



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

The Undiscovered

with Soprano Hannah Dishman

The Paramount Chamber Players presents *Vignettes: Covered Wagon Woman* by Alan Louis Smith. Taken from the daily journal of Margaret Ann Alsip Frink, the text tells the story of her journey with her family across the American continent in 1850 during the California Gold Rush. Playing the part of Frink is Bristolian and mezzo soprano Hannah Dishman, a young opera singer treading the boards in New York City. Preceding this unusual story is music featuring the oboe and bassoon, a discovery of sound and color. Featuring pianist Craig Combs, violinist George Figueroa, cellist Cherylonda Fitzgerald, oboist, Larry Mueller, and bassoonist Zachary Millwood.

Thursday, September 27 - 7:30 p.m.

First Presbyterian Church, Kingsport, TN

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

Friday, September 28 - 7:30 p.m.

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

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

Saturday, September 29 - 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, September 30 - 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 presented a fundraising concert for Chamber Music for the Outer Cape in August and will perform the inaugural concert for the same series on Oct. 20. He was interviewed by WOMR's Ray Wiggs for the podcast, *From the Artist's Perspective*.

Catherine McGlasson was consultant on a recently published edition of the Second Viola Concerto by University of Kentucky Composer-in-Residence, Joseph Baber. She performed the Joseph Rheinberger 'Theme and Variations' for violin, cello and organ with Cherylonda Fitzgerald, cello, and Nick Andrews, organ, at St John's Episcopal Church in Johnson City.

David Kovac co-directed another successful season at the Heartland Chamber Music Festival. The festival hosts over 70 local and international students and faculty and featured the Parker String Quartet as a resident quartet.

Rebecca Paluzzi conducted the National Suzuki Flute Choir and Advanced Performing Ensemble, presented the opening plenary session at the Suzuki Association of the Americas Conference; adjudicated the TN MTA Conference state woodwind competition; directed the 36th East TN Suzuki Flute Institute, and was a faculty member of the the Australian National Suzuki Conference in Melbourne, AU.

Luis Casal toured in Panama with Ensemblast; and, gave masterclasses and lesson at the College of Fine Arts of the University of Panama. Australian composer Katia Tiutiunnik dedicated a new solo viola composition to Luis. He continues to teach for The Juilliard School's Music Advancement Program.

Cherylonda Fitzgerald co-directed the annual East TN Cello Day which focused on Jazz and Improvisation this year. She performed at the Symposium on Holocaust and Music at Appalachian State University and with Eugene Jones and Wayne Johnson at the Virginia Highlands Festival. She is currently coordinating musicians for the Johnson City Symphony Orchestra's educational outreach collaboration with Coalition for Kids.

The Paramount Chamber Players Award Tenor Thomas O'Neil was chosen as the eleventh Paramount Chamber Players Award winner by The Bristol Music Club. This is the second time that Thomas has won the award having received it in 2016 as well. Congratulations to Thomas. We look forward to performing with you again this year!

Magic Butterfly - a World Premiere TPCP in collaboration with the Highlands Ballet and composer Evelyn Pursley-Kopitzke propose to present the world premiere of *Magic Butterfly*, an 80 minute ballet that prominently

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

www.facebook.com/groups/TheParamountChamberPlayers/

features young student dancers in combination with professionals. Highlands Ballet has applied for a grant and the two nonprofits will engage in an online campaign to raise the necessary funds. The ballet is an expansion upon Evelyn's 2006 *African Vignettes*, a fifteen minute set of seven descriptive works outlining some of her childhood memories growing up in Africa.

Magic Butterfly Indiegogo Fundraising Campaign TPCP, Highlands Ballet and composer, Evelyn Pursley-Kopitzke are raising funds to support the above described world premier ballet via the social media site, Indiegogo. Please consider making a donation through this funding source.

Go to <https://www.indiegogo.com/projects/magic-butterfly#/> Click on the "BACK IT" button and the rest is very simple.

Every donation no matter how large or small will help make this world premiere in our community a reality! Thank you for your consideration.

2018-19 Concert Season The TPCP concert season is a big one this year! See below our concert season dates and program titles. To view a description of these titles, please go to our website at www.paramountplayers.com. Please note that in March, we are offering two programs. Since the Magic Butterfly is performed for the public on Friday and Saturday nights, March 15 & 16, we are presenting a different program on Thursday night and Sunday afternoon, March 14 & 17. Specific details will appear in the newsletter prior to the March performances.

September 27-30, 2018 - The Undiscovered

March 15-16, 2019 - Magic Butterfly

March 14 & 17, 2019 - Potpourri

May 2-5, 2019 - Masterworks of Chamber Music

Program Notes: Extended notes in the concert program

Vignettes: Covered Wagon Woman by Alan Louis Smith
Program notes paraphrased from the composer's notes

When Margaret Frink crossed the American continent in a covered wagon with her husband in 1850, it had only been 46 years since Lewis and Clark and begun their famous journey in the uncharted West and less than one year since the beginning of the California Gold Rush. Mrs. Frink and her husband, Ledyard, set out upon the journey from Indiana to Sacramento, CA along with their son Robert who was eleven years old at the time of the crossing.

My single goal in setting these marvelous texts to music was to be honest to the words, to the inherent emotions; to illuminate where appropriate and to stay out of the way when that was what was called for. Most of the text is set one syllable to a note for clarity of understanding. Occasionally I wrote some runs in the vocal line to illustrate a particular idea such as the buffalo chase. The cello represents Mr. Frink. Although we do not hear from him directly in

the text taken from his wife's diary, the cello represents his inner thoughts and feelings. The violin part most often represents the inner thoughts and feeling of Mrs. Frink. From time to time the strings represent pictorial ideas such as running buffalo, the braying of the mules, or the back and forth motion of rocking chairs: at those times their musical illustration is absolutely equal in importance.

Trio for Oboe, Bassoon and Piano by Francis Poulenc

As a part of the French group of musicians called "Les Six" (The Six), Poulenc followed an ideal of composing music that was uniquely French as apposed the very popular and intellectual German music that was in fashion in the early 20th century. Many of his works followed the forms and ideas of Stravinsky and late Debussy. In his Trio for piano, oboe and bassoon -- the composer's first true chamber work -- he imitated the French Baroque style, with its emphasis on clarity, balance, simplicity and a generous dose of humor. In a letter to the critic Claude Rostand, Poulenc admitted "I love my Trio because it sounds clear and it is well balanced."

The Trio, which is cast in a traditional three-movement form (Presto, Andante, and Rondo), is imbued with elegant symmetries throughout. The first movement rather self-consciously emulates a Haydn Allegro, while the Rondo draws from the Scherzo of Saint-Saëns' Piano Concerto No. 2.

Yet, a sly sense of humor is never far beneath the surface. Early in the first movement, the oboe and bassoon play a mocking variation on the military bugle call "Taps," as angular piano chords provide a jazzy foundation. Later in the movement, the oboe offers some lyric phrases while the piano retorts with more splashy, descending chordal figures. The Andante is Mozartian in character, while the Rondo is brisk and whimsical. Poulenc's love of wind sonorities is present throughout, and the bassoon and oboe never become mere accompanying instruments to the pervasive piano writing.

Mozart Sonata for Bassoon and Cello, K292

In 1774, Mozart met Salzburg aristocrat Freiherr Thaddäus von Dürnitz, an enthusiastic amateur musician who commissioned the Sonata K. 292 from Mozart. Mozart also wrote a bassoon sonata and bassoon concerto for Dürnitz. In his letters to his father, Leopold, Mozart mentioned that he wrote three additional bassoon concertos that have since been lost. However, later letters between father and son indicate that Mozart was never paid for any of these works.

While Dürnitz apparently failed to fully appreciate Mozart's sonata for bassoon and cello, the Sonata K. 292 is a charming piece. To some it would be an undiscovered Mozart. The melodic upper voice is elegant and graceful, and the supportive lower voice is given freedom to comment and contribute to the musical development. The outer movements are lively, light-hearted, and energetic in classic Mozart fashion, while the inner Andante is gently lyrical. Even though Mozart never received the payment that was his due for composing this piece, it contains some of his most endearing melodies and is truly an enchanting work.

Dynamic Contributor Donation Form

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