



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

with The Paramount Chamber Players Award Winner:

Jenny Hesoun, Alto Saxophone

For the Love of Country

Schumann, Giordani, Turina & Eychenn

Music has always played an important part in creating cultural identity. The Paramount Chamber Players presents three composers, each important to the development of a sense of national identity as well as creating, expanding and exporting a musical style that became identified with his home country. Represented are Italy, Spain, Germany. A fourth composer from Algeria represents the international fusion of styles that was dominated and lead by the United States in the twentieth century.

Thursday, February 1 • 7:30 p.m.

Holy Trinity Lutheran Church, Kingsport, TN

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

Saturday, February 2 • 7:30 p.m.

St. John's Episcopal Church, Johnson City, TN

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

Friday, February 3 • 7:30 p.m.

The Paramount Center for the Arts, Bristol, TN

\$15 adults / \$12 seniors / plus fees and taxes / students free

Tickets may be purchased at ParamountBristol.org

Sunday, February 4 • 3:00 p.m.

Sinking Spring Presbyterian Church, Abingdon, VA

The Spencer-Miller Memorial Concert Series

Tickets: \$10 adults / students free



2018 Concert Season Dates

February 1-4 • May 3-6 • September, 27 & 28

For further details go to: www.paramountplayers.com

<https://soundcloud.com/paramount-chamber-players>

<https://www.facebook.com/groups/TheParamountChamberPlayers/>

Chamber Music News of the Mountain Empire

TPCP Musicians' Professional Highlights:

Craig Combs—is happy to announce the successful launch of a new chamber music series in Provincetown, MA at The Pilgrims Monument and Provincetown Museum.

Luis Casal—was appointed viola instructor at the Juilliard School of Music's MAP (Music Advancement Program) in September. He and his brother Isaac will play on June 2018 at the Alfredo De Saint Malo Festival the premiere of the concerto for violin, cello and orchestra that was written for us by Dinos Constantinides. His CD, *Homage to Panama*, was re-released.

Mark Owen Davis—was featured soloist with the Johnson City Symphony Orchestra for their annual Christmas Concert on December 9. He presented an Open House Advent Recital at 1st Presbyterian Church in Kingsport on December 10.

Cherylonda Fitzgerald—performed in various chamber groups for the ETSU Faculty Gala, the JCSO Musicale Masquerade Benefit and with the Johnson City Symphony Quartet. She also hosted the 12th Annual Holiday Cello Play-in and Sing-Along at Milligan College.

Catherine McGlasson—is celebrating the 50th anniversary of the Suzuki program in Kingsport with student solo and ensemble recitals and concerts. Catherine is Artistic Director of Suzuki Talent Education of Appalachia.

Rebecca Paluzzi—recent work includes ETSU Faculty Gala, Carnegie Hotel; masterclass, Southwest Virginia Community College; ETSU Flute Ensemble Christmas Tour of the Greater Tri-Cities area. Eight Paluzzi students auditioned to perform at the 2018 Suzuki Association of the Americas Conference in Minneapolis. One student to masterclass with Robert Langevin, principal flute of the NY Philharmonic.

Kimberly and Thomas Maternik-Piret—are proud to announce the birth of Constance Felicity Maternik-Piret on October 18, 2017.

The Paramount Chamber Players Award

TPCP is proud to present the 10th Paramount Chamber Players Award winner, Jenny Hesoun, Alto Saxophone and student of Tom Crawford on the February concerts. Jenny will be joined by Craig and George to play *Cantilene* and *Danse* by Marc Eychenne, an Algerian composer.

TPCP is proud to embark our second decade in collaboration with The Bristol Music Club. The club will choose the 11th award winner at the annual scholarship auditions in May of this year.

Christmas Event

TPCP played our ensemble's first Christmas gig. On December 15th at the Old Custom House, a string quartet (George Figueroa, David Kovac, Cherylonda Fitzgerald, and Benjamin Dawson) performed for Gregory Management's employee Christmas dinner.

TPCP at The University of Virginia College at Wise

In October of 2018, The Paramount Chamber Players has been asked to perform at The University of Virginia College at Wise with assistant professor, Peter Ryan, pianist. Players involved in the performance will be George Figueroa, David Kovac, Thomas Maternik-Piret and Benjamin Dawson. The ensemble has been engaged to play Mozart's Concerto no. 12 in A Major, K 414. When asked why he contacted TPCP to hire, Dr. Ryan said that he had asked around our area and the general consensus was that TPCP was this region's best!

TPCP in Massachusetts

Craig Combs has successfully initiated a new chamber music series in Provincetown, MA. The new series will be a program of the Pilgrims Monument and Provincetown Museum, a nonprofit organization. Craig anticipates performance opportunities for TPCP musicians in Provincetown perhaps starting as early as April of this year. Stay tuned for more!

Program Notes: Extended notes in the concert program

Cantilène et Danse by Marc Eycheene

Used to great effect in the operas of Donizetti and Bellini, a Cantilène has a song-like character with love as its subject. The saxophone and violin replace the voice in this "song without words" giving both the instruments ample material to sing. The piano provides a backdrop of lush, romantic harmonies peppered with added tones and parallel shifting harmonies. The result is a powerful love song that precedes a dance of happiness. The Danse, marked "very rhythmic" contrasts the first movement both in pure speed and in accented innuendo. The piano initiates the dance with aggressive chords and a rhythmic meter that shifts from 5 to 7 beats in a measure. The overall effect is one of a heavy folk dance. But this dance is punctuated with jazz chords and an intense 3-4 note melodic contour punched up by the rhythm. This aggressive movement is contrasted by a more lyrical section in the middle of the movement which never loses its rhythmic intensity despite its often celestial atmosphere.

Trio in D, op. 12, no. 1 by Tommasi Giordani

Giordani's chamber music was popular and influential in the same way as C.P.E Bach's music. Their time was a time of change in music from the busy ornamental style of the Baroque to the more elegant style of the Classical Period. To conceptualize this shift, think of the sound difference between J.S. Bach and W. A. Mozart. Harmony slowed down. What used to happen in one measure would often take four measures! To accommodate this slower harmony, composers started using repeated bass accompaniments to provide a sense of movement. Taking advantage of this slower harmony, composers created longer melodies where previously, the melody often sounded ornamental. Underneath all this change was a rhythm often used to create melodic motives that would be developed independently. The Trio in D Major, op. 12, no. 1 is an early example of these trends in this pre-classic period.

Piano Quartet in A Minor, op. 67 by Joaquín Turina

The Piano Quartet in A Minor, op. 67 offers us a glimpse of popular music from Spain combined with traditional classical source material. There are figures of composition that imitate the sound of the guitar, hammered chords in the bass, plucked upper strings, and a Bach-like statement from the first violin which soon takes on a distinctly Spanish-Romantic hue. The Finale movement continues to sound distinctly Spanish while tipping-its-hat to Turina's French education. Initiated by the piano and soon followed by the strings, thematic fragments from the opening movement impart a cyclic character to the structure. As the Finale draws to a close, the opening movement's first theme reappears, now in the major key, rounding off the quartet, a lesson learned from his French colleague, Cesar Franck.

Piano Trio no. 3 in G minor, op. 110 by Robert Schumann

Much like Schumann himself, his music reflects two distinct emotional and psychological extremes. Often emotional turmoil is juxtaposed against elated happiness; or, a jarring seriousness is interrupted by jaunty fun; or, unrequited love themes disintegrate into peaceful acceptance. The duality of his compositional style was intentional. Schumann created two distinct characters—Florestan, the passionate and active voice and Eschubius, the sensitive and emotional voice. These were the characters he used when he wrote his critical essays about the musical world. As his career unfolded, Florestan and Eschubius began to appear more and more in both his essays and his music. This approach to analysis and composition reflected the public's interest in emotion and psychology during the mid-19th century. Schumann's predilection for strongly contrasting themes were likely a result of a practical professional desire—a desire to contribute to the art of his day.

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- Forte** \$250-\$499
- Piano** \$100-\$249
- Pianissimo** Up to \$99

Make your check payable to: **The Paramount Chamber Players** **Donations are tax deductible.**
Mail this form and check to: **The Paramount Chamber Players, 141 Douglas Lane, Bristol, TN 37620**