

CMW by the numbers

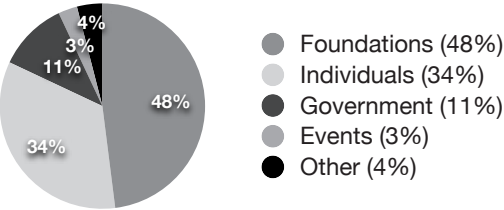
CMW’s fiscal year ended on June 30, 2009.

Revenue	615,937
Expenses	613,554
Net Surplus	2,383

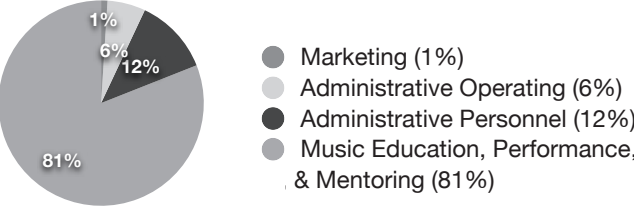
Despite a difficult economy, Community MusicWorks had a successful 08–09 season. We were able to accomplish everything that we set out to do, and, importantly, we were able to end the year with a balanced budget. Over the course of the season, CMW received nearly 600 contributions – as well as in kind gifts of instruments, bows, and other equipment – from 460 donors, including 40 grants from foundation, corporate, and government sources. If you would like to review our financial information in more detail, please contact Heath Marlow, CMW’s Director of Development.

During the current season, we have our work cut out for us, as our operating budget has increased by approximately \$50,000. We look forward to your continued support as we move forward, and we thank you for helping to make CMW the success story that it has become!

Where Does CMW’s Funding Come From?



How Does CMW Spend Money?



Based on CMW’s 08-09 operating budget of approximately \$615,000



September’s **sidewalk rehearsal** at the Community MusicWorks storefront on Westminster Street drew a crowd.

CMW has a new song!

Make Your Voice Heard

CMW Round



V 1

Join to-geth-er that's com mun-i - ty make your voice heard mus-ic works — cell-o vi - o - lin vi-o - o la grab your bow

V 2

Make your voice heard, join us, play to change the world

V 3

C M dou ble U C M dou ble U C M dou - ble U Com - mu ni - ty Mus ic Works!

Program Evaluation: The findings are in!

CMW’s rigorous 18-month evaluation led by Dennie Palmer Wolf of WolfBrown is finally complete. Dennie and all the CMW staff want to thank our students, parents, volunteers, and Board for sharing their time, stories, and thoughts throughout this involved process. Staff and Board members have been busy over the summer digesting all the information that was gathered and working to incorporate the findings into our program design.

The findings cover topics such as student enrollment and persistence in CMW, student musicianship, students’ personal agency and involvement in the program, and students’ and families’ connections to the wider world. Here are some key quotes from the evaluation’s Executive Summary:

“When students persist in [CMW] and engage in its many offerings, the result is a **distinctive young musician** with strong, though basic, technique, a keen sense of the responsibilities of ensemble playing, a taste for a wide range of musical traditions, and a willingness to go beyond the score to improvise and compose.”

“A young person [who persists and engages with CMW] understands the **personal agency** and effort that it takes to engage, persist, and make progress. In Phase I this takes the form of joint child-family excitement over having and playing an instrument. In highly engaged Phase II and III students this agency develops into an investment in mastery and developing a distinct musical voice.”

“There is evidence that even outside of CMW lessons, music becomes a force organizing [students’] lives, focusing their activities and relationships. The program can also result in young people learning habits of hard work, investment and mutual responsibility. In sum, the experience of growing up at CMW can provide **an anchor and a core identity**.”

All of these positive findings relate to students who **persist and engage**. Therefore, the big challenge for CMW going forward is to make sure as many students as possible remain in the program, and become more engaged as they stay with us. While our retention rate is remarkably good (around 90 percent), the evaluation showed us that students sometimes lose ground between late Phase I and Phases II and III of the program, especially when they don’t have a clear sense that they’re making progress on their instruments.

The evaluation suggests that there are many things that CMW already does in a limited fashion that work to get students more engaged – including creating outside performance opportunities, pairing students with mentors or “practice buddies,” getting students involved in documenting their own progress, and creating more progress benchmarks for students to achieve.

Plans are under development to make sure that *all* students – especially those in danger of losing momentum – experience these opportunities. Our first experiments with practice buddies took place during the summer, and we’re working to expand this program to serve the entire student body this year. And a pilot program is underway to have students document their own progress... so stay tuned for some exciting updates at the next Performance Party or in the next edition of *The Works*.

It’s been really exciting for CMW’s teachers to have Dennie and her team work closely with us over the past year – we’re grateful for her input, and we’re looking forward to using these findings to continue to improve the CMW experience for the whole community.

CMW hosts second Institute this fall

This November, CMW will host our second Institute for Musicianship and Public Service, made possible through a grant from The Andrew W. Mellon Foundation. IMPS, as we have affectionately nicknamed it, is a great opportunity to share our model with other young musicians interested in the links between music and social justice, and to build a network of like-minded artists.

This fall’s Institute will focus on string quartets which are already engaged in the early stages of neighborhood residencies. Members of Music Haven, from New Haven, and the Boston Public String Quartet will be joining us, along with representatives of other music and arts programs.

The four-day Institute will include seminars, observation of activities, and collaborations with students. The Institute will culminate with two concerts featuring the CMW players and guest musicians: November 21



IMPS rehearse with Phase III teens

at the John Carter Brown Library, and November 22 at All Saints’ Memorial Church in the West End. Please join us in welcoming our guests to our community when you see them in the neighborhood!

Rachel’s Fiddle & Dance Project

A spark of an idea last January has become reality this fall, with six new fiddling students from Central Falls, Pawtucket and North Providence starting on their instruments this month. Thanks to generous donations of space (Pawtucket’s Woodlawn Community Development Corporation) and instruments (McCarten Violins and Johnson Stringed Instruments), the Fiddle & Dance Project is up and running as a free program! Many thanks as well to Community MusicWorks for donating its mentoring and material resources.

The goal of the Fiddle & Dance Project is to empower and cultivate leadership across generations by dancing together, and learning and reinventing traditional styles of music. Along with weekly fiddling lessons, students and families participate in community dance events. In fact, we’re holding a big dance that you’re invited to attend! Come see what we’re all about on Sunday, November 8th, 3–5 pm at the Carriage House, 7 Duncan Avenue in Providence. And be sure to check out our blog: fiddleanddanceproject.blogspot.com.

New and familiar faces

A warm CMW welcome to our newest Fellows: violinists Aaron McFarlane and Carole Bestvater. The Fellowship Program class of 2009 is entirely international: both Carole and Aaron hail from our neighbor to the north – Canada! That doesn't mean that they're prepared for the Rhode Island weather, however: Aaron just spent a year in Kenya, and has already been complaining about the cold. Both Carole and Aaron also play on REALLY old violins. Is that a Canadian thing?



In addition, we have two longtime CMW staffers who are taking on new roles in the organization. We're thrilled to announce that founding member Minna Choi is playing in the Providence String Quartet again this year. Minna, who played in the PSQ from 2001–2004, will also continue in her role as Fellowship Program Coordinator. We're also very excited that Rachel Panitch is staying on after completing the Fellowship Program to teach and lead Fiddle Lab, help coordinate Phase II, and incubate her Fiddle & Dance Project. For those of you who haven't heard, Jessie Montgomery has left CMW to return to New York City and continue writing music. We already miss her terribly, but she'll be back to visit in December, March, and April for various performing and teaching activities.

Summer Camp 2009

More than 25 students gathered every Friday at City Arts this past July to participate in CMW's first ever summer camp. Students learned improvisation games, sang songs, played in orchestra and Fiddle Lab, and performed for each other every week. The camp culminated with several performances in the community on July 31st. Here's what student Angie Descollines had to say about her experience:

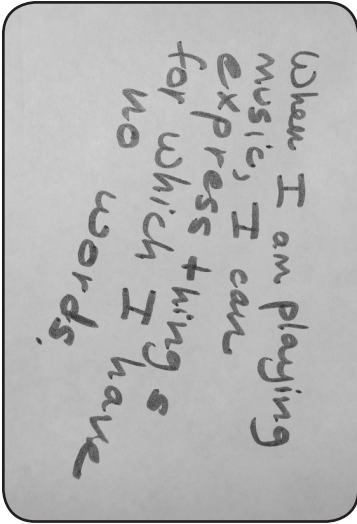


The summer camp was great, interesting, and really fun. I learned a lot there. We got to play new songs, and meet people we didn't know that well. I'm hoping to do it again. I especially liked the end of the program because we got to show different communities what we learned at the camp.

See more photos and videos from the final performance day on the CMW blog!



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Want to know more about the events where these photos were taken? Check out CMW's website, blog, and Flickr site!

CMW on the web:
communitymusicworks.org/
communitymusicworks.typepad.com/
flickr.com/communitymusicworks/

community music works
1392 Westminster Street • Providence, RI 02909

Welcome to The Works
Volume 2, Fall 2009

Welcome to the second edition of The Works, the Community MusicWorks newsletter. This fall is the beginning of our thirteenth season, and we're filled with enthusiasm as we gear up for what promises to be a year full of our favorite CMW traditions, as well as many exciting new traditions in the making.

We began the year with a Musical Workshop at the Lima School, learning the words to our new CMW round, Make Your Voice Heard, which features new lyrics on a beautiful old tune called Gaudeamus Hodie. (Notes and lyrics inside.) We've also kicked off a practice challenge: the first Phase I and Phase II students to complete 100 practice sessions (using a range of specific practice techniques) will win a prize – and be featured in the spring edition of The Works.

This year, we're also experimenting with a new trimester schedule, which will allow us to dedicate special weeks in the fall, winter and spring to focus on specific aspects of our work, including teaching, performing, and reflection/documentation. Keep your eyes out for special events during these weeks, including master classes, concerts, seminars, and more. And as always, we look forward to welcoming you in person at one of our Performance Parties or Studio Recitals, as well as at Providence String Quartet and CMW Players concerts.

Hope to see you soon!

Aaron, Adrienne, Carole, Chloe, Heath, Jason, Jesse, Jori, Liz, Minna, Rachel, Sara & Sebastian



Stepping up!
CMW's Parent Committee

As CMW families learned at the season's first Musical Workshop, this year's parent committee is new and improved. Sixteen parents have stepped forward to become Parent Representatives: they will be reminding families of important events by phone and encouraging program-wide involvement. If you didn't have time to visit the volunteer table at the Musical Workshop, it's not too late: we still need your help, and there are many ways to be involved. Parents this year will be stepping up as sign-in monitors, videographers, translators, and concert trip chaperones, among other roles. Parent Elsa Reverendo and staff liaison Rachel Panitch are coordinating the committee. If you'd like to be involved, please call Rachel at the CMW office at 861-5650.