

CHESAPEAKE CHAMBER MUSIC INTERLUDE

Spring 2009

CHESAPEAKE CHAMBER MUSIC FESTIVAL SETS JUNE 4-14, 2009 PROGRAM

by Robert Amdur - Two full weeks of chamber music return to Maryland's Eastern Shore from June 4 through June 14. Now in its 24th year, the Chesapeake Chamber Music Festival will feature eleven concerts at various Eastern Shore locations in Easton, Oxford, Queenstown and Chestertown. Venues include a waterfront estate, a theatre, an art museum, a marine engineering school, a church, and the Aspen Institute's Wye River campus.

Festival artistic directors J. Lawrie Bloom, principal bass clarinetist of the Chicago Symphony Orchestra, and Marcy Rosen, cellist and a member of the Lions Gate Trio, have announced a varied program including works by Bach, Beethoven, Brahms, Corigliano, Dvorák, Franck, Mozart, Stravinsky, Tchaikovsky, Telemann, Tower, and Thompson.

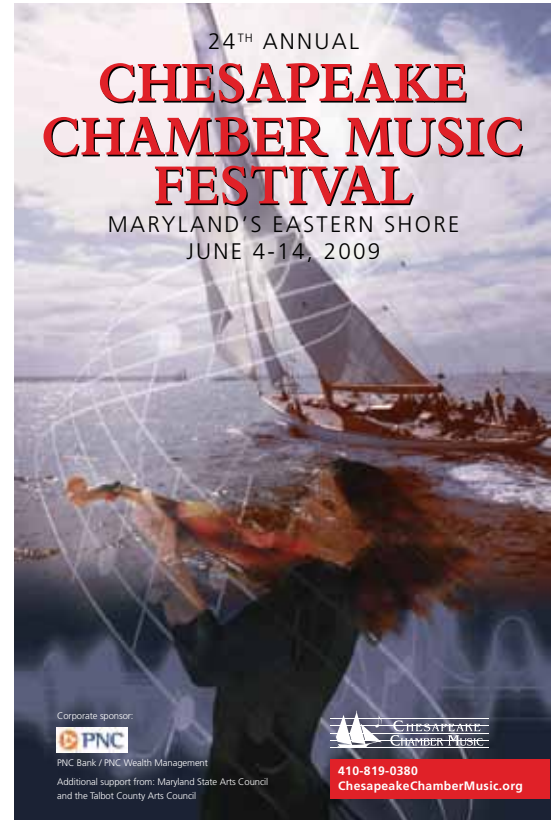
Bringing the finest in chamber music to life will be Festival regulars: J. Lawrie Bloom, Catherine Cho, Maria Lambros, Tara Helen O'Connor, Peggy Pearson, Daniel and Todd Phillips, Marcy Rosen and Diane Walsh.

Three new performers join the Festival this year. Cellist Susan Babini is an active chamber music performer praised by the Philadelphia Inquirer for her "gorgeous sound and liquid sense of phrasing." Peter Lloyd is the principal bassist for the Minnesota Orchestra and is also on the faculty at Northwestern University. Violist Maiya Papach plays with the St. Paul Chamber Orchestra and is an exponent of contemporary music.

Two mid-week concerts are being added to the schedule: An "after-work" recital at The Inn at 202 Dover Street, Easton, and a box lunch recital at the Academy Art Museum in Easton.

There will also be three free concerts: The Family Concert opens the Festival at Easton's historic Avalon Theater; the popular Open Rehearsal at the Academy Art Museum; and "Concert in the Street" follow in Easton featuring the popular and award winning Exit 9 Percussion Group.

The Festival ends with the "Angels Concert," this year at "Tall Tails" estate at Morgans Point, Oxford.



Poster design by Joanne Shipley

For schedule details and ticket information visit ChesapeakeChamberMusic.org, or call 410 819 0380.



QuinTango musicians roar onto stage to tell "The Story of Tango"
Photo by Michael G. Stewart

in Schools program and has been performed for thousands of school children.

QuinTango has introduced tango music to diverse audiences from The White House to Appalachia. They have performed in Argentina, Mexico, France, Costa Rica and have appeared at both the Kennedy and Lincoln Centers. Their most recent album, Triunfal, won a 2008 WAMMIE for "Best Latin Recording."

QUINTANGO BRINGS MAGIC TO FAMILY CONCERT

by Patricia Barbis - What magic will happen when a quintet of tango musicians, a renowned storyteller, and a bevy of third-graders playing violins take over the Avalon Theatre stage? The opening salvo of Festival 24 combines these talents in a free Family Concert on Thursday, June 4 at 5:30 p.m. and shouldn't be missed.

QuinTango is an award-winning quintet of violins, cello, bass, and piano that will be performing "The Story of Tango" which chronicles the tango's birth in a poor immigrant neighborhood in Buenos Aires. Shunned by "polite society," the tango remained the neighborhood dance and music of poor people until 1913 when a handsome and well-connected Argentine introduced the tango to Parisian high society. In the process of telling this Cinderella tale, QuinTango introduces the string family, tango rhythms and the many sides of tango's personality. This program, aimed at K-5, but of interest to all ages, was created for the Washington Performing Arts Society's Concerts



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A GREAT PARTNERSHIP

by Cecily Lyle - Marcy Rosen plays a remarkably beautiful David Tecchler cello dated 1720. The instrument has been hers since 1984 when she was able, with the help of her parents, to raise the money to purchase it. Owned by the Français family of luthiers for three generations, the cello was shown in Jacques Francais' Lincoln Center Stainer exhibition in the 1980s. Well-loved by string players the world over, M. Francais, who died in 2004, owned Jacques Francais Rare Violins Inc. in New York City, and was renowned for his expertise in identifying and restoring rare instruments. He particularly enjoyed matching a great musician with a great instrument.

The Austrian-born luthier, David Tecchler (c.1666-c.1747), spent most of his working life in Rome. A prolific maker of cellos, he constructed his instruments in the Germanic tradition, but with an Italianate flair. The highly-vaulted archings are deeply hollowed around the edge. His varnish is usually pale in color but deeply crackled, and the wood of the instruments often of local growth. The top of the cello is made of spruce and the back and sides are maple.

Her cello, Marcy tells us, has a distinct personality. "His voice is rich, full and

powerful. The tone of my instrument is spectacularly clear and projects in large halls."

Daily care of this treasured friend is simple, requiring only a gentle rub with a washcloth to remove any rosin. Marcy always keeps the cello wrapped in a beautiful silk bag handmade by Nan Zabriskie -- Lawrie Bloom's wife -- especially for her. The cello travels everywhere in a lightweight, but very strong, carbon fiber case made by Accord. It is never left unprotected in sunlight or high traffic areas and, of course, never ever left alone in a car where it is not insured.

Marcy has several bows, but three of them see the most use. The one that she most often plays with was made around 1820 by a well-known French maker, François Lupot. She also uses a modern bow by another Frenchman, Benoit Rolland, who lives in Boston. The third bow is by a modern Belgian maker, Pierre Guillaume.

With its graceful form and its almost human tonal range, the cello is a uniquely appealing instrument. Played by a great artist, it can seem the very embodiment of music, as is the case in the felicitous partnership of Marcy Rosen and her splendid Tecchler cello.



Marcy Rosen, cellist, Artistic Co-Director of CCM.
Photo credit to Allen Cohen and Peter Checchia

"Virtuosi on the Shore" Angels Concert 2009

by Shar McBee - If the devil is in the details, patrons at the Angels Concert on Sunday, June 14th are in for an aural and architectural devilish delight. David and Martha Tuthill's new home in Oxford is a marvel of planning guaranteed to amaze and edify. This virtuosity is also showcased in the musical selections by Beethoven (including the variation on Mozart's much-loved 'La ci darem la mano'), Kreisler, Rossini, Saint-Saens, Liszt, Elgar, Foster, Popper and Wieniawski.

Before the Tuthills first entered the door, every detail was

designed, every piece of furniture was complete, measured, and the walls were built to fit the furnishings – not the other way around. In music, the space between the notes is as important as the notes. In the Tuthill home, the space, the spaciousness and the subtleties are equally beguiling.

The couple met in a music history class at William and Mary. Both play instruments. He marched in the band in high school. She played the violin. Today they enjoy country western, rock and classical music. After 28 years in Washington DC, Martha says, "We made a list of 35 things we were looking for in a community and kept coming back to here."

Dave's genius for detail is evident in every inch of this geothermal waterfront home. Designed around their two loves, nature and animals, the residence is full of imagination. In every direction, within and without, there is a different view of the water and a captivating collection. Dave is a gourmet chef. Menus from his favorite dinner parties are framed and deliciously displayed. They enjoy travel. Sands from beaches they have visited are romantically maintained in antique perfume bottles. Both love art. Rooms are built and based on antique Catesby botanical prints.

The Tuthill home is both stunning and thought provoking; just the right setting for an Angels Concert that promises to be a devil's delight.



"Tall Tails" Estate
Photo courtesy of David Tuthill



Gala-goers Celebrate "A Night in Rio"

by Philip Webster Over 250 Gala-goers gathered at the Hyatt Regency Chesapeake Bay Resort in Cambridge on Friday evening, March 13, for Chesapeake Chamber Music's "A Night in Rio", honoring the music, cuisine and culture of Brasil. The evening was chaired brilliantly by Laurie Yorkilous, Director of Marketing for Shore Bancshares, Inc., the parent company of Wye Financial & Trust, the Gala underwriters. Honorary chairs for this colorful event were former U.S. Ambassador to Brazil and Mrs. Anthony Harrington. The gala began with an Interlude Concert of Brazilian classical music performed by the international award-winning Brasil Guitar Duo of San Paolo, Brasil.

The Brasil Guitar Duo, composed of artists João Luiz and Douglas Lora, have been playing together for ten years, performing a broad repertoire of classical guitar duos matched with traditional music of their native Brasil. The Duo is quickly solidifying its status as one of the preeminent young guitar duos worldwide.

A Gala Patron's Party attended by 50 Patrons preceded the Gala on Saturday, March 7, at Knightly, the historic home of Alice and Mark Bower on Leeds Creek in Easton. This elegant event featured a Garden Tour, cocktails, buffet dinner and music.

The Gala and Patron's Party netted \$31,000 to benefit Chesapeake Chamber Music's free and discounted concerts at the June Chesapeake Chamber Music Festival, its violin lessons for elementary school children in Talbot and Dorchester Counties, and its 2010 International Chesapeake Chamber Music Competition.

Kudos to a dedicated Gala Committee and sub-committee chairs Don Buxton, Trish Freeman, Bill Geoghegan, Nelsa Hiss, Chloe Pitard, Penny Proserpi, Lois Shepard, Elizabeth Spurry, Carolyn Thornton, Irmy Webster, Phil Webster and Leslie Westbrook.

♪ NOTES FROM THE EXECUTIVE DIRECTOR

by Donald Buxton - "Re-Imagining Our Future" was the title of this year's Chamber Music America National Conference in New York City. The seminars emphasized that people seek the arts to uplift and inspire, especially in an economic downturn. Chamber Music America helps lead the way in changing the traditional thinking about chamber music and this year's conference was exciting in its exploration of new music and innovative techniques.

In recent years the definition of chamber music has expanded and become a broad-brush categorization of musical art forms. I attended an amazing presentation by Billy Childs, composer and jazz pianist, on how to "listen to jazz with a chamber music ear." He spoke about the interplay between instruments, questions posed by one instrument, answered by another, and then elaborated on - which is really the heart of all chamber music. The difference between classical chamber music and jazz is that in jazz, nothing is scripted, and what you hear is "in the moment". Bill McGlaughlin, composer, conductor, music educator, and host of St. Paul Sunday, explored the universal dialogue between instruments.

Chesapeake Chamber Music, led by the Chesapeake Chamber

Music Competition, continues to "think outside the box" redefining what the casual and steadfast chamber music aficionado considers chamber music. Festival 24 will welcome back Exit 9, the percussion group that won the first CCM Competition. This year's Gala also left its mark with authentic Brazilian music performed by The Brasil Guitar Duo that delighted the audience with intricate Bossa Nova and Samba rhythms that adhere to what we now think of as chamber music.

What strikes me most is the continuing experience of music, a conversation between artist and audience, that deals with how to relate to the world around us, and how to feel things profoundly; sometimes profoundly enough to move us to action. Music and the arts are more essential than ever and worthy of our support.



Donald Buxton, Executive Director. Photo by Audrey Rooney

TWO SPECIAL CCM BENEFIT EVENTS HIGHLIGHT MAY AND JUNE

Chesapeake Chamber Music is hosting two one-of-a-kind benefit events in May and June to raise funds to underwrite its free or discounted Festival concerts, and its YouthReach violin lessons for third graders in the Talbot and Dorchester school systems. Tickets are available for either event at \$75 per person by calling CCM at 410-819-0389.

Sunday in the Park with Peter

Bon Vivant Peter Stifel is hosting an afternoon outdoor picnic on Sunday, May 31, from 3 - 6 p.m. on the grounds of his historic Hope House in Wye Mills. 300 acres of native trees, grasses, gardens and plants...baby lambs, sheep, goats, peacocks, horse and wild animals!

Delectable authentic Italian delicacies provided by Piazza Italian Market. Spring and summer wines for sipping supplied by Wishing Well Wines and Liquors.

Peter will offer rides around the property in his restored antique Thomas Flyer from the early 1900's, if you dare! Come and romp in the park with Peter and friends.



Antique Cars, Modern Sculpture and Reception

Enjoy, savor and treasure the unique experience of strolling among the exotic car collection of The Honorable and Mrs. John C. North II on Father's Day, Sunday, June 21, from 3-5 p.m. Tea, wine and hors d'oeuvres will be served.

These fine, rare automobiles have been collected over a lifetime by Judge North. Interspersed among the car collection will be a display of the current sculptures by Judge North. Handcrafted in his studio from a variety of metals, woods and stone...these modern sculptures reflect yet another of his passions.

Dusenburg, Bugatti, Rolls-Royce and a one-of-a-kind 1920 land-speed record car are among the automobiles that will be showcased on the lawn of the North's Canoe Harbor waterfront home on the Miles River in St. Michaels, along with an assortment of log canoes and Judge North's vintage cabin cruiser.

The presenter is the St. Michaels Concours d'Elegance as a prelude to the third annual event coming up in September.

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Guest performers with QuinTango will include master storyteller, Diane Macklin, who has been described by The Washington Post as having a "dynamic" approach to engaging audiences of children and adults. Her "griotic" style delights audiences as she integrates her theatrical presence, dancing hands, and lyrical voice to create a unique story experience not to be missed. Ms. Macklin is the resident storyteller at the Smithsonian's National

Museum of African Art and has performed for the Colonial Williamsburg Storytelling Festival and Wolf Trap's Theatre-in-the-Woods. Her motto for living and working is "Making a Difference, One Story at a Time."

Other guest performers will be our own First Strings, young violinists, performing Twinkle Tango under the direction of Merideth Buxton. Children are invited to bring their parents and grandparents.



Diane Macklin, master storyteller. Photo by Peter Cutts

COMPOSING THE 2010 CHESAPEAKE CHAMBER MUSIC COMPETITION

by Patricia Barbis - Not many good things are said about music written by committee. However, a talented committee planning the Fourth International Chesapeake Chamber Music Competition, led by Competition Directors Arnold Lerman and Anna Larkin, view their many months of imaginative labors as a composition in four movements to debut March 27, 2010.

The first movement, "Search for Judges," Andanto ben marcato, is already complete. Slow, measured and emphatic, the music reflects the importance of finding distinguished judges for the final round of the contest. Violin, piano, and clarinet figure in the culmination of this movement.

Pamela Frank is one of the outstanding violinists in the world and a sought-after music teacher. She was a soloist with major orchestras in the late 1990s and has performed recitals with her father, pianist Claude Frank.



Pamela Frank, violinist and educator, a judge for the 4th International CCM Competition in 2010. Photo by John Abbot

She received the Avery Fisher Prize in 1999. After a hand injury in 2001, she shifted her focus from performance to education. She is on the music faculty at SUNY Stony Brook, the Peabody Conservatory and her alma mater, the Curtis Institute.

Lambert Orkis, pianist with the National Symphony Orchestra since 1982, is known for his modern music interpretations, recital

partnerships and chamber music collaborations. The Washington Post reported, "...as soloist or accompanist, in sonatas, concertos and song cycles from Bach to Crumb, he is a consummate musician. His music-making simply took flight and never stopped." Mr. Orkis is a Professor of Piano at Temple University's Esther Boyer College of Music in Philadelphia.

The third judge is J. Lawrie Bloom, Artistic Co-Director of Chesapeake Chamber Music and clarinetist with the Chicago Symphony Orchestra. He has played in numerous concerts with the Rembrandt Chamber Players, guest with the Chicago Chamber Musicians, and at the Northwestern Winter Chamber Festival among others. This year's schedule has included performing and/or teaching in the U.S., Canada, China and Japan.

The second movement, "Call for Entries," Andantino, con moto, picks up both tempo and dynamics to reach 81 domestic and 38 international (Europe and North America) conservatories, music schools and academic institutions asking young ensembles to enter the Competition by November 30, 2009. The ink is barely dry on this score.

In "Audition and Announce Finalists," the third movement, marked Lento, con attenzione. Accelerando e crescendo, careful deliberation morphs quickly into resounding excitement as the preliminary judges' selection of four to six finalists is announced on January 15, 2010.

The fourth movement, "Gold and Silver Medalists," caps them all. The Finale: Allegro, deciso e giocoso is a spirited and joyful celebration as the finalists play their hearts out and the judges award the Gold Medal, \$10,000, and the Silver Medal, \$5,000, at the Avalon Theatre, Easton, MD on March 27, 2010. In addition, all finalists will perform at concerts at various regional venues on March 28. The Gold Medal winner will return to play at Festival 25 in June.

Musical notes courtesy of Audrey Rooney.

The Lions Gate Trio Save the Date -- October 24, 2009

by Beth Schucker - Our Fall Interlude Concert is a perennial sell-out and it looks as if this year's will be no exception -- except that it may sell-out earlier than usual. Interest percolates with news that the renowned Lions Gate Trio will premiere the Eastern Shore, featuring Katie Lansdale, violin, Florence Millet, piano, and its recently announced new member, Marcy Rosen, cello. Rosen's addition to the Trio is cheered as a bonus by her many fans on the Eastern Shore who, over the years, have become captivated by her musical virtuosity and her leadership as Artistic Co-Director of Chesapeake Chamber Music.

The Lions Gate Trio has thrilled American and European audiences since its founding at the Tanglewood Festival in 1988. The talent and passion of the Trio blends standard repertory, complex modern repertory and lesser-known quality masterworks. "Intrepid" is how one critic summed up the Trio's ability to pursue tradition and frontier side-by-side and "communicate joy in music-making not only in technical brilliance but in an unbelievable playful lightness...."

The Lions Gate Trio will perform at 8 p.m., October 24, 2009 at the Academy Art Museum in Easton, Maryland. Program details and ticket information can be obtained from Chesapeake Chamber Music, Inc., P O Box 461, Easton, MD, Tel: 410 819 0380 or online at www.ChesapeakeChamberMusic.org.



The Lions Gate Trio, Marcy Rosen, cello; Katie Lansdale, violin; and Florence Millet, piano. Photo credit to The Hartt School of the University of Hartford

Who Writes the Program Notes?

by Robert Amdur - Did you ever wonder who writes the program notes when you go to the theater or a concert? Well, probably not. But you should. In June the Chesapeake Chamber Music Festival starts its two week series of musical events, and the many people who will attend these concerts will probably read the program book to learn about the musicians and the selections being offered.

Centreville resident Cecily Lyle is the one who each year prepares the background information for the pieces being played. She says, "writing program notes for the Festival is a labor of love: love of music, love of musicians, love of the Eastern Shore, and love of digging around for information." Her knowledge of music and composers, her extensive library, and, of course, the Internet constitute the tools of her trade and it is her abiding love of the music and the musicians that motivates her to take on this task each year. "If a program note can draw any member of the audience closer to the work being played, I can feel that I have made a small down payment on my debt of gratitude to the artists."



Cecily Lyle, Program Notes Author.
Photo by Anne Nielsen Photography

The Montclair, New Jersey native credits her mother and grandmothers with instilling in her a love of music by taking her to concerts and the opera at an early age. Cecily has sung in church choirs and choral groups and admits to "doodling" at the piano. She is an enthusiastic advocate of music education for children, which she believes is not only culturally enriching, but conducive to improving the thought processes.

Lyle broadens her musical experiences during her annual residence in southern France. This gives her an opportunity to attend summer music festivals in her own region of Provence and elsewhere in Europe. She participates in a chamber music festival in her home village of Entrecasteaux where she mans the ticket table and helps out with the preparation of gigantic meals for the musicians and support staff.

Lyle sees a similarity between the Eastern Shore and southern France in the missionary zeal held by local music lovers for good live music. "We are so fortunate in this world, where all sorts of worrying things are happening, to have the gift of great music. It is a means of grace."

Garry Clarke, Professor of Music and Chair of the Department of Music at Washington College, Chestertown and member of the Board of Directors of CCM.
Portrait Photo by Melissa Grimes-Guy Photography

Listening Ahead to Festival 24

by Garry Clarke - This summer's Chesapeake Chamber Music Festival promises to be especially interesting, with performances of a number of varied and fascinating works. At the moment, I am excited by César Franck's Piano Quintet, John Corigliano's *Soliloquy* for clarinet and string quartet, and Tison Street's Adagio for oboe and strings. I logged on to the iTunes Store, downloaded the works to my iPod, and now I am listening to them. These compositions are being performed at the Festival, and I want to get to know them in advance. Hearing a work for the first time can be a wonderful experience, but when one can anticipate what will happen next, one can hear music more thoroughly, more analytically, and I have always thought, more pleasurably.

Anyone of a certain vintage can remember how the world of recorded sound has changed over the past sixty years. My first phonograph recording (as they were called in the ancient world) was a gift from my aunt: Brahms *Hungarian Dances* played by the Pittsburgh Symphony, conducted by Fritz Reiner. One had to be careful, indeed, for these were 78 rpm records—and they were easily broken. A few years later my father arrived home one afternoon with a long-playing turntable and one ten-inch 33 1/3 rpm recording, of Mozart's "Hunt" Quartet. That was the beginning of what soon became a formidable collection of records. And what a wonderful era that was—the age of the vinyl recording! In the mid-1980s, I turned rather reluctantly to the era of the compact disc, audio cassettes and a Walkman. It was a little disheartening to use my turntable less and less, yet when a flood in our basement damaged many boxes of records, which had somehow not been unpacked when we moved to a new house, the loss was only briefly mourned. Now, in the spring of 2009, my CD collection seems to be suffering the same fate as its audio predecessors. I can't wait to download CDs to the *au courant* iPod, which can hold up to 30,000 songs (on an iPod everything from Gershwin's "Summertime" to Mahler's Third Symphony is a "song").

As I look over this summer's Festival offerings, I find Mozart's "Kegelstatt" Trio, Stravinsky's *Pulcinella*, various Bach, Beethoven and Brahms, not to mention Dvorák, Saint-Saëns, Kreisler, and some others, all of them on my small, fits-in-one's-pocket iPod. There are pieces that I will be hearing for the first time at the Festival, such as the pieces by Joan Tower and Randall Thompson, because the iTunes Store didn't have them. Most of the music performed I will "know" ahead of time, because I am listening to it at odd moments of the day and night.



I think back to those large, fragile phonograph recordings of the 1940s and realize what an exciting era it has been for a music lover. What will be the next invention—perhaps a device the size of a postage stamp that can hold every note of every piece of music that has ever been recorded? For the moment, I am enjoying learning about what are for me some new works. I suspect that I have company, and that others are thinking about the Festival and listening ahead, and listening on their iPods. As of September 2008, Apple, Inc. had sold over 178,000,000 of them!

And the Pianist Is. . . .

by Carol Rizzoli - BROADWAY, NEW YORK In the dark, a spotlight flashes on a woman dressed in black who walks quickly to a grand piano at stage right. Sitting down, she strikes the first notes of Beethoven's celebrated Diabelli Variations and the show, "33 Variations," is off and running.

The pianist is none other than Diane Walsh, well-known by Chesapeake Chamber Music audiences for her annual appearances at the June Festival. Catch her in this memorable Broadway production before then, if you possibly can. The play, starring Jane Fonda as a musicologist (no kidding, and she gives a fine performance), centers on Beethoven's obsession with a simple beer-hall waltz that inspired the composer to create his profound and gorgeous composition of thirty-three variations.

This is not the first time Diane has performed the role of *The Pianist* in Moises Kaufman's play. She played for the world premiere in Washington, D.C. three years ago, then again last year in a West Coast production. Clearly, she likes it. After a recent Wednesday matinee, I met up with her in her third-floor dressing room at the Eugene O'Neill Theater in New York, to ask why. "The theatricality was new to me," she explains. "The lights, words, and actions create a world that the music inhabits. The theater also illuminates the music, which itself doesn't need illumination of course, but it draws the music to the attention of people who don't know it and makes converts." Diane recalled a visitor after the show who said that she had grown up with Barbra Streisand but



Diane Walsh, pianist. Photo by J. Henry Fair

discovered that she loved this new music.

Diane has studied the Diabelli Variations for decades and plays from memory, using only cue cards throughout the production. She finds it a continuous challenge to keep pace with the actors' dialogue, which can vary from one performance to another. Especially tricky is the moment when Beethoven, on stage alone, composes Variation 32 in his head and Diane plays the musical ideas as he describes them. Once she starts the difficult triple fugue she can't stop or alter it. "I used to get nervous—the fugue can easily go off the rails. But most nights it works out." She smiles. "Beethoven and I finish together."

This June marks Diane's twenty-third season at the Chesapeake Chamber Music Festival. What draws her back each year? "That's easy," she responds. "I love playing with the other musicians, the audiences are devoted and knowledgeable, plus we get to eat those crabs and the bicycling is good."



Navigating the New CCM Website

by Timothy Young - Many of you have seen the new website at ChesapeakeChamberMusic.org. All of the events and programs of CCM are on one website now, all easily accessed from any page. The site was designed and hosted by Internet Connections in Easton. Stuart Rich and Phil Webster oversaw the change-over from the old websites to the new.

At the top of every page are quick links to purchase tickets and to order exclusive merchandise from the online CCM boutique. You can also make donations to CCM, join the mailing list and the media can access important news releases. If you know exactly which page you want to access, or want to see a list of every page on the site, you can click the sitemap at the top of every page for instant access.

You'll notice a piece of music welcoming you. It is an excerpt of Mendelssohn's Trio for Piano and Strings No. 2 in C minor, Op. 66 that was performed at the Avalon Theatre on June 13, 2008. You'll also notice a slideshow of photos from past events as well as a graphic of the latest event on the left with a list of upcoming events beneath it.

Below the slideshow is the main navigation bar that breaks down the website into five categories. The first

category is the Festival, with pages for the upcoming program, a place to purchase tickets online, a listing of performers and media pages to help promote the event. The second category in the navigation takes you to information about the 2010 Competition. If you were to type chambermusic.competition.org in your browser, you would be brought directly here. This section explains all about the Competition, who can apply to compete, the rules and an application to download and print. There is also media material on the 2008 Competition and the winners.

Interlude Concert, the third category, brings you information on the most recent CCM event, or upcoming concerts. YouthReach, category four, has information about First Strings, Presto! and CCM's family concerts. Finally, Gala, category five, brings you to a page featuring the Gala which was recently held at the Hyatt. Future Gala events will also be found here.

Finally, at the bottom of each page is a link to InstantEncore, a site where you can find recordings of past performances and preview music from future CCM events. We hope you find the new site useful. Please let us know if you do.





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We would like to keep you informed of the latest events in our growing series of year round programs.
To help us reach you, please send your name and e-mail address to chesapeakechambermusic.org.



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Chesapeake Chamber Music Festival Free Concerts

Family Concert ~

Concert for and by children accompanied by parents and grandparents
Thursday, June 4 at 5:30 p.m. at the Avalon Theatre in Easton

Open Rehearsal ~

Wednesday, June 10 at 10:00 a.m. at the Academy Art Museum in Easton

Concert in the Streets ~

Exit 9 Percussion Group, winner 2004 CCM Competition ~
Wednesday, June 10 at 7:00 p.m. at Harrison and Dover Streets in Easton
(rain location: Avalon Theatre)

