

The Paramount Players is 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.

Welcome to the Paramount Players Newsletter, in which we feature information about upcoming concerts, guest artists, ensemble activities, and the Dynamic Contributors. In this issue, you will find information on the **Music Among Friends Concert**, an introduction to our guest composer **Ann Holler**, announcement on the results of our **Call for Compositions**, and information on how to become a **Dynamic Contributor** and support the Paramount Players in their third season.

Concert News

Music Among Friends

Paramount Players perform musical premieres
by Tennessee Composer, Ann Holler

Appalachian Airs
Variations on 'Kedron'

plus

Three Miniatures for Piano Trio by Frank Bridge
Sonata for Flute and Piano by Reinecke
Trio for Clarinet, Cello and Piano by Beethoven

Paramount Center for the Performing Arts
Bristol, TN
Saturday, March 3 • 8pm

Guest Composer Composer Ann Holler is truly a local composer having earned all her degrees from Virginia and Tennessee institutions—Bachelor of Arts in Mathematics from King College, Bachelor of Arts in Music (Piano Performance) from Virginia Interment College where she studied piano with Kenneth Huber, and the Masters in Music Theory from University of Tennessee, Knoxville, where she studied music theory with Dr. John A. Lennon, Dr. Donald Pederson, and Dr. Walter Hawthorn.

Having come to composition only in the last few years, Ann draws upon her previous studies in piano, voice, organ, theory, and mathematics as she creates new music. She was named Composer of the Year by the Appalachian Music Teachers Association in May of 2004. Her compositional highlights include: *Dreamshape* and *Variations on 'Kedron'*, piano solos; *Exultation and Immortality* for choir and percussion; new hymn *From Our Mothers' Wombs You Know Us*, as well as *Appalachian Airs* written for the Paramount Players.

Ann is married to Pete Holler, and they make their home in Bristol, Tennessee. They have two daughters and five grandchildren. Go to www.paramountplayers.com to view Ann Holler's complete biography.

Mark Your Calendar

May 24 Gala Benefit Concert, Paramount Center

October 5 Music Among Friends, Paramount Center

October 7 Highlands Farms, Black Mountain, North Carolina

Notes on the Music

Music Among Friends • March 3

Trio op. 11, Ludwig van Beethoven for Clarinet, Piano, and Cello

Beethoven's music has become part of our pop-music culture. His melody "Joy of Man's Desiring" from his 9th Symphony is a staple of elementary school choral singing, and the opening of his 5th Symphony was used to accompany Bugs Bunny as he scampered around a couple of Looney Tunes episodes.

Curiously enough, the Trio, op. 11 was nicknamed the "Gassenhauer" Trio which has been roughly translated by more than one writer as "pop-music." Indeed, the last movement is a set of variations based on a theme popular in 1797 taken from Joseph Weigl's opera *L'amor marinaro*. It is likely that the Gassenhauer Trio was composed at the request of a local clarinetist who asked Beethoven to use the tune because of its popularity. Even today, musicians ask local composers to write pieces for them. The Paramount Players have done exactly the same thing with our Call for Compositions!

Another interesting characteristic of this trio is Beethoven's answer to a frequent complaint by instrumentalists and singers: "You're playing too loud!" In op. 11, Beethoven treats the piano part as two instruments, left-hand and right-hand, to compensate for the piano's bigger sound. The result is a thinner texture and more balance between instruments. When you listen to the trio with your eyes closed, you may imagine that you can hear four instruments instead of three—clarinet, cello, left hand piano and right hand piano.

Miniatures for Piano Trio, Frank Bridge Horn Pipe, Romance, Saltarello

(notes from www.netreach.net/~druid/FrankBridge.html)

Frank Bridge is not as well known in America as in England where he lived most of his life. Born in 1879, he had early

exposure to practical musicianship learning from his father to play the violin. At 17, he entered the Royal College of Music, where he studied violin and composition. He later played viola in prominent quartets and was a respected conductor.

After WWI, Bridge's style grew in new directions. While the audiences liked his early works, they were less receptive to his more current work. But in 1923, Bridge had the good fortune of achieving creative independence through the aid of wealthy American arts patron Elizabeth Sprague Coolidge. During this time he made several visits to America, where he conducted some of his own works. By the 1930s, even Bridge's earlier music was appearing less frequently in concert programs. As his style was undergoing a further, somewhat lyrical, transformation, he died abruptly in early 1941. Today, his music enjoys an ever-growing audience, largely due to the efforts of the Frank Bridge Trust, which began to subsidize recordings as early as the 1960s.

Composed in 1906, the *Miniatures for Piano Trio* was written for two sisters who were friends of Bridge. Minuet is a light, cheerful composition. Bridge quietly tips his hat to the old minuet dance holding strongly to its formal structure while bringing the harmonic language forward to the early 20th century. The title, *Valse Russe*, describes the second miniature perfectly, old-world Russian melodies showcased by the cello. The *Horn Pipe* miniature features a Scottish melody that brings to mind many melodies that are part of our Appalachian folk history.

Sonata for Flute and Piano, Carl Reinecke

Carl Reinecke (1824 – 1910) is remembered largely for his flute sonata "Undine". Yet in the second half of the nineteenth century he was respected as one of the most influential and versatile musicians of the time, and as one of the most highly esteemed composers. His friends were among the most important musicians of his time: Mendelssohn, the Schumanns, Brahms, Heller, Berlioz, and Liszt.

In his professional life, his musical jobs provided him with an increasing influence until in 1860 he was appointed director of the Gewandhaus concerts in Leipzig, and professor of composition and piano at the Conservatory. He managed the concert series for the next 35 years and served as a teacher until 1902. His pupils include Edvard Grieg! After his retirement he devoted his time to composition and to writing about music. He died in Leipzig on March 10, 1910, a much respected figure.

His Flute Sonata is nicknamed, "Undine", for its intended musical representation of a German myth popularized in written form by Friedrich de la Motte Fouque in 1811. Undine is a water sprite. Her father is the prince of the "Underwater World". Undine desires a human soul and according to legend, she must marry a human man to gain her soul. Her father arranges a secretive, deceitful adoption and Undine is raised by an old fisherman and his wife who have lost their own child.

Undine grows up to meet the knight Huldbrand, who comes to the old fisherman's cottage; the two fall in love and Undine marries him, only then revealing that she is not human. With the marriage she gains a soul and becomes human. But fate will not leave her alone.

Huldbrand subsequently falls in love with another woman, Bertalda, who proves to be the old fisherman's long-lost daughter. Undine's father (Prince of the Underwater World) swapped Undine and Bertalda on the beach at a very early age. The spell is unwound and Undine loses her human soul and returns to her watery element but not without a warning to her lost love—"You may love no other or risk death!" When Huldbrand marries Bertalda, the water-sprite reappears and Undine kills the knight with a kiss.

Each movement of the Flute sonata represents a different stage of the narrative. The undulating melodies and rhythms of the first movement illustrate Undine's aquatic home world. The second movement scampers about lightly conveying the passion and excitement of the early days of Undine and Huldbrand's love for one another. The tranquil and romantic melodies of the third movement represent the general peace and contentment of their relationship prior to the entrance of Bertalda. A surprise section of angst foretells of the impending doom. And finally, the fourth movement presents the tragic and sad ending with passionate and difficult writing for both flute and piano. The last 32 bars slow down to provide a suitably quiet and sad ending to a truly magical love story.

Call for Compositions Results

In March of 2006, the Paramount Players announced a *Call for Compositions* requesting composers in Northeast Tennessee and Southwest Virginia to submit new works for the Paramount Players to premiere. Our deadline was Oct. 1, 2006 and we received five new compositions.

Over the next two years, we will perform all five of these compositions as a thank you to the composers for their vote of confidence in our attempt to establish a chamber music presence in our community. And, our long range plans include recording the new works.

On Saturday, March 3, in our Music Among Friends concert, we will present the first of these compositions, Ann Holler's *Appalachian Airs*. Come on out to the Paramount to hear our local composer's music!

DYNAMIC CONTRIBUTORS

It is hard to believe that The Paramount Players have begun planning for its third season! Our first season was underwritten by the Paramount Center for the Performing Arts in full while the second year was underwritten by the Dynamic Contributors. We are returning to this group to ask for a second year of support and hope to expand our numbers from 30 to 50 individuals.

Our fundraising motto remains:

*All levels of dynamics are necessary to make music interesting.
All levels of giving are necessary to make music possible.*

The word "dynamics" refers to how loud we should play. The most commonly used terms to describe the levels of loud and soft are Italian terms: *pianissimo* (very soft), *piano* (soft), *forte* (loud), *fortissimo* (very loud) and *sforzando* (suddenly louder than anything around it). We use these musical terms to name our suggested giving levels.

At the *pianissimo* level, a Dynamic Contributor gives up to \$100 while the Dynamic Contributor at the *sforzando* level gives \$5000 which represents a gift that really is suddenly LOUDER than anything around it.

In the form below, you can see the full range of dynamic giving levels. Please consider supporting the Paramount Players at the loudest dynamic level possible for you.

2007-2008 Budget

For 2007-2008, we plan to raise \$20,000, with which we hope to

- produce a 5-concert year
- invite a nationally renowned string quartet to play with us, and
- present our first educational concerts for school-aged children.

How You Can Help

These are big plans that need big support, nearly twice the amount of support that we received last year! Here are some ideas about how you can help us raise this money.

1. Become a Dynamic Contributor and make a donation.

If you are already a Dynamic Contributor:

2. Ask just one person to match your gift and give the same amount this year. If all 30 Dynamic Contributors got one person to match their gift, we would make our goal immediately!
3. Consider jumping to the next level of support in our dynamic giving scheme. For example, if you gave at the *pianissimo* level (up to \$100) last year, please consider moving up to the *piano* level (\$101– \$250). The giving levels and ranges are provided to you at the bottom of this letter.
4. If you want to contribute more but are not able to jump to the next level, ask enough friends and/or family to join the Dynamic Contributors that would equal what you would like to contribute. If you wish to arrange for \$250 contribution, you could ask 10 people to give \$25 or 20 people to give \$12.50.

The Paramount Players greatly appreciate your interest and support. Thank you.

To mail: cut at dotted line

Dynamic Contributor Donation Form

All levels of dynamics are necessary to make music interesting. All levels of giving are necessary to make music possible.

Name: _____

Please circle your desired giving level:

Address: _____

Sforzando \$5000

City _____ State _____ Zip _____

Fortissimo \$1000

Phone: _____ Email: _____

Forte \$500

Donations are tax deductible.

Make your check payable to: **The Paramount Center**

Piano \$250

with a note in the memo field: **For Paramount Players**

Mail to: **The Paramount Center, 518 State Street, Bristol, TN 37620.**

Pianissimo \$100