans for a competition for young professional ensembles. She became co-chair of the Competition and helped create the independent and self-sustaining enterprise it is today. For nine years, Anna has been a vital force in making the Competition a recognized international event. Now, with her customary humility and foresight, she has put in place a team of new leaders to secure the Competition’s future. Anna, you have been our chief troubleshooter and ambassador at large to the community and the outside world. No job has been too large for you - or too small! You have given us wise counsel and have won our enduring affection and respect. Chesapeake Chamber Music is deeply in your debt. Thank you, Anna.

In Memory of Dyanne Welte

by Mike Bracy

Our dear friend and long-time colleague, Dyanne Welte, passed away on July 5th, 2013 at Johns Hopkins Hospital. She had been a tireless supporter of Chesapeake Chamber Music for many years.

Dyanne and her husband, Bob, met in California, married, raised five children, and moved around the country in the aerospace industry.

Before coming to the Eastern Shore, Dyanne and Bob met Marcy Rosen when they hosted a chamber music concert at their home. After settling here, Dyanne quickly connected with the Chamber Music Festival and volunteered her many talents.

Marcy who became a regular guest at the Welte’s said, “I am deeply saddened by Dyanne’s death. Dyanne and Bob have been my family for a long time and their generosity provided the venue and atmosphere for all of us artists to enjoy ourselves in Maryland. We shared many meals and everyone was made to feel comfortable and at ease. Dyanne loved having us in her home. I will always miss her vivacious, loving and embracing personality. She was really one of a kind.”

In 2000, Dyanne joined the Chesapeake Chamber Music Board and took charge of managing post-concert receptions and finding exotic venues for events such as the Angels’ Concert. She entertained with great flair, and when budgets were tight, she and her volunteer cadre would dress up as waitresses and do the work themselves rather than throw a mediocre party.

She also solicited commercial sponsorships with great success Dyanne pursued beautiful venues and commercial sponsorships with a combination of gentle tenacity and irresistible charm, so that it seemed that no one could say NO to Dyanne. I can’t describe how much we will miss her.

Chesapeake Chamber Music extends deep sympathy to the Welte family. We are indebted to Dyanne and Bob for their years of support for Chesapeake Chamber Music. We are most appreciative that Dyanne shared her time and talents with Chesapeake Chamber Music for so many years.
Festival 28

ChesapeakeChamberMusic.org
J. Lawrie Bloom, Head Finalist Judge, has been heard in chamber, orchestral and concerto appearances on soprano, basset and bass clarinets. He began studying piano at the age of four and switched to clarinet at nine. He continued studies at the Columbus Boychoir School, and came under the clarinet guidance of Roger McKinney. He later studied with Anthony Gigliotti. In 1980, Sir Georg Solti invited Mr. Bloom to join the Chicago Symphony Orchestra on clarinet and solo bass clarinet. He began studying piano at the age of four and switched to clarinet at nine. He continued studies at the Columbus Boychoir School, and came under the clarinet guidance of Roger McKinney. He later studied with Anthony Gigliotti. In 1980, Sir Georg Solti invited Mr. Bloom to join the Chicago Symphony Orchestra on clarinet and solo bass clarinet. He previously held similar appointments with the Phoenix Symphony, the orchestra of the Lyric Opera of Chicago, Vancouver Symphony and Cincinnati Symphony.

Founder and one of Chesapeake Chamber Music’s two Artistic Directors, Mr. Bloom frequently performs at the Northwestern University Winter Chamber Music Festival and both the Chicago Symphony Orchestra chamber and MusicNow series. He is a senior lecturer in clarinet at Northwestern University. He has presented master classes all over the world and is also an artistic performer for clarinet makers Buffet Group USA and the reed company RICO International.

Cynthia Raim, 2014 CCM Finalist Judge, received critical accolades long before she appeared as soloist with leading orchestras in such major cities as Detroit, Minneapolis, Pittsburgh, New Orleans, Prague, Hamburg, Lausanne and Vienna. Before graduating in 1977 from the Curtis Institute of Music, where she studied with Rudolf Serkin and Mieczyslaw Horszowski, Ms. Raim won the Festorazzi Award for Most Promising Pianist at Curtis, as well as first prizes in the J.S. Bach International and Three Rivers National Piano Competition.

This early recognition of her talent was verified when she was unanimously chosen as the First Prize winner of the Clara Haskil International Piano Competition. Ms. Raim also won the prestigious Pro Musics Award and, in 1987, was the first recipient of the “Distinguished Artist Award” of The Musical Fund Society of Philadelphia, which was given for “outstanding achievement and artistic merit.”

Carmit Zori, 2014 CCM Finalist Judge, was established in her native Israel as an important young violinist when she was chosen at age thirteen by the American-Israel
Board Changes

At its May meeting the Board of Chesapeake Chamber Music elected new members and officers. After serving four years as Board President, Chloe Pitard will retire from the presidency, but remain on the Board. Effective July 1, 2013, Michael Bracy will become President of CCM. Michael has a long association with CCM. He served a nine year term from 1999 to 2008, including part of that time as Treasurer. He then took a required year off and returned again as Treasurer in 2010. He and his wife Ella have been involved in many CCM activities, especially in preparation for our Galas and in hosting several volunteers’ parties. Mike’s work on the Galas, especially perched precariously on high ladders, is legendary. He is well prepared to take over duties as President.

Chloe Pitard has served seven years on the Board; four of those as President. Don Buxton, Executive Director of CCM, honored Chloe on the opening night of the Festival by saying that Chloe “has not only built on the successes of previous leadership during her term as Board President, but she has left her own exceptional seal on CCM’s various programs, including the Festival, the Jazz Festival, the Chamber Music Competition and Youth-Reach programs. Chloe has been an outstanding leader, someone I respect and admire, and a great friend.” Mike Bracy has enjoyed serving on the Board under Chloe’s leadership saying that “she is quite a remarkable woman - very smart, articulate, effective and dedicated to the mission of Chesapeake Chamber Music. I hope I can build on all that she has accomplished.”

Other new officers of the Board are Bob Burger as Vice President, Courtney Kane as Treasurer and Don Berlin as Secretary. Several new Board members were elected; Courtney Kane, Susan Koh, Wes Lockfaw and Mark Nestlehutt. Courtney has been active with CCM for several years, especially by providing leadership of the Gala in various ways. Susan Koh has been the editor of the Interlude for a number of years and will continue in that capacity. Wes Lockfaw is the Music Director at Christ Church, Easton. He has been writing our excellent program notes for the June Festival for several years. Mark Nestlehutt is currently Rector of Christ Church, St. Michaels. Mark has broad musical interests and brings considerable experience on various boards.

The Board offered particular thanks and appreciation to Garry Clarke, who is retiring from the Board after completing nine years of service.

Board of Directors

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Cultural Foundation to perform on the international television special “Music from Jerusalem.” Two years later, at the recommendation of Alexander Schneider and Isaac Stern, she came to the United States to study at the Curtis Institute of Music, where her teachers included Ivan Galamian, Jaime Laredo, and Arnold Steinhardt.

Since then Ms. Zori has appeared with orchestras including the New York Philharmonic, the Rochester Philharmonic and the Philadelphia Orchestra. Her numerous honors include the Leventritt Foundation award, top prize in the Walter W. Naumburg International violin competition and the Pro Musica Foundation Award.

An active chamber musician, Ms. Zori appears regularly with the Chamber Music Society of Lincoln Center and for ten years was an artistic director at Bargemusic. In 2002, she founded the Brooklyn Chamber Music Society. Ms. Zori is professor of violin at Rutgers University and at SUNY Purchase where she also serves on the chamber music faculty.
First-Time Musicians Enjoy the Festival

by Willoughby Buxton, summer intern  

Audiences are rarely exposed to the lives of musicians once they’ve walked off the stage, but apart from performances, artists have countless rehearsals, host-families to bond with, and an entire region to explore. This year at the 28th annual Chesapeake Chamber Music Festival, we enjoyed the familiarity of returning musicians, and excitedly welcomed a handful of fresh, talented musicians to the Eastern Shore. We were inspired by their performances and dazzled by their presence, but hearing about their own experiences helps to complete the picture.

Violinist Bella Hristova, who recently received one of the 2013 Avery Fisher Career Grants, says, “I knew most of the musicians before coming to the Festival, but during that week the camaraderie definitely grew between all of us. I also enjoyed getting to know members of the audience and felt lots of excitement from the audience at each concert that we played.”

Priscilla Lee, cellist and founding member of the Trio Cavatina, reflecting on the Festival added, “What made my time there truly memorable was my wonderful host family. Charlie and Leslie Leaver were so gracious and just fantastic, nice people. It was their first time hosting an artist and I felt really lucky to be staying with them in their beautiful home.”

Musicians’ relationships with the community define the atmosphere of the Festival, and feeling welcomed and comfortable with host families and audiences translates into amazing performances. Often times a host family will open their home every year, and sometimes even welcome the same musician back— and so the string of all the positive first-time experiences contribute to the ongoing success of Chesapeake Chamber Music.

Marcy Rosen, one of the Artistic Directors of the Festival, knows each of the new musicians we saw this season, and when asked why these specific people were invited she responded, “I spent intense hours working on a variety of repertoire with each of them [at the Marlboro Festival in Vermont] and I came to know, enjoy, and love them as people and musicians. I am thrilled to be able to invite them to perform at the Chesapeake Chamber Music Festival and honored that all of them accepted the invitation without hesitation!” And we were all thrilled by their performances, and anxiously wait to see them again along with the newcomers invited for the next season.

The Chesapeake Chamber Music Festival is where audiences go to witness new and returning musicians grow every year, and hear magic. We’re looking forward to the continuing inspiration of these fresh talents that grace the stage year after year.
An Interview with the Russian Trio

by Michael Silver

When you read program notes describing the groups performing at the highest level at chamber music competitions and recitals, you'll see that all the performers, both individually and as a group, have won award after prestigious award. Each has competed worldwide; garnering rave reviews accompanying the numerous prizes they have won.

So, how can you separate one from another? What factors place one group ahead of another?

Prior to their May 4th concert to benefit Chesapeake Chamber Music, held at the Cadby Theater on the Chesapeake College campus in Wye Mills, MD, I had the pleasure of talking with the Russian Trio: pianist Katherine Hicks, violinist Nikita Borisevich and cellist Dmitry Volkov. After growing up and being schooled in Russia, they each had earned a reputation for excellence well before meeting in 2011 while pursuing graduate degrees at The Peabody Conservatory of the Johns Hopkins University in Baltimore. In addition to sharing exceptional command of their instruments, they had an almost instantaneous camaraderie that quickly developed into a close friendship which enhances the sound of their trio. Their enjoyment of talking together and their delightful verbal interaction are quite evident. Though they practice together for five hours daily, they admitted that their conversations sometimes intrude into their rehearsal time and they must consciously make an effort to stop talking and to start playing.

For an example of how this relationship reflects positively on their music, I recommend that you access www.katpiano.com/recordings, click on the third video (J. Haydn, Trio in C Major - Finale: Presto), and enjoy the delightful sound!

Many of the reviews of their concerts cite the trio’s ability to play with passion, energy and excitement while maintaining tight control of the piece they’re performing. This, combined with their obvious enjoyment of playing together, serves to include them on the higher level shared with the best groups.

At last year’s Chesapeake Chamber Music Competition, after winning both the Silver Medal and the Audience Appreciation Award, the trio came away with strong memories of the warmth of the full house audience at the Avalon.

In addition to a full concert schedule, along with giving private lessons, The Russian Trio aspires to a position “in residence” at a prestigious school or institute, a goal well within their reach.

Editor’s Note - The Russian Trio recently received first prize at the Coleman Chamber Music Competition, winning the $4000 Coleman-Barstow Prize for Strings.

News from the Calidore String Quartet

The Calidore String Quartet, Gold Medal Award winner of the 2012 Chesapeake Chamber Music Competition, also captured top prizes in 2012 at the ARD Munich International String Quartet Competition and the Hamburg International Chamber Music Competition. Nationally that same year, they won the Coleman Chamber Music Competition; and last year they were winners of the 2013 Yellow Springs National Chamber Music Competition.

This summer, the quartet debuts at the Verbier Festival in Switzerland and at the Ravinia Festival in Highland Park, Illinois. Other summer highlights include a residency at The Banff Center and participation in the Banff International String Quartet Competition and a fellowship to the McGill International String Quartet Academy in Montreal.

Highlights of the quartet’s 2012-13 season included their New York debut in the renowned Schneider Concert Series at The New School for Music, a collaboration with Quatuor Ebène presented by the Colburn Chamber Music Society, acting as a Fellowship Quartet at the Aspen Music Festival and School, and their European debut at the Emilia Romagna Festival in Italy.

The Calidore String Quartet, 2011 prize winners at the Fischoff National Chamber Music Competition, was recently welcomed by the management company Opus 3 Artists.
Chesapeake Chamber Music’s Jazz on the Chesapeake presents

MONTY ALEXANDER

JAZZ FESTIVAL

Avalon Theatre, Easton, Maryland

Friday, August 30, 8:00 p.m.
Sharel Cassity Quartet

Saturday, August 31, 3:00 p.m.
Salute to Dizzy Gillespie

Saturday, August 31, 8:00 p.m.
Monty Alexander and Friends

Sunday, September 1, 2:00 p.m.
The Electric Dee Daniels

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