by Amy Steward  This year’s 34th Annual Chesapeake Chamber Music Festival will take place from June 4 through June 15, 2019 at various locations in Easton, Oxford and Cambridge, Maryland. Internationally recognized musicians will perform the works of both familiar and lesser known composers spanning the 18th to the 21st centuries. During two music filled weeks, artists and musical ensembles will delight audiences with eight concerts including romantic classics from husband and wife Robert and Clara Schumann, and Claude Debussy, to Bohemian elegance in three works from the great Czech composer Antonin Dvořák, plus Beethoven, Brahms, Mozart, Bartók and Bolcom. Chesapeake Music is thrilled to bring harp virtuoso June Han, paired with the amazing flutist and returning artist Tara Helen O’Connor to our stage to perform the romantic music of Ravel.

The Festival’s opening concert at Christ Church in Easton will include music of Beethoven and Dvořák with a pre-concert commentary by Jonathan Palevsky of WBJC, who intrigued audiences last year with his discussion. Artists returning this year include the extraordinary violinist/violist Yura Lee, the distinguished pianist Robert MacDonald, and the elegant cellist Peter Stumpf, as well as many other Festival favorites.

Concert-goers will feel right at home as the Festival returns to Easton’s Academy Art Museum, Christ Church, and the Prager Family Auditorium. Trinity Cathedral will host the winner of the 2018 Chesapeake Chamber Music Competition – the Trio St. Bernard. The closing concert at the Oxford Community Center will present two great string quartet masterworks by Schumann and Mendelssohn. New this year, a concert at Christ Church in Cambridge will feature another musical pairing with oboist Peggy Pearson performing a duo recital with pianist Diane Walsh. Not to be missed, this year’s Festival will include a gala and silent auction at the exquisitely constructed Temple B’nai Israel in Easton.

Sponsors of this year’s Festival include the Talbot County Arts Council, the Maryland State Arts Council, the Star Democrat and Whats Up? Media. Additional generous financial support from corporate, public and private benefactors enables Chesapeake Music to offer affordable tickets for Festival concerts and recitals. Open rehearsals are free to the general public. Tickets are now available from chesapeakemusic.org or call 410 819-0380.

To learn more about Chesapeake Music, please call 410-819-0380 or visit our website, www.chesapeakemusic.org.
A Year of Firsts

Please come and enjoy our Chamber Music Festival in June, and the Monty Alexander Jazz Festival on Labor Day weekend, as Chesapeake Music opens the doors to our 34th festival season. Our many supporters, volunteers and donors have delighted in the spring concert series founded in 1986. Little did anyone realize that the season would grow from one concert to a full Festival presenting the very best in chamber music here in the Mid Shore. Looking back, the constants have been exceptional quality, beloved musicians united with new entrants, and experimentation. This year Marcy Rosen will be honored as the first holder of the newly endowed Michael and Ella Bracy Cello Chair.

First for 2019 will be performances by June Han, internationally recognized harpist with the New York Symphony. For the first time this year we will present a special concert in Cambridge. Always a popular item, we will see the return of the Trio St. Bernard, gold medalist of the 2018 Chamber Music Competition. Don’t miss a concert; buy your season tickets now at www.chesapeakemusic.org.

For 2020 the Chesapeake Chamber Music 35th Anniversary, we are thrilled that Catherine Cho, Festival violinist for 19 years, will step in as Co-Artistic Director with Marcy, who comments that “Cathy will bring new ideas, new visions and an infusion of excitement to our programming and approach. I am so happy to have the opportunity to work together in this way!”

Chesapeake Music is pleased to announce that Catherine Cho, Festival violinist for 19 years, will step in as Co-Artistic Director with Marcy, who comments that “Cathy will bring new ideas, new visions and an infusion of excitement to our programming and approach. I am so happy to have the opportunity to work together in this way!”

at least thirty-five years ago, clarinetist J. Lawrie Bloom enlisted the assistance of his father, Ralph, who had retired to St. Michaels, in forming a chamber music festival on the Eastern Shore of Maryland. Don Buxton comments, “Ralph called me to ask if we could meet to discuss a new artistic venture. As a clarinetist with the Cincinnati Symphony, I had actually seen Lawrie perform with the Chicago Symphony. Every artistic student living in Cincinnati was privileged to go to Chicago to hear Sir Georg Solti conduct this great orchestra. So, it wasn’t a big reach for me to jump on board immediately.”

Thirty-four years later, the initial vision of Ralph, and the continuing vision of Lawrie, his Co-Artistic Director Marcy Rosen, and their steadfast resolve to always present the very best of today’s artistry, has paid off. The festival is still going strong and living up to Lawrie’s initial idea when he created something where nothing existed.

Bloom’s wisdom helped move Chesapeake Music from those early concerts to an extraordinary Chesapeake Chamber Music Festival that continues to bring in the very best internationally recognized artists to the Eastern Shore of Maryland. Lawrie has decided it is now time for him to step aside.

Marcy Rosen, Co-Artistic Director, reflects, “As we come to the close of Lawrie’s final summer as Co-Artistic Director, I am drawn to the memories of our humble beginnings and look back on years of steady growth and accomplishment. This accomplishment is shared with many people, some of whom are gone and some who continue to pursue the musical vision that started 34 years ago.”

Lawrie Bloom is Stepping Back

by Don Buxton

Catherine Cho, Festival violinist for 19 years, will step in as Co-Artistic Director with Marcy, who comments that “Cathy will bring new ideas, new visions and an infusion of excitement to our programming and approach. I am so happy to have the opportunity to work together in this way!”
Ella and Mike Bracy have generously established a chamber music cello chair with Marcy Rosen, our long time Co-Artistic Director, as its first recipient. Marcy Rosen has not only been Co-Artistic Director, but also a key performer for Chesapeake Music. She is established as one of the most important and respected artists of our day. Los Angeles Times music critic Herbert Glass has called her “one of the intimate art’s abiding treasures.” She has performed in recitals and with orchestras throughout Canada, England, France, Japan, Italy, Switzerland, and all fifty of the United States.

Marcy’s tribute to the Bracys says “My heartfelt thanks go to to Mike and Ella Bracy for their years of devotion to the Festival, for their incredible generosity in opening their home to our artists, and for their continuing friendship. I am deeply moved by their decision to fund the Mike and Ella Bracy Cello Chair and feel very honored to be its first recipient.”

Hail and Farewell to Ella and Mike Bracy

It is with sadness that we bid farewell to Mike and Ella Bracy, who will shortly be leaving Easton for a new life in North Carolina. The Bracys came to Talbot County almost twenty years ago when Mike retired from work as a CFO of several companies in Houston, Texas, and he and Ella have been key players in Chesapeake Music ever since. Since Mike’s sister, Kathy Bernard, and her husband already lived here it was a natural destination. Kathy was on the board of Chesapeake Chamber Music, as it was then called. In 2001, CCM’s treasurer, Harry Cooperman, was about to leave the board and Mike was tapped to replace him, becoming treasurer the next year.

Ella Bracy took over responsibility for Chesapeake Music’s hospitality and for many years she and Mike’s sister sponsored multiple dinners, over the two-week Festival period, to feed and entertain the musicians. Later she added housing for the musicians to her duties. Her musician gift bags are famous.

Thank you, Mike and Ella, for all you have done for Chesapeake Music. You will be sorely missed.

Paul Makosky, Grandfather of Chesapeake Music

by Don Buxton  Chesapeake Music has lost a great friend with the recent passing of Paul Makosky. A true polymath, Paul was a devoted and active supporter of the arts and was one of the first board members of Chesapeake Music. His assistance in those early days, and in fact for every year since his original board position will always be remembered as a huge contribution to Chesapeake Music. Thank you for our long friendship and your guidance - you will be missed!
June Han, Harpist  
by Anna Snow

Festival audiences are in for a special treat as brilliant Korean harpist Dr. June Han performs some of the loveliest repertoire for the harp, including an arrangement for flute and harp of Claude Debussy’s “Prélude à l’Après Midi d’un Faune”, as well as compositions by Ravel and von Weber. She will play her own harp, a Lyon & Healy Concert Grand Style 23 Gold; the “Mercedes of pedal harps”, she says, with its 23+ karat hand-gilded carving.

Ms. Han began piano study at age 4. “The piano is part of their education for all Asian children,” but by 13, she was hating it.” At her mother’s direction, she tried the harp, loved it, and at 16, began full time study.

With her diplomat parents, Ms. Han lived in Europe, Africa and South East Asia, before coming alone to the US in 1994 for her graduate studies. Paris, where her father had been Korean Ambassador, holds a special place in her heart, as at first, she spent three years on her own at the renowned Paris Conservatory and won the coveted “Premier Prix” for harp and for chamber music. She went on to win the harp concerto competition at the Aspen Music Festival, which led her to a Master’s at Yale and a Doctorate at the Juilliard School. Today, she serves, among others, on the faculties of Yale, Columbia, and the Juilliard School.

When she is not performing, June Han goes to the gym, and to the opera to decompress, but she also enjoys reading, a glass of wine, and cooking. Her favorite composers for listening are many, namely Bach, Mahler, Strauss, Schubert and Wagner. But for playing? She says she has equal fun with contemporary music written for the harp as well as the traditional repertoire.

We will be truly privileged to hear this oldest of musical instruments in the hands of a modern master. Dr. Han will be performing throughout the Festival.

From Rags to Riches in Cambridge  
by Susan Clifford

Christ Church in Cambridge will be the setting on June 13th for a Peggy Pearson/Diane Walsh collaboration on a range of works for oboe and piano from Schubert to Mozart, juxtaposed with 3 contemporary composers. Diane Walsh muses, “I learned these pieces by Lilburn and Psathas before my concert tour of New Zealand last year, thinking it would be a nice gesture to include works by American and New Zealand composers on my recital program.

Douglas Lilburn (1915-2001), a student of Ralph Vaughan Williams, wrote his “Sonatina for piano” in 1946. Though his early style is spare, and somewhat like Copland, his music became more avant-garde later in life with his establishment of an Electronic Music Studio at Victoria University in Wellington.

John Psathas (b. 1966 in Whanganui, New Zealand of Greek-immigrant parents) currently teaches at Victoria University. His piece “Waiting for the Aeroplane” has a repetitive pattern in the left hand decorated with improvisatory figures in the right hand. “For me,” says Ms Walsh, “the work evokes the daydreaming one does while waiting in an airport, as well as the mixed
Trio St. Bernard, winner of the Gold prize at the 2018 Chesapeake Chamber Music Competition, has gained acclaim for their creative and energized performances of the piano trio repertoire. They took their name after the Hotel St. Bernard in the Taos Ski Valley where the Taos School of Music has been hosted every year since its inception in 1963. The trio formed in 2015 at the school, and are electrifying the music community with their visionary performance and programming of original arrangements. Their initiative, “Crossing Voices,” seeks to reach and empower new audiences as they seek community collaboration in the creative process, interpreting and arranging works for violin, cello, and piano.

Zachary Mowitz, cellist and 2015 co-founder made his solo debut with the Philadelphia Orchestra as winner of the orchestra’s Greenfield Competition. He currently plays in the Indianapolis Symphony Orchestra as a one-year acting section member. A native of Princeton, he attended the Curtis Institute of Music, and served as principal cello of the Curtis Symphony Orchestra. Zachary has an intense passion for chamber music, and is currently working with composers Nick DiBerardino and Ira Mowitz, whose works for solo cello he recently premiered, to present a series of lecture-recitals connecting these new works to the cello’s historical legacy as a solo instrument.

Brandon Garbot is Trio St. Bernard’s violinist, recognized for his imaginative and daring style of playing. The Cleveland Plain Dealer praised “his virtuoso flair, supreme control… and exquisite shading.” He has appeared in solo and chamber performances in venues including Carnegie’s Weill Recital Hall, Severance Hall, the Kennedy Center, and in Taiwan. His impressive performance record also includes numerous other venues across the U.S. and internationally. He has also studied with Itzhak Perlman and Catherine Cho.

Sahun Hong is the trio’s pianist, and has been praised as an “artist...of enormous prowess” (Verbier Festival Newsletter), bringing his colorful style and riveting energy to the solo, chamber, and concerto stage. At the age of 16, Hong graduated magna cum laude from Texas Christian University (TCU) with a Bachelor of Music degree in Piano Performance, and currently is a student of Leon Fleisher in the Doctor of Musical Arts program at the Peabody Institute of the Johns Hopkins University. He has been featured as a guest soloist with numerous orchestras nationally, and most recently was the winner of the 2017 Vendome Prize at Verbier, and also received Second Prize at the 2017 International Beethoven Competition Vienna. He was a finalist in the 2017 American Pianists Awards.

Ms Walsh continues, “When Peggy and I performed her transcriptions of Gershwin’s three preludes last year, I suggested she make one of Bolcom’s rag “The Graceful Ghost” as well. Both Gershwin and Bolcom capture something characteristic about the American experience of their times. Gershwin’s preludes were written in 1926 and exude the energy and optimism of the Jazz Age. Bolcom’s “Graceful Ghost” (1970), dedicated to the memory of his father, is one of twenty-two rags Bolcom wrote between 1967 and 1993, inspired by African-American musicians including Scott Joplin and Eubie Blake.”
The **Artists-in-Residence** program, now in its second year, began as a pilot project in fall of 2017 led by a committee of the Talbot County Arts Council, which brought together the School of Music of the University of Maryland, the music and social studies faculty of Easton Middle School, and Chesapeake Music.

The program has two objectives: to inspire a lifelong love of classical music among the general student body, and to allow music students to profit from the skill and enthusiasm of young professional-level musicians who are qualified as music teachers and have volunteered to participate in this project.

Members of the University of Maryland ensembles worked closely with students and teachers to bridge the gap between the classroom knowledge of world history and the experiences of world music. Using a collaborative lesson plan, the ensemble makes creative connections between the core social studies curriculum and music, to demonstrate the importance of the arts in societies around the world.

In the pilot year, the Potomac Winds Ensemble conducted master classes with band students as well as performed at assemblies. The program concluded with a small recital, where students demonstrated what they learned throughout the year, noting that Potomac Winds helped them learn how to make the music sound better. In the second year, students are enjoying working with the Mid-Atlantic Brass Quintet, a DC-area ensemble. The Artists-in-Residence program has reached well over 300 students at Easton Middle School.

All of these programs are supported by organizations including Artistic Insights Fund of the Mid-Shore Community Foundation, Carpe Diem Arts, and the Talbot County Arts Council, using revenues provided by the Maryland State Arts Council.

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**Research has found that music learning facilitates learning other subjects and enhances skills that children inevitably use in other areas. Chesapeake Music is proud to support educational outreach to youth in our community through First Strings, Presto!, and Artists-in-Residence.**

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**First Strings and the Presto! Program**

**First Strings** offers a hands-on experience to third and/or fourth graders. This unique program provides every child in a classroom the chance to learn to play the violin in a group experience, no matter his/her abilities or socio-economic status. Through the course of ten lessons, each group learns to hold a bow, handle a violin and produce a rhythmic variation of “Twinkle, Twinkle Little Star.” During each session, children observe as audience members and “perform” while going through the various steps of the lesson. Participants learn not only how to play the violin, but also practice teamwork, self-control, leadership, perseverance and respect for selves and others—life skills we all need. For this program, Chesapeake Music has provided instruments and the instructor, while schools provide suitable space and a staff person to help supervise.

**Presto!** is the next step after First Strings, and is designed to refine students’ playing skills and to expand their “playlist” of songs. In this program, students also are introduced to music reading. This program has been offered as an after-school program at local elementary schools, with enrollment limited to 10 students per session.
JOTC had its beginning ten years ago at a small dinner party hosted by Al and Marty Sikes. Recently retired to Easton, Al shared with dinner guest and then Chesapeake Music President, Rush Moody, how much he and Marty loved attending jazz concerts. Moody responded to Al by asking if he could bring jazz concerts to the Eastern Shore as a complement to the highly regarded Chesapeake Chamber Music Festival, and Jazz on the Chesapeake was born. Monty Alexander’s first performance was on Sept 5, 2009 at the Avalon Theatre, kindling the unique relationship between this world-renowned artist and our community. “After the audience was particularly enthusiastic” wrote the Star Democrat, “Alexander stepped away from his piano, took the microphone, stepped to the edge of the stage and said, ‘It feels like I am in Carnegie Hall’.”

Since that dinner party, JOTC has become a major program of Chesapeake Music, presenting up to four concert events annually, with Labor Day weekend’s Monty Alexander Jazz Festival serving as its flagship event. These world-class concerts feature marvelous musicians from New York City and other jazz centers on the east coast. Over fifty musicians have graced the JOTC stage, including Monty, and fan favorites like Chuck Redd on vibes and drums, trumpet master Dominick Farinacci, vocalists Lena Seikaly, Rene Marie, Allan Harris, Dee Daniels and pianists, Cyrus Chestnut and Joe Alterman.

JOTC has also forged venue relationships with the Academy Art Museum, Oxford Community Center and of course the Avalon Theatre, which has hosted the festival since its beginning. “JOTC succeeds because of a large amount of volunteer and community collaboration”, according to Chesapeake Music Executive Director, Don Buxton.

JOTC kicked off its 10th anniversary 2019 jazz concert series on Valentine’s Day, featuring rising jazz star Camille Thurman and the Darrell Green Trio at the Academy Art Museum. The sold out crowd experienced Camille Thurman’s incredible vocal abilities and mastery of the saxophone.

Saturday, April 27th starting at 5:30pm is the setting for JOTC’s annual fundraiser, this year honoring its 10th anniversary. Attending this intimate evening of conversation and music will be Monty Alexander, along with a special performance by vocalist Lena Seikaly and guitarist Steve Herberman. For ticket information and to learn more about how to support JOTC, please contact Lois Campbell (410-819-0380).

The next musician taking the JOTC stage will be Sammy Miller and “The Congregation” at 8pm on Saturday, May 25 at Oxford Community Center. The Grammy-nominated musician and his “Congregation” are known for their joyful jazz sound rooted in swing. Their music spans the American song book with lively, toe-tapping rhythms that feel as good as they sound. Visit https://www.chesapeakejazz.org/ for ticket information. According to JOTC founder Al Sikes, “It’s gratifying to see how much we have grown over 10 years and we intend to present an outstanding 2019 Monty Alexander Jazz Festival over Labor Day weekend celebrating not only our big milestone but the 100th birthday of Nat King Cole as well”. JOTC is made possible by grants from Talbot County Arts Council and the Maryland State Arts Council.
MARK YOUR CALENDAR

April 27:
Jazz Fundraiser at Talbot Country Club

May 25:
Sammy Miller and the Congregation concert at Oxford Community Center

June 4-15:
Chesapeake Chamber Music Festival

August 30-September 1:
Monty Alexander Jazz Festival

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