



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

Winter Winds

Chamber music by Reinecke, Schmitt, Milhaud, Saint-Saëns, and Beethoven

"But we'll be safe from winter's blow, croodled in our corner, warm, at ease"—Sam Miller

Let the warm sounds of the horn, oboe, flute and bassoon croodle your soul in the corner of your mind. This winter, the Paramount Chamber Players present for the first time a concert of mostly winds, an experiment of sound and color, temperament and tempest. The piano remains as a consistent texture while the violin is replaced by the flute or oboe; the viola by the clarinet or horn; and the cello by the bassoon. TPCP artists Rebecca Paluzzi, Thomas Maternik-Piret, and Craig Combs are joined by guest artists, Larry Mueller, oboe; Vic Chavez, clarinet; Jeffrey Whaley, horn; and Rosalind Buda, bassoon.

Thursday, January 26 • 7:30 p.m.

Holy Trinity Lutheran Church, Kingsport, TN

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

Please note that the Bristol Paramount Center Performance is on FRIDAY

Friday, January 27 • 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

Saturday, January 28 • 7:30 p.m.

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

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

Sunday, January 29 • 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:

Luis Casal performed at Carnegie Hall's Weill Recital Hall in the Terra Symphony on November 22 and will perform in Carnegie Hall's Stern Hall on February 13, 2017 with Music For Life International. Premiered a new work by Pedro Giraud with the Musica de Camara String Quintet in December.

Craig Combs has established a new working group in Provincetown, MA dedicated to starting a chamber music organization based on the model of TPCP.

Vicki Fey please see "Bon Voyage" below.

Cherylonda Fitzgerald co-produced the "Celebrating Kenton Coe" concert with Rebecca Paluzzi; performed on First Presbyterian Church Arts Series in Bristol on November 13 collaborating with pianist Esther Park, ETSU faculty, and Eugene Jones.

Eugene Jones performed on First Presbyterian Church Arts Series in Bristol on November 13 collaborating with pianist Esther Park, ETSU faculty, and Cherylonda Fitzgerald.

Kimberly Maternik-Piret traveled to Switzerland playing with the Krueger Brothers tour in October; started teaching lessons at Sevier Middle School in addition to her regular duties at STEA.

Rebecca Paluzzi co-produced the "Celebrating Kenton Coe" concert with Cherylonda Fitzgerald; conducted 14 concerts of the ETSU Flute Choir and Suzuki Studies Program in the Tri-Cities and Greeneville.

Bon Voyage, Vicki—Our long-time collaborator and much loved friend, Vicki Fey, has announced that she is taking a new position in Atlanta, GA! It is hard to adequately state the extent of Vicki's contribution to the success of The Paramount Chamber Players. She has graced us with her talent and musical knowledge as a pianist, organist and harpsichord performer as well as a rehearsal director and as a personal mentor to many of us for all things musical and administrative. She also served in the early years as a Board member. We will miss working with her regularly but promise to have her back as a guest artist in the near future! In her own words, "As of February 15, I will be the organist at Central Presbyterian Church in Atlanta, GA, across from the state capitol. The director of music, David VanderMeer, was a friend and colleague in Houston—he went to Atlanta two years after we came to Bristol—and he has wanted me to take this position for a long time. It will be nice to play and not worry about having to organize anybody! They have rich worship and I look forward to participating in its planning."

Remaining 2016-17 Concert Season Dates: April 6-9, 2017

For further details go to: www.paramountplayers.com

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

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

The Paramount Chamber Players Award —The Bristol Music Club and TPCP will present the ninth Paramount Chamber Players Award winner at the April concerts. Junior Tenor Thomas O'Neill, the Division II 2016 first place winner will sing Jake Heggie's *Friendly Persuasions*, a 20th century song cycle for tenor and chamber ensemble. Thomas was chosen unanimously by the judges to perform with TPCP this season. His voice teacher is Rachel Milligan Helton, adjunct instructor in voice at King University and Emory & Henry College. Thomas has won several National Association of Teachers of Singing competitions in his age category. Congratulations to Thomas and his teacher.

Commission: Mountain Empire Children's Choral Academy (MECCA)—Also in April, TPCP will perform the world premiere of our newly commissioned work for choir and chamber ensemble, *Celtic Suite*, 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.

Program Notes: Extended notes in the concert program

Sonatine op. 85 by Florent Schmitt (1870-1958) Florent Schmitt's music has been characterized in diverse ways: rhapsodic, brooding, sinister, beautiful, sumptuous, magical, mysterious, forceful, stunning, spectacular, thrilling, astounding—all of them highly descriptive terms. Some of these may seem like surprising adjectives to describe French music. Indeed, in the Parisian musical world of the late 1800s and early 1900s, it was difficult to escape the influence of the Impressionistic composer Debussy. Although Schmitt adopted a number of aspects of Debussy's harmonic vocabulary, his musical forms possessed greater clarity than what is found in the "freer" structures of Impressionism. In this regard, it is likely that Schmitt's interest in formal symmetry came from his teacher and mentor, Gabriel Fauré.

Suite d'apre Corrette by Darius Milhaud (1892-1974) In Milhaud's *Suite d'apres Corrette*, listen for the melodies. You will hear his firm roots in the musical past and his interest in both folk music as well as the composers of the French Baroque. Milhaud's specific inspiration for this piece was the early 18th century rococo composer Michel Corrette, whose compositions 200 years before inspired Milhaud to treat both harmony and melodic alignment very freely. The Suite began as an accompaniment for a 1937 French language production of Shakespeare's *Romeo and Juliet* staged in Paris. When performed off-stage, the music takes the form of a neo-Baroque suite of dance pieces intermingled with self-described parts (for instance the Fanfare, the gentle Serenade, and the graphic Cuckoo finale). The tiny Pastorale is a sort of miniature prelude and fugue in which the oboe takes the leading role.

Trio in A minor, op. 188 by Carl Reinecke (1824-1910) Carl Reinecke composed some of the most sublime moments in all Romantic music. Music of his middle period, in particular, displays a magical delicacy and airiness while his more mature compositions favor weightier sounds similar to Brahms. He shows an affinity for lyrical, frequently sentimental melodies throughout his opus, perhaps learned from his famous teachers—Schumann, Mendelssohn, and Liszt! His own instrument was the piano, for which he wrote four concerti, sonatas and other solo pieces, instructional materials and cadenzas for concerti of other composers; his piano writing displays harmonies and idioms all his own but with the evident influence of Schumann. An interesting note, at the age of 80, Reinecke recorded his playing on piano roll for the Welte company, making him the earliest-born pianist to have his playing preserved in any format.

Sonata for Bassoon with Piano op. 168 by Camille Saint-Saëns (1835-1921) Saint-Saëns's most durable contributions to the chamber literature have been his sonatas: two for violin and piano, two for cello and piano, and one each for oboe, clarinet and bassoon, each with piano accompaniment. It was during the last year of his life that Saint-Saëns conceived the idea of writing a sonata for each of the woodwind instruments, thus enhancing their repertoire and providing three monumental works for the sonata literature. The Bassoon Sonata in G major Op 168 was written for Léon Letellier, the first bassoon of the Opéra and the Société des Concerts. In each sonata the piano is skillfully integrated with the wind instrument. The distinctive timbre and versatility of each instrument are expertly displayed. The spare, evocative, classical lines, haunting melodies, and superb formal structures underline these beacons of the neoclassical movement. Though the works were not performed during his lifetime, Saint-Saëns did have the satisfaction of knowing that the sonatas were approved by their dedicatees. Their importance in the woodwind repertoire cannot be exaggerated.

Sonata A Major op. 69 by Ludwig Van Beethoven (1770-1829) The moody Beethoven of struggle and revolt is nowhere to be found in his radiantly serene Sonata in A major Op. 69. This is Beethoven in his happy place, composing effortlessly in the mainstream manner of high Classicism, constructing melody after melody from the same basic building blocks, and roaming in carefree leisure from section to formal section as if exploring the various rooms of an interesting museum or art gallery. Like a well-mannered child at a birthday party, he doesn't hog all of the cake for himself but creates a perfectly balanced equilibrium between the roles of pianist and cellist. He even allows the cello to *begin* the work, with the piano only entering the conversation once its colleague has finished presenting the solidly constructed melody that will contribute phrases and motives to the rest of the movement.

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