Collaboration, simply stated, is working with others to achieve common goals. Collaboration characterizes many different fields, from medical research to business endeavors to study groups. Jazz music is by definition a collaborative endeavor. Whether large or small, a jazz band means collective individualism. Jazz culture is all about sharing. One learns from the pioneers. On stage, musicians encourage one another to excel; they inspire or even push each other in a dialogue where the musical whole is greater than the sum of its parts.

The Monty Alexander Jazz Festival in Easton is musical collaboration at its best. Always held over Labor Day weekend, we are coming up on our sixth year. Collaboration requires leadership. The true leader of this festival is its artistic director Monty Alexander. He has been called the Mozart of jazz, because, like the classical prodigy he has been playing the piano since childhood. The word prolific is inadequate to describe the way music exudes from his every pore. Coming from Jamaica he has a unique way of combining Caribbean sounds with mainstream jazz. Besides playing at venues all over the world Monty loves to encourage younger talent. The Festival is a natural place to introduce gifted performers to an audience that may not yet know them.

Jazz is about innovation within tradition. The Monty Alexander Jazz Festival has developed several traditions: opening night at the Academy Art Museum; New Orleans music at Thompson Park, followed by a parade to the Tidewater Inn; a Sunday performance of gospel and jazz. But each year, there are innovations. The main one, of course, is the selection of musicians. Thursday evening the marvelous singer Caterina Zapponi will bring her unique combination of European and American songs to an intimate night club kind of setting. The Friday night headliner at the Avalon Theater is the extraordinary René Marie, a jazz singer who likes to mix it up with classical music, protest songs and humor (“Black Lace Freudian Slip”). Saturday afternoon we will be treated to the powerful tenor saxophonist Eric Alexander and his dynamic sidemen. Eric’s heroes include John Coltrane, Joe Lovano, Sunny Stitt and Dexter Gordon. The names of musicians he has collaborated with reads like a who’s who of jazz, and yet he is his own musical person.

Then comes the moment we’ve all been waiting for: Monty and Friends. In addition to the great music he brings us each year, this Saturday night he will feature reminiscences of Frank Sinatra. For those who may not know, Frank had a role in getting Monty started, and when he cut a CD dedicated to him, *Echoes of Jilly’s*, the singer wrote him an extravagant letter of thanks. Finally, Sunday afternoon we’ll be treated to the very talented vocalist Alicia Olatuja, who sings in many languages, including African speech from different regions.

Collaboration means dedicated people behind the scenes. Space forbids naming them here, but if you’ll come and collaborate with us as part of the audience, you will be introduced to many of them.
Caterina Zapponi and the All Stars

by Susan Koh

The gifted multi-lingual vocalist Caterina Zapponi has for several years captivated the audience with guest appearances at the Monty Alexander Jazz Festival. This year we will be fortunate to have Caterina headline the Thursday evening performance at the Academy Art Museum with a night club-style concert. She will be joined by an all-star ensemble, including Yotam Silberstein (guitar), Lorin Cohen (bass) and Chuck Redd (drums).

Born and raised in Rome, Caterina is the daughter of the celebrated screenwriter Bernardino Zapponi, a collaborator and friend of Frederico Fellini. Her mother was a French-born chanteuse who instilled in Caterina her love of the French repertoire. As a child her parents also introduced her to jazz and the American Songbook. The Cole Porter musical High Society sparked her desire to study jazz in America. She was awarded a scholarship to Berklee College of Music, graduated in two years and was a finalist in the Thelonious Monk International Vocal Jazz Competition.

Married to Monty Alexander and based in New York City, Caterina has been surrounded by remarkably accomplished and diverse musicians. She has performed at Birdland, the Blue Note and Jazz at Lincoln Center. Her recordings include the album Universal Love Songs released by Inak Music in 2001 and her newest May 2014 release Romantica on Motéma Music. Christopher Loudon reviewing Caterina’s latest album for the Jazz Times writes that Universal Love Songs “provided a lovely introduction but that Zapponi’s ease and assurance have grown exponentially.” Blue Note Jazz Club notes, “the project is the fullest realization to date of Zapponi’s unique sensibility, at once measured and emotional, economical and cinematic, international and especially fluent in the nuanced interplay of American jazz.”

Get your tickets soon. This concert will not be part of the Festival Pass and the number of seats available will be limited.

The Incomparable René Marie

by Barbara Parker

Actress, composer and chanteuse, René Marie opens this year’s Monty Alexander Jazz Festival at the Avalon Theatre on Friday evening, September 4th at 8:00 p.m.

With her latest album, I Wanna Be Evil (With Love to Eartha Kitt); nominated for the 2015 Grammy Award for Best Jazz Vocalist, René Marie reaches into the heart of the oeuvre of Eartha Kitt, creating a fresh and evocative perspective on songs we know well. Ms. Marie’s combination of reverence and innovation brings Kitt’s music to life afresh.

A native and resident of Virginia, Ms. Marie didn’t start a musical career until after she raised her sons, who then encouraged her to begin singing professionally at the age of 42. While her influences are wide ranging: Betty Carter, Sarah Vaughan, Ella Fitzgerald and Nancy Wilson to name a few, her interpretation of these styles is uniquely her own; blending jazz with blues, with soul, with folk, with rock, with gospel and with the deeply ingrained impressions of her own life.

Ms. Marie is engaging and authentic in her interpretations of standard pieces. Her own powerful compositions are performed from a very personal perspective. She feels every word of what she sings. Her thoughtful and surprising suite “Voice of My Beautiful Country” is a reverie on her experience growing up in a segregated United States. It is a collection of anthems that helped her define her own identity as an American. She brings to such standards as “Shenandoah” and “The Star Spangles Banner” an entirely new kind of power.

René Marie sings her truth. One of the most moving of her own works is entitled “This is Not a Protest Song.” Feeling a need to be involved in something greater than herself, Ms. Marie reached within her own experience, and in this intensely autobiographical number sings of homelessness and the fine line that separates us from people on the street. She asks us not to look past these people, but to take part in a solution. Proceeds from the sale of this recording are donated to programs to help the homeless.

“It is important to stand behind what you do as an artist,” says Ms. Marie. With just such simplicity, grace, clarity and strength, her music and her message can change hearts and minds.

Since Ms. Marie’s recording career started in 2002 with the appropriate How Can I Keep From Singing, her award winning I Wanna Be Evil is her 10th career album and her third recording with multi-Grammy Motéma Music. This concert at the Avalon is not to be missed.”

Chesapeake Chamber Music’s mission is to enrich the musical life of the Chesapeake region by delighting today’s audiences and developing tomorrow’s.
genres. “I’m more than a singer on stage,” she says. “I am a live instrument.


At President Obama’s 2013 Inaugural, her soaring solo with The Brooklyn Tabernacle Choir’s “Battle Hymn of the Republic” reached millions of viewers. “Success just exploded,” says Olatuja.

The New York Times wrote, “...an American singer with a strong, lustrous tone and an amiably regal presence on stage.” The New York Daily News bragged, “Brooklyn Gives Birth to a New Musical Star.” As to Olatuja’s jazz singing, Diane Reeves (a jazz great herself) simply said “flawless.”

Conversing with Alicia (pronounced Ah-lee-seeya) about her passion for music is complicated because of its breadth. Growing up in Saint Louis, she sang in churches, seeding her passion for gospel, which in turn was her springboard for jazz. Up against New York’s demanding jazz scene, she’s performed at legendary venues such as Minton’s and The Jazz Standard. She’s also classically trained as a mezzo-soprano. She made her recital debut at Carnegie Hall.

Having just taught three workshops on vocal techniques and improvisational singing in Japan, she breathlessly describes the surprise finale that the students dedicated to her. “I came home a happy, weepy, full-hearted mess.”

Downbeat underscores Olatuja’s tone, precise pitch and personal engagement at the lowest whisper or highest wail. Other critics emphasize her instinctive harmony and her ability to synchronize her vocals with the plucked beats of the acoustic bass, as well as her gift of fusing the dividing lines between generations and genres.

That’s exactly what Olatuja is trying to do with her music --- transcend genres. “I’m more than a singer on stage,” she says. “I am a live instrument.

In 1991 Eric’s career received a well-deserved boost when he placed second, behind the renowned Joshua Redman, in the Thelonious Monk International Jazz Saxophone Competition. Since then Eric has appeared on so many albums in so many roles (sideman, leader, composer, producer) that he has simply lost count of the number, but thinks he has participated in one or more of these roles in somewhere between sixty and seventy recordings, providing his many fans with a full discography of his signature hard bop and post-bop sounds.

Eric now lives in New York City and, since 2004 has been under exclusive contract with HighNote Records, the famed jazz label that also includes among its stable of other first-rate players such notables as Kenny Burrell, Pat Martino and David “Fathead” Newman.

Eric tours the world with his music; playing to capacity audiences most everywhere he appears. While in New York he can often be seen and heard performing at Smoke, one of the city’s most popular Jazz spots.

Joining Eric on stage Saturday afternoon at the Festival will be John Webber on Bass, Harold Mabern on piano and Joe Farnsworth on drums.

Alicia Olatuja....The New Buzz in Jazz

by Beth Schucker

Alicia Olatuja became famous in one minute. At President Obama’s 2013 Inaugural, her soaring solo with The Brooklyn Tabernacle Choir’s “Battle Hymn of the Republic” reached millions of viewers. “Success just exploded,” says Olatuja.

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Eric’s playing. As Eric has said “…I’m still listening all the time to Coltrane because I feel that—even in the wildest moments of his mid-to-late 60’s solos—I can find these little kernels of melodic information and employ them in my own playing.”

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**Jazz on the Chesapeake**

**The Language of Jazz**

by Al Sikes  Jazz on the Chesapeake (JOTC) began seven years ago when Monty Alexander was invited to perform a concert at the Avalon Theatre. Monty’s artistry and appeal have been infectious and now seven years later JOTC hosts both the Monty Alexander Jazz Festival and concerts throughout the year. To say we are delighted with the response would be an understatement.

In recent years more and more people who have been attracted to JOTC’s concerts have asked how we decide to bring a Headliner and his or her ensemble to Easton. More often than not this question comes from jazz fans who know the wide spectrum of compositions and improvisations. This June Ornette Coleman died and an obituary in the *New York Times* noted that he had changed the language of jazz. Coleman was endlessly inventive but his compositions were often abstract, sometimes discordant and rhythmically complex. It is said that Coleman invented free jazz and later he was a leader in the fusion movement.

Free jazz is not offered by JOTC. It is often discordant and outside the tonal and rhythmic expressions that shaped jazz as a musical movement. I enjoy some of Coleman’s music and certainly JOTC showcases performers that are decidedly 21st century.

However JOTC and certainly our Artistic Director Monty Alexander embrace original expressions but prefer those that draw strength from the roots of America’s most important musical contributions. Monty, for example, spent his early years in Jamaica and has been influenced by Caribbean music. Indeed he did two jazz records that gave Reggae a new sound.

Most recently Joe Alterman played two JOTC concerts and drew enthusiastic responses. Joe, while playing some new compositions, principally gives new expression to the American Song Book.

Maybe the best way of interpreting what JOTC brings to our growing audience is to simply say our concerts feature new expressions of enduring favorites and original music that shows appreciation for the extraordinary tonal and rhythmic legacy of iconic figures from Ellington to Alexander to Marsalis.

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**New Orleans Style Jazz**

Come out with the crowd on Saturday morning, September 4 for a free New Orleans jazz concert in Easton’s Thompson Park with musicians from the Conservatory Classic Jazz Band. Following this exuberant concert, the band will lead a second line parade to the Tidewater Inn where a jazz brunch will precede the afternoon showcase at the Avalon Theatre. So c’mon along, bring your beads, handkerchiefs and parasols and join the parade to the Tidewater. Be sure to make your reservations for brunch ahead of time and start off an exciting day of jazz from morning through the evening hours at the Avalon Theatre.

The Conservatory Classic Jazz Band was formed in 2003 to bring the sounds of traditional Jazz to the Washington DC audience. The full band includes seven highly accomplished jazz musicians, who play New Orleans style, Chicago style, small-group swing and mainstream jazz. Their repertoire encompasses the music of Louis Armstrong, Jelly Roll Morton, Biz Beiderbecke, Bessie Smith, Eddie Condon, Benny Goodman and other jazz pioneers, in addition to the Great American Songbook of such composers as George Gershwin, Cole Porter and Hoagy Carmichael.

Originally affiliated with a local music conservatory, the band now operates independently. Its members, with a deep commitment to jazz education, conduct workshops and “informances” about America’s early jazz history as part of their mission.

The front line band members at the Saturday morning concert include Dave Robinson (cornet/trumpet/bass trumpet), Gary Gregg (clarinet/sax), Jeff Reynolds (guitar/banjo), and Dan Hall (Bass).
Our 30th Chamber Music Festival is now history. It was filled with stunning and memorable performances, and I hope that you were able to hear some (at least) of them.

To celebrate the event, Bernice Michael, chair of our Chamber Music Festival Committee, arranged the publication of a full-page commemoration in *Chamber Music*, a quarterly publication of *Chamber Music America*. We presented framed replicas of this commemoration (which is reproduced here) to Lawrie, Marcy, and Don at our first Avalon concert.

The following week, at our second Avalon concert, we were joined on the stage by Maryland State Senator Addie Eckardt, who presented us with a State Senate proclamation honoring our 30th anniversary. We are very grateful to Sen. Eckardt for her thoughtfulness.

Our annual Volunteer and Welcome Party, arranged by Diane Rohman at Liz Koprowski’s beautiful Choptank River waterfront home, brought together our newly arrived musicians and more than 100 volunteers representing all of our activities: Chamber Music and Jazz Festivals; Competition; YouthReach; Celebrate 30!; Communications and Marketing; and Development. We could not function without these volunteers. An accompanying article capsulizes the backgrounds and some of the contributions of our Volunteers of the Year, Mary Riedlin and Jerry Jana, and I hope gives you some idea of the roles volunteers play.

Sometimes it’s very inconvenient to have term limits, as our bylaws do for our directors. By the time of the next Interlude, we will have seen the retirements of three of our most stalwart directors: Chloe Pitard, Bernice Michael, and Bill Geoghegan. They have made immense contributions over the years, and we fervently hope to keep them closely connected to CCM. We can’t thank them enough.

Now, on to the Monty Alexander Jazz Festival!
Festival 30 - a Huge Success!
The Story of Ieva
by Mary Riedlin

The story of Ieva’s journey to becoming an acclaimed pianist in the U.S. and Europe begins at an early age. When Ieva was seven years old, she left her home in Lithuania to attend a special school of the arts in the capital, Vilnius. The purpose of the school was to train the next generation of artists. These young artists were dedicated and serious about their art and this was the beginning of her early focus on a career in music, with piano being her main concentration.

Ieva remained at the school of the arts until she was eighteen years old when she, on her own, traveled to Interlochen Arts Camp in northern Michigan. She was fortunate enough to have a sponsor of Lithuanian descent who, each year, chose a talented Lithuanian student to attend the Interlochen camp. After completing the summer camp, she decided to remain at the Interlochen Academy for a full post-graduate year. It was during that time that she learned about other conservatories and schools that were available to musicians in the United States. At age 19 she was accepted at the Curtis Institute in Philadelphia and quickly learned how fortunate she was to study there. She obtained a degree from both the Curtis Institute in Philadelphia and the Mannes College of Music in New York City.

The two principal piano teachers she studied under were Seymour Lipkin and Richard Goode.

It was during her time at the Curtis Institute that she became interested in Chamber Music and sought other musicians with whom to play. She was involved with a trio consisting of Priscilla Lee, cello, and Harumi Rhodes, violin; all three having performed for the CCM Festival in past years. The Trio Cavatina, as it is called, won the Naumberg International Chamber Music Competition in 2009.

Ieva is sought after as a chamber collaborator and soloist and has appeared at international festivals including our own Chesapeake Chamber Music Festival as well as Caramoor, Ravinia, Prussia Cove in England, and major cities in Europe. She has appeared as soloist with the Chicago Symphony and the orchestra of Rio de Janeiro as well as performing solo recitals in major cities. The Philadelphia Inquirer commented on her work, “However impressive Jokabaviciute’s fingers were in the music’s execution, it is her brain that is most entrancing.”

Ieva is married to Chris Zimmerman who recently moved from directing the music and film programs at the Austrian Cultural Forum in New York City to Baltimore for the Mid-Atlantic Arts Foundation. They have a three-year old daughter, Alma. Ieva and Chris have been living in New York for twelve years. Chris’s job has required a recent move to Baltimore and Ieva is making an even more drastic change. She and her daughter are moving to Winchester, Virginia where she will be Associate Professor of Piano, with an active studio at Shenandoah Conservatory. The music school is increasing in enrollment and will be under a new director who particularly wanted Ieva in the music department. Ieva is experiencing change and excitement in her life and she will be doing what she had hoped to do – teaching. She loves being associated with a school where she can pass on to her students the knowledge she has received from her professors and teachers. However, she and Chris will be doing a lot of driving back and forth, after years with no car. Ieva has spent most of her life in big cities and is looking forward to the beauty of country living.

Ieva loves Easton. She feels that staying with a family makes everyone feel a part of the Festival. The artists enjoy being together over lunch or dinner and reminiscing about past musical experiences.
The Artists and Volunteers Picnic provides a wonderful opportunity to recognize non-Board members who generously share their time and talents with Chesapeake Chamber Music. This year two dedicated individuals were recognized, Mary Riedlin and Jerry Jana. Mike Bracy, President of the Board of Directors, paid tribute to these volunteers and shared brief biographies that are reprinted here.

Mary Riedlin

Mary grew up in Birmingham, MI. in a musical family (she played the flute) interested in all forms of classical music. After graduation from the University of MI., she taught in CA, in US military schools, in Alexandria, VA, and then in Montgomery County, MD for 20 years, for most of that time as an elementary school principal. She and Fritz married after both had been widowed (her roommate in CA was Fritz’ first wife) and for many years enjoyed performances at the National Symphony and the Washington National Opera. They traveled widely, to Vienna, Budapest, Prague, Berlin and beyond, enjoying music along the way. When they retired and moved to Easton in 1999, they taught a hugely popular opera course at the Institute for Adult Learning at Chesapeake College and at the Maritime Museum which always culminated in a field trip to the opera.

Through friends, Mary became involved in Chesapeake Chamber Music and has for the last several years been responsible for housing all the visiting musicians and their families, matching them thoughtfully with host families. She has successfully met many challenges, accommodating special needs, rehearsal space and piano availability, and the inevitable last-minute changes. She has done this with grace and great flexibility, endearing herself to all. Mary, you have indeed earned this year’s Volunteer of the Year Award. We thank you!

Jerry Jana

Jerry was born in Chicago and a graduated from Purdue University with degrees in engineering and an MBA. He served in the Navy attaining the rank of lieutenant aboard the Coral Sea. After his service in the Navy, Jerry joined Arthur Anderson in Chicago as a early pioneer in large scale computer consulting and implementation. His career took him to Philadelphia and to Toronto, Canada where he met his wife Pam. They returned to the States and lived in New York City where Jerry concentrated on international strategy for his firm. He went on to run the Philadelphia region and then the East Coast computer consulting practice for Price Waterhouse Coopers until he retired.

Jerry now has the time to enjoy sailing, poker and traveling. He is also the general handy man for repairs at his home. Jerry has been active in several community organizations including the Academy Art Museum and The Talbot County YMCA, where he served as Board Chair, and Chesapeake Chamber Music. For Chesapeake Chamber Music he spent countless hours mastering and implementing our powerful but difficult-to-use electronic ticketing program, Patron Manager. Its successful implementation greatly eased the office workload and allowed us to introduce innovations such as reserved seating for the Jazz Festival and subscription packaging. It also made it possible for us to offer off-season concerts on short notice without overwhelming the office. We thank you Jerry, and are pleased to present you this year’s Volunteer of the Year award.
Chesapeake Chamber Music is leaving this September. It's impossible to describe all of their accomplishments on one page. Their important contributions are much appreciated and will not be forgotten. CCM would not be the success that it is today without their leadership. Below are summaries for Chloe Pitard, Bernice Michael, and Bill Geoghegan. The Board wishes them well and looks forward to their continuing connection to Chesapeake Chamber Music.

**Chloe Pitard**

Chloe Pitard was an avid attendee of CCM concerts for many years before joining the CCM Board in 2007. At that time, CCM was expanding its work to include the Competition as well as the First Strings program. She co-chaired the Festival Committee and helped in the expansion of our offerings to include what is now known as our Weekday Artist Showcases. During her co-chairmanship of the Festival Committee, the Festival evolved to its present form of two full weeks of wonderful concerts. Chloe's dedication and resourcefulness has played a large role in making our Festival into the amazing success that it is today.

Chloe also chaired the Gala for several years. Her persistence and hard work in managing these events was effective in netting CCM much needed funds to keep the Festival alive. In 2010, she became President of the Board and served in that role until 2013. During this time, we added another rich addition to our offerings, the Monty Alexander Jazz Festival during Labor Day Weekend. As President, Chloe was an invaluable leader in her whole-hearted commitment to CCM.

For the last two years Chloe headed up the Development function of CCM. Her tenacity to find sponsors and donors has been remarkable. Chloe’s vision for CCM’s future, coupled with her love of chamber music, is admirable and sets a standard for us all. Chloe plans to stay active in CCM’s programs in the future and we are grateful for her contributions while on the Board.

**Bernice Michael**

Bernice Michael discovered CCM 16 years ago and has served as an inspired CCM Board member since 2005. Music in many forms is a much valued dimension to her artistic knowledge and is central to her life, which includes her extensive experiences around the world. Before joining the Board in 1999, Bernice contributed to our marketing and publicity efforts. She also ventured into the commendable position as an Interlude Editor which she diligently continued until 2006. Bernice has served CCM in many other roles since joining the Board including Vice President and Secretary of the Executive Board. Her succinct and articulate communication style is well-noted, and as such, Bernice was able to keep everyone on point during our many Board and committee meetings.

Bernice became Chairman of the Festival Committee in 2010. By this time, the Festival had evolved into two full weeks of performances. The challenges at this juncture were to present more of the finest music, more housing for the musicians, and more unique settings for the performances. She led the effort in experimenting with new venues as well as overseeing the “easier said than done” job of finding hosts for the Angels’ Concert. She efficiently managed many other logistics of the Festival including volunteers, piano rentals, catering, and coordination with our Musical Directors. To our good fortune, Bernice served this immensely important role until the present time.

Going forward, Bernice looks forward to connecting with CCM Board activity, traveling, and planning for other external roles relating to music and consulting work.

**Bill Geoghegan**

Bill Geoghegan has served on the Board from 2010 to 2015. His contributions to CCM’s overall functioning have been im-

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**VOLUNTEER NEEDED!**

A volunteer is needed to maintain the Chesapeake Chamber Music Facebook page. Ideally this would be for items related to the Chamber Music Festival, First Strings and the Chesapeake Chamber Music Competition. The time involved is less than one hour per week.

Contact Chloe Pitard at chloe@pitard.com to discuss and learn more.
mense and far-reaching. He helped to organize teams that provided PR services to all aspects of its operation, including the Festival, Jazz, YouthReach, and the Competition. As Chairman of the Communications and Marketing committee, he worked with others to successfully bring in skilled professional contractors to handle critical aspects of our operation, such as website design and maintenance, and email marketing procedures. Also, Bill has served as Editor of the Chesapeake Chamber Music Program Book and assisted CCM with photographs.

Bill led the quest for a viable website, a quite challenging job since the former website was in need of much improvement. Most recently, Bill worked with our contractor to develop an updated site that is designed to permit easy updates by CCM staff and volunteers when they are ready to do so.

Also during his term at CCM, Bill initiated our first online ticketing capability in 2010, starting with PayPal, then through Instant Seats, and now through Patron Manager. This progress involved much time and dedication as it evolved. Cleaning up and consolidating CCM’s multiple mailing lists, reformatting them to meet new requirements, and then uploading and testing them was exceptionally challenging. Finally, Bill has served as Advisor to the Editor of the Interlude newsletter.

Bill’s expertise and knowledge will be greatly missed at CCM. He will continue to help out with photography and he will be available for advice when needed. Bill says he “will really miss all those who contributed to the success of his programs during his terms on the Board.”

2016 CCM Competition Poster

by Nancy Larson  They’re back!  In preparation for the 2016 Chesapeake Chamber Music Competition, the Competition Committee has selected the 2016 Competition Poster [as shown] with the ever-popular penguin musicians as the featured performers. Most recently, this version of the poster and an information packet were sent out to numerous US and Canadian Music Festivals. A second mailing of this material, which will take place at the end of August, will have a much larger focus with both US and International music conservatories and universities contacted with the intent of fostering interest in the 2016 Competition. While these mailings are a bit on the labor-intensive side, our penguin pals have proven to be marvelous ambassadors for this exciting competition!

Chesapeake Chamber Music Competition

The Seventh International Chamber Music Competition

April 9, 2016

PRIZES
- Gold Medal $10,000
- Silver Medal $5,000
- Additional Cash Awards
- Concert Performances

JUDGES
Marcy Rosen
Tara Helen O’Connor
Robert McDonald

CALL FOR ENTRIES
Entry Deadline: November 30, 2015

Details and Applications:
Chesapeake Chamber Music Competition PO Box 461, Easton, Maryland 21601 410-819-0380 chambermusiccompetition.org
MARK YOUR CALENDAR

Jazz on the Chesapeake Concerts

Thursday, September 3, Academy Art Museum, 8 p.m.
Caterina Zapponi and the All Stars

Friday, September 4, Avalon Theatre, 8 p.m.
The Incomparable René Marie

Saturday, September 5, Thompson Park
11 a.m. (free concert),
New Orleans Jazz performed by the
Conservatory Classic Jazz Band

Saturday, September 5, Tidewater Inn Jazz Brunch
11:30 a.m. (reservation necessary)
New Orleans Jazz performed by the
Conservatory Classic Jazz Band

Saturday, September 5, Avalon Theatre, 2 p.m.
The Eric Alexander Quartet

Saturday, September 5, Avalon Theatre, 8 p.m.
Monty Alexander and Friends

Sunday, September 6, Avalon Theatre, 2 p.m.
Alicia Olatuja Live

A weekend you will not forget!
Jazz on the Chesapeake Presents

The Monty Alexander Jazz Festival

Labor Day Weekend September 3-6
at the Avalon Theatre
Easton, MD

Tickets available at 410-819-0380 or chesapeakejazz.org

Jazz on the Chesapeake is a program of Chesapeake Chamber Music
Sponsored by