by Bernice Michael

We celebrate Festival 30 this year with memorable concerts, artist showcases and free open rehearsals at uniquely Eastern Shore venues. Many of the programs feature works written by acclaimed composers at the age of 30 who show mastery and innovation.

Browse through the program highlights and order from our new series of subscriptions or make individual selections. This music is for you!

**Festival Highlights**

**Concerts**

The first concert is at the Avalon Theatre in Easton Friday evening, June 12th at 8:00 p.m. Joseph Haydn’s Symphony No. 102 in B-flat Major (The Miracle), one of his 12 great London Symphonies, marks the growth of the symphonic form for a sophisticated audience. It is followed by Leoš Janáček’s particularly expressive Concertino for Piano, two Violins, Viola, Clarinet, French Horn and Bassoon. The final selection, Ludwig van Beethoven’s Septet in E-flat Major, Op. 20, is known for its lilting melody and youthful charm.

The second concert, Saturday, June 13th at 4:00 p.m. at St. Paul’s Church in Centreville, opens with Franz Danzi’s Quintet in A-Major, Op. 68, No.1, noted for its well-crafted woodwind treatments. Two contemporary selections follow: Katherine Murdock’s Postcards from the Center, and Theodor Blumer’s Wind Quintet, Op. 52. The final selection is the perennial favorite, Til Eulenspiegel Einmal Anders!, the Richard Strauss tone poem deconstructed and arranged by Franz Hasenöhrl.

The third concert, Saturday, June 14th at 4:00 p.m. at the Talbot Country Club, will feature Wolfgang Amadeus Mozart’s Piano Trio in B-flat Major, Op. 502, noted for its moving dialogue between piano and violin as the cello provides a countermelody. Tison Street’s Adagio for Oboe, String Quartet and Bass was originally written for Festival oboist Peggy Pearson. The concert closes with Johannes Brahms’ String Sextet in B-flat Major, Opus 18, rich in melody as different instruments play off one another. A reception will follow the concert.

Our fourth concert, Friday, June 19th at 8:00 p.m. at the Avalon Theatre, opens with Wolfgang Amadeus Mozart’s Piano Quartet in E-flat Major, K.493, offering his theme and variations. We will premiere New Horizons, by Roger Zare, commissioned for Festival 30. The concert’s final selection is Antonín Dvořák’s Piano Trio in f minor, Op.65, in his richly expressive style.

The fifth concert, “A Celebration in C,” at the St. Michaels High School Theatre, opens with Wolfgang Amadeus Mozart’s Viola Quintet in C Major, K.515, known as one of the most dramatic selections of chamber music for its cello, violin, and viola voices. It is followed by Franz Schubert’s Cello Quintet in C Major, D.956, Op. Posth. 163, his final chamber work, noted for its musical range and perfection of form.

The sixth concert, our Angels Concert, is a grand finale on Sunday, June 21st at 4:00, at Halcyon, the early 18th century estate of Arturo and Hilda Ochoa-Brillembourg. The array of works include Joseph Haydn’s quartet in G Major, Op. 54, No.1, arranged by Peggy Pearson, Emil Hartmann’s Serenade Op. 24 for Clarinet, Cello and Piano Romance, Aram Khachaturian’s Trio for Clarinet, Violin, and Piano, Franz Schubert’s Allegro in a minor, Lebensstürme D.947, and others to be announced. A reception on the lawn, catered by Gourmet by the Bay, will follow the performance.

**Artist Showcases**

Come and enjoy our Festival virtuosi in five performances at favorite community venues. A rich variety of selections from Mozart, Chopin, Brahms, Prokofiev, Haydn, Kreisler, Schumann, Beethoven, Bruch, Primosch, and Faure await.

For a complete list of performance programs and venues, please visit our website at: ChesapeakeChamberMusic.org.
Celebrate 30! A Splendid Summer Celebration

by Lin Clineburg

Although summer doesn’t officially arrive until June 21st, Chesapeake Chamber Music is beginning the annual Festival season early, on Friday evening, June 5th, with a splendid summer party. We are celebrating CCM’s 30th anniversary bringing world-class ensemble music of all kinds to the Eastern Shore of Maryland.

The party, at the historic Tidewater Inn in Easton, Maryland, will begin at 6:00 p.m. with cocktails and hors d’oeuvres preceding a delicious cocktail buffet. The evening will close following a jazz program featuring the Chuck Redd Trio with percussionist Chuck Redd, pianist/vocalist Champian Fulton and special guest, Stephen Fulton on trumpet, at 8:00 p.m. An array of experiences and events will be available for sign-ups and raffle tickets will be sold for fun and prizes.

Lin and Steve Clineburg, co-chairs of this event kicking off a season of summer festivals, highlighted some of the experiences that will be offered for bidding on June 5th. A weekend in New York City at the Phillips Club with a $100 coupon for use at Dizzy’s Jazz Club, a painting by popular Easton gallery owner, David Grafton, a Special Italian Dinner for Eight at a private home, and a tour of popular wood sculptor, Vicco van Vass’ studio, with lunch in Chestertown and transportation.

CCM invites you to join the party as it celebrates 30 years of achievement building a significant musical presence on the Eastern Shore and inspiring a love of music for life.

For information and to purchase tickets please visit the web site, www.chesapeakechambermusic.org. or call the CCM office at 410-819-0380.

Oboe Quartet by Composer James Primosch

by Susan Koh

An oboe quartet by composer James Primosch will have its regional premiere on Thursday, June 18th at the Academy Art Museum. The quartet will feature Peggy Pearson, Catherine Cho, Steven Tenenbom and Marcy Rosen.

The composition was commissioned by Winsor Music, Inc., founded in 1996 by Peggy Pearson. In addition to fostering the appreciation and enjoyment of chamber music, one of Winsor’s goals is to develop the repertoire for oboe by commissioning new works. This oboe quartet had its world premiere in Boston in April 2015.

Commenting about the Oboe Quartet, a composition in five movements, Mr Primosch states, “I first heard Peggy Pearson’s eloquent playing as part of the performances of Bach cantatas at Emmanuel Church in Boston. I think that baroque context has influenced this quartet. The work’s central passacaglia invokes a baroque form, while the outer movements suggest cantata recitatives and arias without words - lyrical, dramatic, plaintive - rather than a more symphonic discourse. Using a stylized dance, as I do in the finale of the quartet, also reflects baroque practice, though the choreography in my quartet clearly has more to do with a 20th century dance floor than an 18th century ballroom.”

When honoring him with its Goddard Lieberson Fellowship, the Academy of Arts and Letters noted that, “A rare economy of means and a strain of religious mysticism distinguish the music of James Primosch... through articulate, transparent textures, he creates a wide range of musical emotion.” Andrew Porter stated in The New Yorker that Primosch “scores with a sure, light hand.”

A student of George Crumb, Richard Wernick, John Harbison, and Mario Davidovsky, Primosch’s works have been performed by ensembles including the Los Angeles Philharmonic, the St. Paul Chamber Orchestra, the New York New Music Ensemble, and the 21st Century Consort. Commissioned works have been premiered by the Chicago Symphony, the Cantata Singers and pianist Lambert Orkis. Mr. Primosch is active as a pianist, particularly in the realm of contemporary music. Since 1988 he has served on the faculty of the University of Pennsylvania, where he directs the Presser Electronic Music Studio.
by Susan Koh  New Horizons composed by Roger Zare will have its world premiere on Friday evening, June 19th at the historic Avalon Theatre. Chesapeake Chamber Music’s Artistic Directors J. Lawrie Bloom and Marcy Rosen commissioned the work, a quartet for piano, oboe, clarinet and cello in celebration of Festival 30! It will be performed by Diane Walsh, Peggy Pearson, J. Lawrie Bloom, and Marcy Rosen.

Mr. Zare’s colorful, descriptive and energetic compositions written for a variety of ensembles are often inspired by science, mathematics, literature, and mythology. An award-winning composer, Roger Zare was born in 1985 and celebrates his 30th birthday this year. It is fitting that his composition be performed on the occasion of Festival 30!

Mr. Zare writes “I have always been inspired by science and astronomy, and have vivid memories of seeing the space shuttle launch from my home in Florida despite being 150 miles away from Cape Canaveral. When I was asked to write a piece for this year’s Festival, I noticed that the New Horizons probe would reach Pluto this summer, and I wanted to capture my excitement for NASA’s exploration of space in this piece. It is cast in three movements, each based on critical stages in the probe’s mission: its launch, its flyby of Jupiter, and its flyby of Pluto. The music has elements that represent pulses of data traveling through billions of miles of space, the incredible thrust of the probe’s rockets, and the immensity of the king of the planets, Jupiter. New Horizons is a diverse and colorful composition about momentum, awe, and our insatiable thirst for exploration.”

In March of this year the orchestral version of Roger Zare’s Fractal Miniatures was the winner of the Red Note New Music Festival Composition Competition. Mr. Zare is a finalist in the third Senzoku Contemporary Composition with the orchestral work Tectonics. It was performed along with four other orchestral finalists in late April 2015 in Japan by the Senzoku Gakuan College Orchestra. Roger is praised by the New York Times for his “enviable grasp of orchestration” and for writing music with “formal clarity and an alluringly mercurial surface.” American composer Derek Bermel states, “Roger’s work shows an extraordinary ear for orchestral texture and dramatic tension.”

Roger Zare holds a Doctorate of Musical Arts from the University of Michigan, a Master of Music from the Peabody Conservatory of Music and a Bachelor of Music from the University of Southern California. He is currently the Composer in Residence for SONAR, a Baltimore-based music ensemble that focuses its attention on the music of the past fifty years. SONAR boasts a roster of accomplished artists who are graduates of the Peabody Institute at the Johns Hopkins University.

Thank You to the 2015 Festival Committee

We would like to thank the Festival Committee for their dedication and creativity in bringing Festival 30 to life:
Chairman, Bernice Michael  Committee:  Michael Bracy, Don Buxton, Lois Campbell, George and Julie Durhan Bill Geoghegan, Courtney Kane, Liz Koprowski, Brenda Latka, Mary Riedlin, Diane Rohman, Carolyn Rugg, Carolyn Thornton, Margaret Welch, Hanna Woicke
by J. Lawrie Bloom

Since September, I have been enjoying an unusual and fantastic sabbatical from the Chicago Symphony Orchestra. Our sabbatical rules award weeks based on seniority, and I found myself, in my 35th year with the orchestra, as the member with the least seniority who had applied for a sabbatical leave. I was offered 34 weeks of leave, meaning I would need to play 18 weeks of the season. As I wished to play Maestro Muti’s weeks, this actually aligned well with my wishes and I accepted the leave.

I have spent the year in a wonderful mix of musical and non-musical activities, with time to accomplish some things for which I don’t usually have time, and renew energy to go forward. Unlike an academic sabbatical, there is no end project required. You are free to do as you wish. As I write this article, Nan and I have just returned from two weeks in New Zealand and Australia (sans clarinets), a part of the world we had visited once and were eager to experience again.

I began the season in the orchestra, with several weeks in Chicago with Maestro Muti, and a great European tour including our first ever appearances in Warsaw and Geneva. During our stay in Paris I was able to go to the Buffet Group factory in Mantes-la-Ville, about 45 minutes outside of Paris, and play through and pick a new model bass clarinet. Having tried the prototype over four years ago, I was eager to obtain one of these fantastic new instruments and choose one. Since they were not yet in full production, the supply in North America was none at that point, making me one of only two players who had obtained one.

When I returned from the tour my sabbatical actually began. In any given year I receive numerous requests to do master classes and perform at university music schools throughout the country. I usually have to turn them down because of the orchestra schedule. So I began the leave with a trip to Minnesota where I presented a combined master class for St. Olaf College and Carleton College.

Since then I have presented classes at Rutgers, in the Buffet showroom in New York, George Mason University, Temple University, Princeton, Cal State Northridge, and University of Oregon. Also I spent an afternoon working with the clarinets of the President’s Own Marine Band, and worked with the clarinets of the Portland, Oregon Youth Symphony.

In July I will teach at the Buffet Academy in Jacksonville, Florida. This is an intense week where twenty young players chosen by audition come to spend a week working with five players from major North American orchestras for lessons, master classes, performances, and social interaction. The following week I will perform at the International Clarinet Association’s annual Clarinetfest to be held in Madrid.

Two of the most interesting highlights of the year for me, were wonderful reunions. While in the DC area, I reconnected with my mother’s former accompanist. Ruth Hansen, the retired organist of my parent’s former church in Bethesda, is going strong at age 92. We spent several lively hours reminiscing.

During my time in Princeton I caught up with one of my former clarinet teachers, Roger W. McKinney, who taught at the College of New Jersey for 57 years! As I left, Roger, now 83, gave me his set of clarinets. I was deeply touched by his generosity.

During the year I continued my teaching at Northwestern University, had numerous concerts with my chamber group in Chicago, the Civitas Ensemble, and had our usual appearances at the Lurie Children’s Hospital.

August is planned as non-music time, and will probably find Nan and me backpacking somewhere with our kids, and relaxing. September, it’s back to work!
Thank You to Chamber Music America

Many thanks to Chamber Music America Magazine and Ellen Goldensohn/Editor and Fred Cohn/Author for the following article. Chamber Music America is the premiere organization advocating for chamber music on an international level! - Donald C. Buxton

It started thirty years ago, with a knock on Don Buxton’s door. The conductor/violinist was living in St. Michaels, Maryland, a small fishing village on Chesapeake Bay; the visitor was his neighbor Ralph Bloom, a businessman and the father of clarinetist J. Lawrie Bloom.

“He told me that Lawrie suggested we start a chamber music festival here,” Buxton remembers. “I said, ‘Are you kidding me? We don’t even have a stoplight in this town!’” Nevertheless, Buxton helped present a single chamber music concert that summer, featuring Lawrie Bloom and cellist Marcy Rosen. By the next summer, the endeavor had become the Eastern Shore Chamber Music Festival. Over the years, it grew incrementally, both in its number of performances and its geographical range; in 2008, acknowledging the enlarged scope of the operation, it became Chesapeake Chamber Music. The organization sponsors a biennial competition that now draws young chamber musicians from around the world. It brings string-instrument instruction into local schools, and the 30th incarnation of its annual classical chamber music festival will be held over two weeks in June. Buxton remains the executive director, with Rosen and Lawrie Bloom as artistic directors, bringing in a blue-chip roster of their friends and colleagues for more than a dozen public events staged in venues across Talbot County.

Buxton hit upon the idea of expanding operations in a new direction when he attended a CMA conference eight years ago, encountering Billy Childs and the late Dr. Billy Taylor, who both urged him to add a jazz component to his festival’s offerings. “After all, jazz is chamber music,” Buxton says. The organization’s first jazz concert featured pianist Monty Alexander; the jazz component quickly expanded to the Monty Alexander Jazz Festival, held every Labor Day weekend at the Avalon Theater, a converted art-deco movie house in the town of Avalon, and attracting an audience of both locals and jazz-loving tourists.

Monty Alexander’s programming for the festival leans toward the mainstream. “I don’t mind this thing called ‘Let’s enjoy ourselves,’” he says. “If something’s too complex, people might not say, ‘That was a fun time.’ I want to give them incredible instrumentalists, and also let them walk out feeling good. “When you come to a place like this, you find people of good taste and discernment,” Alexander says. “But they don’t get music all the time: it’s a special event, so they appreciate it and soak it up. A good thing has happened, and I’m delighted to be a part of it.”

J A Z Z on the Chesapeake

by Al Sikes

Success is inevitably paired with challenge. We kicked off Jazz on the Chesapeake’s sixth year with an early sell out of our Valentine’s Day concert with Joe Alterman and Lena Seikaly. And now we face the challenge of improving on last year’s Fifth Anniversary of the Monty Alexander Jazz Festival.

Since artists are in many ways not comparable, I’ll make no effort to compare this year’s lineup with last year.

But, expect in 2016 to hear some new sounds from Rene Marie, Eric Alexander and Alicia Olatuja. All are distinctive and have earned their chops on the international circuit.

Rene Marie is a 2015 Grammy nominee and Alicia Olatuja performed at the President’s 2013 Inaugural. Rene Marie and her Quintet will open at the Avalon on Friday night. Alicia Olatuja will blend jazz and gospel on Sunday afternoon. And when I last heard Eric Alexander at “Smoke” on Manhattan’s Upper West Side, I knew he would make a great headliner for an upcoming festival. Eric will lead our Saturday afternoon concert.

One of Monty Alexander’s early inspirations was Frank Sinatra, who was instrumental in his coming to New York from Las Vegas. Monty’s musical expressions at this year’s Festival will undoubtedly reflect his time with Sinatra, whose centenary we celebrate this year. And there has been a special moment in each of Monty’s Easton concerts when he asks his wife, Caterina Zapponi, to join him on stage. Caterina, blending five languages with her own unique style, will this year lead off the Festival on Thursday night at the Academy Art Museum with an All-Star ensemble.

So will 2015 be better than 2014, or for that matter, the earlier Festivals? I only know that a Festival pass will be the most prized ticket in this year’s Jazz on the Chesapeake season.

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 at www.ChesapeakeChamberMusic.org.
From 1997 to 2010, Patricia Barbis was an active volunteer, member, and Vice President of the Chesapeake Chamber Music Board of Directors. Since her move to Connecticut, Pat has been involved with the Evergreen Woods Concert Series and currently serves as Board Chair. Pat frequently returns to Easton to attend CCM concerts and visit friends. After attending the 2014 Competition as a presenter, Pat arranged for two of the Competition ensembles to perform at the Evergreen Woods Concert Series. Pat sent the following article updating us on the success of the Aizuri Quartet and Trio Cleonice.

by Patricia Q. Barbis

The Aizuri Quartet, a finalist at the 2014 Chesapeake Chamber Music Competition, drew a standing ovation at the 20th Anniversary Evergreen Woods Concert Series this fall in North Branford, Connecticut. Violinist Miho Saegusa introduced their outstanding program. She stated: “We think of our recital as a three-course feast — first the Mozart (Quartet in D Major) which is like a clear consommé, full of flavor; then the Debussy (Quartet in G Minor) like a foie gras mousse with a glass of champagne; followed by Beethoven’s ‘meat and potatoes’ (Quartet in C Major). Dedicated to Russian Count Razumovsky, Beethoven evokes the Russian atmosphere from intimate to heroic and triumphant.” Jules Prown, Director Emeritus, Yale British Art Center (the Paul Mellon Museum in New Haven), remarked, “In all the years I’ve attended the Evergreen Woods Concert Series, this is one of the best concerts I’ve heard. The Aizuri’s rendition of the Debussy was exceptional.”

Since the Chesapeake Chamber Music Competition last March, the Aizuri Quartet has been recognized in four significant musical venues. In September it was named the String Quartet-in-Residence at the venerated Curtis Institute of Music. It was also selected as the only Quartet-in-Residence at the Ravinia Festival’s summer conservatory which brings talented young musicians from around the world to play together under the supervision of an internationally renowned faculty. Third, the Aizuri Quartet is featured in an online course, “The World of the String Quartet,” presented by Coursera, who partners with top universities like Stanford, Yale and Princeton. Throughout the course, designed to sharpen learners’ listening and descriptive skills, the Aizuri Quartet explores interpretation and interaction with Arnold Steinhardt, first violin of the internationally acclaimed Guarneri String Quartet. Fourth, in March the quartet won third prize at the Wigmore Hall London International String Quartet Competition. The future of the talented and accomplished Aizuri Quartet looks rosy indeed.

Another 2014 Chesapeake Chamber Music Competition finalist, Trio Cleonice, will perform a Czerny-Schumann-Shostakovich program in April for the Evergreen Woods Concert Series. Pianist Emely Phelps said, “This performance will be the Connecticut premiere of Carl Czerny’s Piano Trio in A Major which is a delightful, masterful work — operatic, original and utterly charming.” This dynamic young Boston-based piano trio completed an exciting and productive tenure as Graduate Piano Trio-in-Residence at the New England Conservatory of Music and recently won second prize at the Alice and Eleonore Schoenfeld International String Competition in Harbin, China. Trio Cleonice keeps a busy concert schedule in the U.S. and abroad, having just returned from a six-concert European tour, a Canadian debut on Vancouver’s Music on Main series and a return appearance at Stanford University.

These Chesapeake Chamber Music Competition finalists certainly enhanced Evergreen Woods’ 20th Anniversary concert season.
Chesapeake Chamber Music.org

Well-Deserved Praise for First Strings

This winter the Principal and faculty members of Saints Peter and Paul Elementary School sent the following letter to the Talbot County Arts Council praising Merideth Buxton for being an inspired and dedicated teacher.

The YouthReach Committee, chaired by Don Berlin and Kathy Wise, expressed their “deep pride in the First Strings program so ably supervised by Merideth Buxton and wonderfully supported by Melissa Slacum. This letter is one of many similar letters of appreciation Chesapeake Chamber Music has received acknowledging the success of our instructors and the impact of our mission to bring music into the lives of young people in Talbot and Dorchester County schools. The YouthReach Committee is grateful to the CCM Board of Directors for supporting First Strings.”

NOTES FROM THE PRESIDENT

Just around the corner is our spectacular Season of Festivals: we “bookend” the beautiful Eastern Shore summer with our 30th Chesapeake Chamber Music Festival and our 6th Monty Alexander Jazz Festival. To herald the arrival of festival season, we have transformed our traditional March Gala into our Celebrate 30! Gala scheduled for June 5th.

The 30th Anniversary brings a few other changes:

Our weekday recitals are now “Artist Showcases”, reflecting the growth of the recitals into mini-concerts. There is also an exciting new Artist Showcase venue at the beautifully renovated Oxford Community Center.

This year our long-time patrons will not receive our “Friends of the Festival” early ticket solicitation letter. While the FOF letter brought us package ticket sales and some welcome donations, it did not integrate well with our ticketing service. Instead we are offering six different subscriptions which should fit most needs. These are described in our brochure and our website, chesapeakechambermusic.org, when you click on the Buy Tickets button. You can, of course, buy tickets to individual events, but buying subscriptions will minimize the handling fees charged by our ticketing service. For long-time “Friends of the Festival”, please note that contributions can be made on the order form. We will be extremely grateful for any donations.

I should also mention how excited we are at the success of our YouthReach committee, under the leadership of Don Berlin and Kathy Wise, in gaining foundation grants to expand our First Strings program in Dorchester County. The thank-you notes in this issue say much more than I can about the value of this program.

See you at the Festival!

Michael Bracy, President

ChesapeakeChamberMusic.org
SAVE THE DATES

Celebrate 30! Gala
June 5, 2015
at the Tidewater Inn in Easton

The Monty Alexander Jazz Festival
September 5 - 7, 2015
at the Avalon Theatre in Easton

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Michael Bracy   Lin Clineburg   Susan Koh
Bernice Michael   Al Sikes

Chesapeake Chamber Music Presents
the 30th Anniversary Festival

June 7 - June 21, 2015

6 concerts
5 artist showcases
2 free open rehearsals

For tickets and further information contact the Chesapeake Chamber Music Office at www.ChesapeakeChamberMusic.org 410-819-0380