



*The Paramount Chamber Players are the Tri-Cities' premier chamber music ensemble dedicated to promoting artistic excellence, sharing chamber music with local audiences, and ensuring that chamber music is a vital part of life in our communities.*



## THE PARAMOUNT CHAMBER PLAYERS

Chamber Music for the Mountain Empire

# Classical Style—Old and New

*chamber music by Mozart, Arensky, & Muczynski*

with guest artist Larry Mueller, oboe

Winner of the 2015 Paramount Chamber Players Award,  
Cameron Lugo, violin

and students of Colpi d'Arco, Natalie Lugo, cello  
and Jonathan Lugo, viola

*"Fashions fade, style is eternal"* —Yves Saint Laurent

Style goes beyond fashion. What is fashionable in music today may be not be around in a few years. Style on the other hand returns in ever longer cycles until it is a part of our artistic canon. TPCP presents two great works of inimitable style in Mozart's Oboe Quartet and his E flat Major piano quartet. We balance the program with two works that are still developing a stylistic reputation—Anton Arensky's Piano Trio op. 32 and Robert Muczynski's Fantasy Trio. Our bets are that these two works will be stylistically important in generations to come.

**Thursday, April 14 • 7:30 p.m.**

**Mathes Hall, East Tennessee State University,  
Johnson City TN**

\$15 adults / \$10 seniors / students free

**Friday, April 15 • 7:30 p.m.**

**First Presbyterian Church, Kingsport, TN**

\$15 adults / \$12 seniors / students free

**Saturday, April 16 • 7:30 p.m.**

**The Paramount Center for the Arts, Bristol, TN**

Tickets: \$15 adults / \$12 seniors / students free

Tickets may be purchased at [ParamountBristol.org](http://ParamountBristol.org)

**Sunday, April 17 • 3:00 p.m.**

**Sinking Spring Presbyterian Church, Abingdon, VA**

*The Spencer-Miller Memorial Concert Series*

Tickets: \$10 adults / students free

## Chamber Music News of the Mountain Empire

### TPCP Musicians' Professional Highlights:

**Craig Combs** will perform with Colpi d'Arco in Johnson City in June and at the Pacific Crest Music Festival in California in August.

**Mark Owen Davis** sang the role of the the Devil in the oratorio, "Thy Will Be Done" by Angela Rice in Lexington, Kentucky on March 13 with the Lexington Singers. Mark will conduct a Virginia High School All-District Choral Festival in April.

**George Figueroa** has been appointed a Teacher Artist for the Los Angelas Philharmonic in the El Sistema program. He will direct a string camp in Johnson City for Colpi d'Arco this summer.

**Vicki Fey** enjoyed playing two organ concerti in the April concerts with the Paramount Chamber Players.

**Cherylonda Fitzgerald** will perform in the ETSU String Faculty Recital on April 2 and will coordinate the East Tennessee Cello Day on June 25 with the theme, "We all live in a Cello Submarine."

**Catherine McGlasson** announced one of her piano students was chosen from 100 applicants to be 1 of 15 finalists in the Nashville International Piano Competition.

**Rebecca Paluzzi** taught and conducted at the Suzuki Festival in Melbourne, Australia in early April. She is presenting at the National Suzuki Teachers Conference in Minneapolis in May and will direct the East Tennessee Suzuki Flute Institute International at ETSU in June.

**Review of the Tennessee Ernie Ford Tribute Concert**—Last February 13, TPCP stepped out from its normal concert fare and presented a tribute concert to Tennessee Ernie Ford in collaboration with the Birthplace of Country Music Museum. The night was a success from many points of view and the largest audience we've played for, more than 600. We wanted to share with you the comments of Buck Ford, Ernie Ford's son who made the following statement on his Facebook page regarding the tribute concert that TPCP presented the night before:

*I am late getting this up, and begging forgiveness from the legions of people I will never be able to thank in this post...tonight...for creating one of the most unexpectedly brilliant works I've ever been privileged to experience—the music of Ernie Ford reimagined by one of the most talented chamber orchestras and vocal ensembles in the country... in one of the most hallowed classic theaters in America: Bristol's Paramount Center For The Arts. A full house—a cast of unparalleled musicians and singers, and an evening I will never forget. Huge tip of the hat to the staffs of The Birthplace of Country Music Museum, and The Paramount Center*

## 2016-17 Concert Season Dates

Sept. 29-Oct. 2, 2016 • Jan. 26-29, 2017 • April 6-9, 2017

for the Arts, The Paramount Chamber Players, Joe Goodpasture, Marlene Pigford and The Jeff Little Trio—who kicked it out of the park! Tom Netherland,—and the fans.... the people... and especially to Murphy. More to come!

**The Paramount Chamber Players Award**—We will have the pleasure of hearing the 8th winner of the Paramount Chamber Players Award in our concerts in April. Violinist, Cameron Lugo will perform two movements of Arensky’s Piano Trio in D minor, *Elegie* and *Finale*, with players Cherylonda Fitzgerald and Craig Combs. In May, The Bristol Music Club will hold its annual scholarship auditions and will select the ninth winner of the Paramount Chamber Players Award. The auditions will be on Saturday, May 7 starting at 9 a.m., and are held in the Sanctuary of First Presbyterian Church. Auditions are open to the public! The winners’ recital is the following day, May 8 at 3 p.m., also in the church sanctuary, also open to the public.

**Colpi d’Arco**— If you have not heard these spectacular students perform under the direction of George Figuero, now is the time! Colpi d’Arco and TPCP will collaborate in the April concert when Colpi d’Arco musicians Natalie and Jonathan Lugo will perform in the Mozart Piano Quartet in E flat K 493. In June, Craig Combs will again work with Colpi D’Arco to present a Mozart concerto in Johnson City. Stay tuned for more information.

**Commission: Mountain Empire Children’s Choral Academy (MECCA)**—TPCP is proud to announce the commission of a new work for choir and chamber ensemble to be written by Abingdon composer Beth McCoy. The choral work will be performed by one of the ensembles of the Mountain Empire Children’s Choral Academy as determined by Jane DeLoach Morison, Artistic Director of MECCA. The premier is planned for April of 2017. Stay tuned to our newsletter and website for further details as the planning for this event continues.

**Program Notes: Extended notes in the concert program**

**Fantasy Trio for Clarinet, Cello and Piano by Robert Muczynski**  
Robert Muczynski (Mew-zin-ski) is an American composer whose compositions are slowly becoming a part of the the American canon. Unlike some of his more famous contemporaries—Copland, Rorem, Carter, Glass, Piazzolla—Muczynski did not go abroad for his musical education. He attended DePaul University in the late forties and made his Carnegie hall debut at the age of 29 in a concert of his own compositions. He studied piano performance with Walter Knupfer and composition with Alexander Tcherepnin, both in American Universities. In the introduction of his *Collected Piano Pieces*, Muczynski wrote: “My strict German piano teacher complained that I spent too much time composing, and my

composition teacher complained I spent too much time practicing the piano.”

**Piano Trio in D minor, op. 32 by Anton Arensky**

Arensky’s famous piano trio is an example of how a composition’s qualifications for inclusion in the canon change depending upon fashion and opinion. The great Russian nationalist composer, Rimsky-Korsokov, taught Arensky at St. Petersburg Conservatory. However, despite this relationship, Rimsky-Korsokov wrote in his autobiography, *My Musical Life*, “According to all testimony, his (Arensky’s) life had run a dissipated course between wine and card-playing. . . He will be soon forgotten.” This simple statement written in 1904 and first printed in 1906, shortly after the death of both composers, led to a public predisposition that Arensky’s music was of a lesser quality. Earlier in life, Rimsky-Korsakov had also said of Arensky, “In his youth Arensky did not escape some influence from me; later the influence came from Tchaikovsky. He will quickly be forgotten.”

**Oboe Quartet K. 370 by W. A. Mozart**

In 1777, Mozart presented his Oboe Concerto to Friedrich Ramm, one of the finest oboists of his time. Ramm was so please that he learned the work right away and performed it multiple times within a short period. In 1780, Mozart presented Ramm with the Oboe Quartet K. 370 that had been especially composed for the virtuosi. The piece is a showcase for the range of expression of the instrument, from the exuberance and virtuosity of the outer movements to the soulful aria-like slow movement. Although thematically the piece is impressively economical, with the opening theme doing double service in the first movement and morphing into the Rondo theme, Mozart maximizes the technical demands on the oboist: melodic leaps across almost the whole range of the instrument, isolated soft high F’s (the highest note on the modern instruments) and blistering fast passage work.

**Piano Quartet in E flat major, K. 493**

Much like a fine wine, Mozart’s first piano quartet can be described as light and richly balanced with a good structure. Of special note is the development section of the first movement that features a brilliant series of modulations (nine keys) embellished by a pianistic filigree juxtaposed by a brooding statement of the main theme. The Larghetto explores a special interplay of the four voices that produces a gracefully chromatic woven texture. The last movement displays pianistic virtuosity like a roller coaster bringing to mind his early concerti.

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