



Tempo

CHEYENNE SYMPHONY ORCHESTRA & SYMPHONY FRIENDS NEWSLETTER

VOLUME 1, NO. 3 — JANUARY 2016

“Peter and the Wolf” and “The Firebird” — CSO “Storytime” concert geared to families

Do you know someone you’ve been wanting to introduce to the CSO? Our next concert is not only family-friendly, it’s a sure-fire way to turn newbies into fans!

Who doesn’t have a friend, family member or an office co-worker in need of a night out on the town? We can’t think of anyone -- so why not bring a special friend or two with you to the next CSO concert?

The program features music from Prokofiev and Stravinsky, two composers who really knew how to reach out to new audiences. Both also wrote extensively for the ballet, and for that reason, the CSO is proud to include members of En Avant Dance Studio in our Jan. 30 performance of Prokofiev’s *Peter and the Wolf*.

Written in 1936, *Peter and the Wolf* was commissioned by the Central Children’s Theatre in Moscow. The group wanted a musical symphony for children, a work that would develop the youngsters’ musical tastes from their earliest years in school. Prokofiev was intrigued by the notion and wrote the beloved children’s classic in just four days.

While a number of alternate versions now exist, the work was originally scored for symphony orchestra and narrator. Each character in the story has

Let your feet dance the night away. Literally. You can do that easily during January’s dance-inspired family concert featuring beloved classics such as Prokofiev’s *Peter and the Wolf* and Stravinsky’s *The Firebird*. What a perfect way to bring the joy of music to a young friend — or a friend who’s simply young at heart. This concert is expected to sell out — if you’re not already a subscriber, or if you want extra seats, order your tickets early through our website, www.cheyennesymphony.org, or call 307-778-8561.

a particular instrument and musical theme. The part of the bird, for example, is played by the flute. The cat is portrayed by the clarinet. The oboe represents the duck, whereas the bassoon is the voice of reason — Peter’s gruff and somewhat irascible grandfather. Hunters are de-

icted by a theme played by woodwinds and trumpet; their gunshots by timpani and bass drum. Peter is portrayed by the strings; the wolf by the horns.

The CSO’s performance will be narrated by Pete Simpson.

Each of the characters will — PETER, continued on page 8

UPCOMING CSO EVENTS

LUNCH & LEARN
FRI., JAN. 29 • 12 NOON
LARAMIE COUNTY PUBLIC LIBRARY
Enjoy your lunch as you learn about the music the CSO will perform Jan. 30. FREE.

FAMILY FAVORITES
SAT., JAN. 30 • 7:30 PM
Pre-concert talk at 6:30 PM
CHEYENNE CIVIC CENTER
Masterpiece Series Concert featuring music from Bernstein, Prokofiev & Stravinsky, plus the Wyoming premiere of *Dream-time Ancestors* from Christopher Theofanidis. Pete Simpson & En Avant dancers join the CSO for Peter & the Wolf. Art in Music projects on display in the lobby.
TICKETS: \$15-\$45. Students \$10. Military discount available.

CSO - PUBLIC RADIO
WED., FEB. 10 • 8 PM
Tune in to KUWR 91.9 FM to hear the CSO’s Jan. 30 concert on Wyoming Public Media.

BEETHOVEN, SAINT SAENS & BARTOK
SAT., FEB. 27 • 7:30 PM
Pre-concert talk at 6:30 PM
CHEYENNE CIVIC CENTER
Masterpiece Series Concert featuring Arnaud Sussmann performing Saint Saens’ Violin Concerto #3, Bartok’s Rumanian Folk Dances and Beethoven’s 4th Symphony.
TICKETS: \$15-\$45. Students \$10. Military discount available.

For more information about these or other CSO events, call 307-778-8561 or visit www.cheyennesymphony.org.



Pete Simpson gives voice to “Peter”

Pete Simpson says he’s honored to narrate *Peter and the Wolf* at the CSO’s next concert. No stranger to local audiences, or indeed to most Wyoming residents, Pete is a well-known personality in the state. In fact, his entire family is famous. His father, Milward Simpson, was our governor back in the 1950s, his brother Al was our US senator. His son Milward is head of Wyoming’s State Parks and Cultural Resources.

An interesting character in his own right, Pete says he’s “no relation” to the lead character in *Peter and the Wolf*. He also promises that, while tempting, he won’t change the story on the fly to reflect the government’s reintroduction of wolves into Yellowstone National Park, even though it would be funny, especially since, as a Cody resident, the park is pretty much his backyard.

Now retired from the University of Wyoming, where he served as a political science professor before serving as Vice President for Institutional Advancement, Pete’s passion is theatre. He’s performed in many productions over the years, but it’s his voice that really keeps him in demand. The Jan. 30 concert will be his third appearance with the CSO. Earlier presentations include Copland’s *A Lincoln Portrait* and Britten’s *Young Person’s Guide to the Orchestra*.



En Avant dancers can’t wait to perform “Peter.” Shown here, standing, from left to right, are: Kailey Silvey (hunter), Kyrtrul Roof (grandfather), Caleb Daly (Peter), Cassidy Hager (duck), and Tenacity Bricher-Wade (bird). In the front row are Mikayla Olson (hunter), Mia MacDonald (hunter), Ingrid Taylor (wolf) and Kristin Downs (hunter). Erin Ezri McCalla (cat) is on the floor.

En Avant dancers are all fired up to appear in CSO’s production of “Peter & the Wolf”

With two “YES” concerts before the “main event,” a lot of people will see the show ... and rediscover how many talented folks call Cheyenne home.

Meet the cast of *Peter and the Wolf*. These local dancers won their roles last summer and began rehearsing with En Avant dance teachers Lorraine Brown-Bassett and Andrea B. Rinne almost immediately thereafter. After months of preparation, the group will appear at the concert on Jan. 30 as



Lorraine Brown-Bassett



Andrea B. Rinne



Sean Ambrose



Dennis Madigan

well as in two “YES” concerts, programs geared to students in grades 5-6, scheduled earlier in the week.

Sean Ambrose, LCSD1 music coordinator, will narrate the two school performances. Pete Simpson will narrate during the CSO’s Saturday night concert.

The dancers will perform choreography originally created by Dr. Patricia Tate-Canterna with up-

dates and additional choreography from Lorraine Brown-Bassett and Andrea B. Rinne. Dennis Madigan, recently retired from his post as the Civic Center’s technical director, designed all the sets and props the cast will use.

Each of the dancers is balancing their work at En Avant with school work or jobs.

— continued on page 3

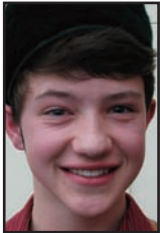


From paws to claws, and everything in between, dancers from En Avant more than prove they've got the right stuff

While our cast may look "sweet and innocent," most have been dancing seriously since early childhood

— continued from page 2

Fifteen-year-old Caleb Daly will portray Peter. Caleb's been dancing eight years. He's studied various forms of dance, including Irish



Caleb Daly

step, modern dance, lyrical, hip hop, jazz, ballet and tap. CSO audiences saw him in Dec. 2015 performing excerpts from *The Nutcracker* at our holiday concert. He portrayed the Prince, Fritz, a Russian dancer and a party guest. When not performing, Caleb enjoys skiing and hiking. Homeschooled by his parents, Gregory and Barbara Daly, he hopes to pursue a career in dance.

The part of the wolf will be portrayed by Ingrid Taylor. A 16-year-old student at East HS, Ingrid enjoys singing, playing in the band and mission work with church youth groups.



Ingrid Taylor

Ingrid has been dancing her entire life. She was last seen in *The Nutcracker*. Recent roles include playing the Russian and Spanish dancers featured in Act II as well as performing in the "Waltz of the Flowers." Earlier this month, she played the part of the Dance Mistress in Ballet Wyoming's production of *Cinderella*. Ingrid would like to pursue a career in dance, but she tells us "if that doesn't work out, I'd like to be an elementary school teacher." Her parents are Jason and Julie Taylor.

Tenacity Bricher-Wade is a professional dancer. She's been performing or teaching 26 years. She enjoys ballet, tap, jazz, Irish step, lyrical, hip hop, pointe, contemporary and modern dance as well as aerial hoop dancing and African dance styles. When not working at En Avant or spending time with her mother, Sheila Bricher-Wade, Tenacity enjoys reading, running and yoga. She has covered several parts in Ballet Wyoming productions of Tchaikovsky's *Nutcracker* over the years. She played the Sorceress in the *Wizard of Oz* last fall. She also played an ugly stepsister in *Cinderella*.

Cassidy Hager (15) is a student at Central HS, and like her colleagues in the show, she too hopes to pursue a career in dance. During her 11 years as a performer, she's studied ballet, tap, lyrical, modern, jazz and pointe. She plans to study early childhood education and dance in college.



Tenacity Bricher-Wade



Cassidy Hager

Her parents are Matt and Brandi Hager.

Erin Ezri McCalla (16) is also a student at Central HS. She tells us that while she's been dancing for 13 years, it's a career in science that she's really looking forward to. She hopes to enroll at CSU and di-



Erin Ezri McCalla

vide her time between science and dance. In addition to her school work, Erin enjoys writing, art and playing in her school orchestra. Her parents are Jenny Lee and Carl Chris McCalla.

Kytrul Roof will play the part of Peter's grandfather. When not performing, Kytrul enjoys singing, theatre and playing board games. He's been studying dance nearly 10 years and isn't afraid to take on challenging roles, such as playing the part of an ugly stepsister in Ballet Wyoming's production of *Cinderella* or taking on parts in the East High dance program.



Kytrul Roof

The son of Desiree and Kevin Roof of Cheyenne, Kytrul plans to major in dance and the humanities when he goes off to college.

En Avant cast four girls as hunters — Kristin Downs, Mia MacDonald, Mikayla Olson and Kailey Silvey.

Kristin Downs (16) attends East HS. Kristin enjoys theatre, choir and band, but clearly it's dance that's most important in her life. She's studied nearly 12 years and has appeared in both dance and theatrical productions. Recent roles include playing an autumn fairy in Ballet Wyoming's *Cinderella*, portraying Marian the Librarian in *The Music Man* and Pegeen in *The Playboy of the Western World*. After graduation, Kristin



Kristin Downs

hopes to pursue degrees in dance performance and physical therapy. Her parents are Don and Karen Downs.

Fifteen-year-old Mia MacDonald attends Central HS, and like many of her fellow castmates, she's been dancing most of her life.



Mia MacDonald

While many of her life plans are "still to be determined," she knows she wants to attend college, dance and get a dog. Mia enjoys photography, drawing and organizing things. Her parents are Gene and Donna MacDonald of Cheyenne.

Mikayla Olson (17) has been dancing eight years. She hopes to attend UW, where she will study nursing and chemistry, specifically as it relates to cosmetics.



Mikayla Olson

When she is not performing, Mikayla enjoys yoga, singing, reading, working out in the gym and checking out Pinterest. She also enjoys spending time with her boyfriend. The daughter of Tod and Colleen Olsen, she recently played a doll in *The Nutcracker*.

Kailey Silvey (17) has a wide range of personal interests. Her hobbies include dance, horses, political science, leadership, arts & crafts



Kailey Silvey

continued on p4

En Avant

continued from page 4 —

and spending time with her family. She's been dancing 14 years and her roles include appearances as an Arabian doll and a Russian dancer in *The Nutcracker* as well as several other parts in small productions and local demonstrations. Her parents are Les and Micheal Silvey of Cheyenne.

The CSO is proud to partner with En Avant Dance Studio for its performance of Peter & the Wolf.

Located at 319 W. 18th Street, En Avant accepts students from the age of 1 up. The range of courses available is extensive. From parent-tot classes, to ballet, pointe, tap, jazz, hip hop, lyrical, modern, Irish step dance and aerial hoop, En Avant provides a fun, yet challenging, learning environment.

Classes are led by Lorraine Brown-Bassett, Andrea Rinne, Tonie Bell, Tenacity Bricher-Wade, Elizabeth Daly, Tiffany Erickson, Heather Hardgrave, Jonathan Hedger, Tasha Marshall and Kathy Vreeland.

For more info, call 307-634-9945 or visit enavant.wy.com.



Collaborations between art and music, CSO & area schools, extend well beyond what audiences see at the Civic Center

Annual partnership sparks young minds, imaginations while making connections between disciplines.

The roots of "Art in Music," the CSO's partnership with the Laramie County School District 1, go back more than 25 years. The project was the brainchild of David Lockingham, former CSO conductor and music director.

During the early years, students would sit on stage with the musicians or nearby in the hall. As the orchestra played, students drew their responses to the music. Today's students work with a podcast containing a recording of the music as well as video footage of William Intriligator delivering educational information. And these materials are sent to their schools months before the performance. They also listen to the music on CD, YouTube or Internet radio. Over the fall semester, teachers go over materials specific to the composers and the music the CSO will perform at the annual Art in Music concert so that students can produce two- and three-dimensional works inspired by classical music.

The goal of the partnership, on the other hand, hasn't changed with the passing of time. As was the case that first year, students continue to look for connections between disciplines, a process that deepens their appreciation of music while it enhances their understanding of the visual arts.

Michele Ragaglia, art coordinator for LCSD1 explains: "This event highlights the best of both worlds, combining the musical talents of the CSO and the artistic skills of our students. For the district, this effort has become an important part of our curriculum. It's an opportunity for students to show their work and stretch their imaginations and skills by relating art to another discipline."

This year, the students focused on Stravinsky's *Firebird*, a ballet based on a blend of children's stories and Russian folk mythology. Projects can be viewed in both the upper and main lobbies. We encourage you to spend a few minutes exploring the show before the concert. Then, as you listen to the music, we ask that you think about the art you've seen and visit the display again afterward. Did you make some of the same connections the artists did? Did the music alter your reaction to the artwork, or did the art

impact how you heard the music?

More than 250 pieces will be on display, and prizes are awarded in all grade levels in both two- and three-dimensional categories in addition to one piece being selected as Best of Show. But for many, validation is far more important than the prizes. The opportunity to display their works before 1,500 concertgoers is exciting, stressful and for some students just the incentive they need to push themselves to the next level as artists and creative thinkers.

"Art in Music is extremely engaging, but when students actually see people looking at the displays, reading their statements and studying their projects, they get pumped up," explained Lynn Newman, a former LCSD1 official. From the act of completing an assignment to actually engaging with materials, making intellectual connections between disciplines beyond the everyday fare and figuring out how to express what it all means, or what the music has to say in order to pull it all together into an art piece — the transformation that takes place is changing lives.

"The Art in Music collaboration is a powerful way of uniting — ART-MUSIC, continued on page 8



Thank you Civic League

Please let your friends in the **CHEYENNE CIVIC LEAGUE** know how much you appreciate their support of the CSO.

Members shared CSO promotional materials for our December & January concerts with their Christmas House guests. As a result, the CSO nearly sold out the Holiday Concert and by press time for this issue was just shy of selling out "Peter & The Wolf."

Thank you Civic League members!

Upcoming CSO events to feature Beethoven, Berlioz and Debussy ... plus local favorites such as the Handel *Messiah*

The CSO's spring lineup really packs a punch, so if you've been wanting to introduce your friends, or work colleagues to the symphony, your timing is perfect. Good seats are still available. Call today!

Fri., Jan. 29 — Lunch & Learn
Enjoy your own brown bag lunch as you take in Maestro Intriligator's perspective on the music to be performed on the Jan. 30 concert. Laramie County Public Library, 12 noon to 1 pm. FREE.

Sat., Jan. 30 — Dreams, Myths & Legends: Peter & the Wolf with Pete Simpson, En Avant dancers
CSO Masterpiece Series Concert featuring music from Bernstein, Prokofiev, Stravinsky & Theofanidis, plus Art in Music displays featuring student projects inspired by the *Firebird*. Pete Simpson, dancers from En Avant join us for Peter & the Wolf. Cheyenne Civic Center, 7:30 pm. Pre-concert talk at 6:30 pm with Maestro Intriligator. Tickets \$15 to \$45. Students \$10 & up. Military discounts available.

Wed., Feb. 10 — CSO on NPR
Tune in to KUWR 91.9 FM at 8 pm to hear the Jan. 30 concert on Wyoming Public Media.

Tues., Feb. 23 — Symphony Friends
Monthly meeting of the CSO volunteer corps. Laramie County Public Library, 5:30 pm.

Fri., Feb. 26 — Lunch & Learn
Enjoy your own brown bag lunch as you listen to Maestro Intriligator's take on the music to be performed Feb. 27. Guest violinist Arnaud Sussman will attend and field questions. Laramie County Public Library, 12 noon to 1 pm. FREE.

Sat., Feb. 27 — Arnaud Sussmann, violinist, performs Saint

CHEYENNE SYMPHONY ORCHESTRA — SPRING 2016 EVENTS
WILLIAM INTRILIGATOR, MUSIC DIRECTOR & CONDUCTOR CONCERTS • EDUCATION • OUTREACH ... BRINGING CLASSICAL MUSIC TO WYOMING SINCE 1955



ARNAUD Sussmann
VIOLIN SOLOIST

SAT., FEB. 27 - 7:30 PM
CHEYENNE CIVIC CENTER • 510 W. 20TH ST.

"Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings by Heifetz or Kreisler, a rare combination of sweet and smooth that hypnotizes a listener."
St. Paul Minnesota PIONEER PRESS

BEETHOVEN
SYMPHONY #4

SAINT SAENS
CONCERTO #3 FOR VIOLIN

BARTOK
RUMANIAN FOLK DANCES

HANDEL'S

Messiah

WILLIAM INTRILIGATOR, CONDUCTOR

Amanda Balestrieri *soprano*
Virginia Warnken *alto*
Steven Soph *tenor*
Ashraf Sewailam *bass*
and
Cheyenne Chamber Singers
Sean Ambrose, artistic director

SAT., MAR. 19 - 7:30 PM
CHEYENNE CIVIC CENTER
Free Concert • Tickets Required
307-778-8561 or messiah@cheyennesymphony.org
cheyennesymphony.org/handels-messiah

"Master of the grand gesture and the sensual line ... musical imagination with athleticism, restraint with stormy declamation."
The Washington Post



THOMAS PANDOLFI
PIANO SOLOIST

SAT., APRIL 30 - 7:30 PM
CHEYENNE CIVIC CENTER
510 W. 20TH ST.

HAUSMUSIK RECITAL SERIES
WYOMING HEREFORD RANCH

Join us Fri., April 29 at 7 pm at the Wyoming Hereford Ranch for an evening of masterworks for solo piano. Enjoy light refreshments and the company of your fellow music lovers before and after the performance.
Reservations required
Adults \$45 • Students \$25

DEBUSSY
PRELUDE TO THE AFTERNOON OF A FAUN

LISZT
PIANO CONCERTO #1
"THE TRIANGLE CONCERTO"

BERLIOZ
SYMPHONIE FANTASTIQUE
A standout among pianists ... his virtuosity and strength had some believing that Liszt himself had taken over the keyboard.
Asheville Citizen-Times

TICKETS NOW ON SALE — ORDER TODAY — WWW.CHEYENNESYMPHONY.ORG • 307-778-8561

Saens' 3rd Violin Concerto on a program that also includes Beethoven's 4th Symphony and Bartok's Rumanian Folk Dances. A former student of Itzhak Perlman, Sussmann has a warm, old-school sound that reminds experts of virtuosos such as Heifetz and Kreisler. Cheyenne Civic Center, 7:30 pm. Pre-concert talk at 6:30 pm with Maestro Intriligator. Tickets \$15 to \$45. Students \$10 & up. Military discounts available.

Sat., Mar. 19 — Handel's Messiah. Join the CSO, special guest soloists & the Cheyenne Chamber Singers at the Cheyenne Civic Center (7:30 pm) for a FREE performance of the complete oratorio. Tickets are required. Reserve your seats at the Jan. 30 concert. Call 307-778-8561 or write us at messiah@cheyennesymphony.org. Tickets will be available at the Feb. 27 concert. A limited number of tickets will be available at the door, on a first come, first served basis. This annual FREE event is sponsored by the Eleni Demos Robinson Endowment Fund.

Fri., Apr. 29 — Lunch & Learn
Enjoy your own brown bag lunch as you listen to Maestro Intriligator's take on the music to be performed Apr. 30. Guest pianist Thomas Pandolfi will attend and field questions. Laramie County Public Library, 12 noon to 1 pm. FREE.

Fri., Apr. 29 — Thomas Pandolfi, SOLO RECITAL / Hausmusik at the Wyoming Hereford Ranch
Join us at 7 pm for an evening of masterworks for solo piano. Enjoy light refreshments and the company of your fellow music lovers before and after the performance. Reservations required. Adults \$45, Students \$25. 307-778-8561.

Sat., Apr. 30 — Thomas Pandolfi, pianist, performs Liszt Piano Concerto #1. The CSO will also perform *Symphonie Fantastique* by Berlioz and Debussy's *Prelude to the Afternoon of a Faun*. Cheyenne Civic Center, 7:30 pm. Pre-concert talk at 6:30 pm with Maestro Intriligator. Tickets \$15 to \$45. Students \$10 & up. Military discounts available.

Thurs., May 19 — Baroque in the Barn/CSO Chamber Ensemble

Grab your cowboy hat and boots and join us for a Cheyenne Symphony concert inside the Historic Sale Barn at the Wyoming Hereford Ranch. Tickets include a great chamber symphony concert and a chuckwagon-style dinner. Reservations: 307-778-8561.

CSO PROGRAM NOTES
NOW AVAILABLE ONLINE
cheyennesymphony.org/notes/



CSO on NPR
Every CSO concert is recorded live for broadcast on Wyoming Public Radio. Tune in to KUWR 91.9 FM at 8 pm on Wednesday nights to hear the CSO on Wyoming Public Media.

Jan. 30 "Peter" Feb. 10
Feb. 27 Beethoven Mar. 9
Mar. 19 "Messiah" Mar. 30
Apr. 30 Berlioz May 11

ENCORE PERFORMANCE
Sundays at 4 pm on KUWR 91.9 - HD2
Feb. 14, Mar. 13, Apr. 1 and May 15

An insider's guide on how to commission new music

Ever wonder where new symphonic music comes from? Maestro Intriligator fields questions from CSO audiences

New Music for America locates orchestras with an interest in partnerships, then they identify and hire "A-list" composers to write the music.

After the success of the Ford "Made in America" (FMIA) project, a group of American orchestras established the New Music for America (NMA) consortium. Like FMIA, this is a collection of smaller budget orchestras coming together to hire an "A-List" composer to write a piece. In order to make sure the work is performable by different orchestras, the music is written for a "Mozart-sized" ensemble of 35 players. Organizers hope to have the work performed by at least one orchestra in all 50 states; the CSO will debut the work in Wyoming.

Composer Christopher Theofanidis was asked to write the first work. The piece he created is *Dreamtime Ancestors*. It runs 15 to 17 minutes and is scored for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, one trombone, piano, percussion, timpani and strings.

What is a commission?

Maestro William Intriligator: It's the process of hiring a composer to write a work for a specific occasion and instrumentation.

Is it an expensive process?

WI: Yes. Commissioning is often beyond the means and capacity of what a smaller budget orchestra can do, so the consortium model allows regional ensembles the ability to take ownership in the creation of a new work while at the same time being able to afford it. The price to participate in the consortium is based on the orchestra's budget size, with a premium paid for premieres in different time zones.

Why did the CSO decide to participate in this project?

WI: The idea of participating in a consortium of orchestras, one from each state, had a lot of appeal to me and the other members of the CSO Artistic Advisory Committee. We wanted to "step up to the plate" and nab the opportunity to represent the great state of Wyoming while being able to work with an established composer who might otherwise be out of our price range.

Who else was part of the group?

WI: 46 different orchestras were part of this first effort. They range from youth symphonies to professional orchestras. The Plymouth (MA) Philharmonic played the world premiere, and the Las Cruces (NM) Symphony did the Rocky Mountain premiere. The Boulder Philharmonic is the orchestra closest to us. Some of the others include Juneau, Flagstaff, Delaware, Tallahassee, Atlanta, Terre Haute, Topeka, Louisville, Bangor, West Michigan, Glenn Falls, Reno, Westchester, Portland-Columbia, Canton, Spartanburg, Knoxville, East Texas, Charlottesville, Vermont, Central Ohio, Rhode Island and the Louisiana Philharmonic.

Why is new music important?

WI: There is a very rich, exciting world of contemporary music right now. Many talented composers, young and old, of all races and nationalities are exploring a myriad of themes and sounds in wonderful new music utilizing the still-classic medium of the symphony orchestra. This is one of the ways we keep the concert-going experience fresh and alive. Personally, I feel that it is very important for the orchestra to perform new music as well as the

classics. If we don't explore new music together, how will we and future generations discover newer classics? Remember, at one point in time even Bach's works were considered "new music!"

Will the composer attend the CSO's performance?

WI: He really wanted to be in Cheyenne for our premiere, but he has a direct conflict with the date as well as a busy teaching schedule at Yale University. We hope to have him via Skype, although it may not be possible.

Is there anything about the composer, or the work, that you'd like the audience to know about? Does the work have a special significance? For example, what does the title mean?

WI: Several things, actually. First is, that not only is his new piece entitled *Dreamtime Ancestors*, but the composer feels that writing music "...is like creating a dream that you want to have." Second, the work itself taps into a very interesting and little-known aspect of the significance of dreaming to the Aborigine people.

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MEET THE COMPOSER — CHRISTOPHER THEOFANIDIS

Born and raised in the Dallas area, Christopher Theofanidis (b. 1967) has had performances by many leading orchestras from around the world, including the London Symphony, the Philadelphia Orchestra, the Moscow Soloists, the National, Atlanta, Baltimore, St. Louis, Detroit, and California Symphonies, and others.

During the 2006-2007 concert season, he served as Composer of the Year for the Pittsburgh Symphony. He wrote a violin concerto for the PSO to perform with Sarah Chang as a result of his residency there.

Theofanidis holds degrees from Yale, the Eastman School of Music and the University of Houston and has been the recipient of the International Masterprize, Prix de Rome, a Guggenheim Fellowship, six ASCAP Gould Prizes, a Fulbright Fellowship to France, a Tanglewood Fellowship and the American Academy of Arts and Letters' Charles Ives Fellowship.

In 2007 he was nominated for a Grammy for best composition for his chorus and orchestra work, *The Here and Now*, based on the poetry of Rumi.

His orchestral concert work, *Rainbow Body*, has been one of the most programmed new orchestral works of the last 10 years, having been performed by over 100 orchestras internationally.

Theofanidis studied at Yale and Eastman. He has taught composition at the Peabody Conservatory and the Juilliard School and is currently on the music faculty at Yale University.



Chris Theofanidis, composer

New music

continued from page 6

Our annotator, Dr. William Runyan, looked over the score and created the program notes based on what he saw. His observations are typically insightful, wise and witty — so I know people will appreciate what he wrote when they get to the performance.

Do you anticipate doing more commissions in the future?

WI: Absolutely! Especially if we can perform music by local and regional composers, well-established composers, young composers and composers willing to come to Cheyenne and discuss their work with our audiences and our local students.

How could local composers get involved? Would you consider playing a work from an up-and-coming area composer?

WI: Certainly! In my experience, performing music by local up-and-comers are some of the most rewarding experiences I've had as a conductor. Interested composers should contact the office or mail me their information and pieces.

How would you choose one?

WI: A lot goes into the selection: craftsmanship, message, themes, instrumentation, duration, etc. Will our audience like it? And does the composer really have something to say?

And finally, *Dreamtime Ancestors* is being performed by orchestras across the US — how's it being received? How can the audience tell you know their thoughts on it?

WI: I haven't heard yet how it has been received elsewhere in the country, but I wouldn't be surprised if it was very well received. I enjoy the piece and I think it is very accessible. As for how everyone else feels, I welcome audience feedback. Go to our website or contact the staff to share your opinion.



Dr. Erin Bauer and Beth Kean attended their first CSO Gala this year as representatives of Laramie County Community College. Dr. Bauer oversees instrumental music at LCCC; Ms. Kean is responsible for vocal music. Both are new on campus this year.

Gala 2015 exceeds fundraising projections

A successful event is no small achievement — kudos to everyone who came together in support of the CSO!

Thanks to generous support from corporate sponsors, individual guests and generously donated silent auction items, our 2015 Symphony Gala, "An Evening in Vienna," was a resounding success.

The results are still being tallied, but it's clear the CSO not only achieved, it exceeded its budget expectations!

As with all fundraisers, our success is due to the hard work of many individuals, most notably dedicated volunteers who spent countless hours behind the scenes, lending time and talent to the CSO.

Chicago native and longtime CSO employee Vicki Bloethner plans to start her retirement on Jan. 30, but not until after the concert ends

On January 30, the CSO will bid farewell to one of its long-time employees — Vicki Bloethner.

If you've called the CSO, or stopped by the office, at any point in the past nine years, chances are very good that you've not only met Vicki, you've shared a funny story with her as well.

Vicki's title of administrative assistant only tells part of the story; over the years, she's handled clerical work, ticket sales, graphic design, publication production, office management, photography,

volunteer management and even IT responsibilities.

When asked what she will miss most about the CSO, Vicki says, "The musicians are probably the main reason I have stuck with the CSO for so long. I'm really going to miss being backstage with them."

Executive Director Elizabeth McGuire, is nearing the end of her search for a new employee. "Even with a pool of qualified candidates, Vicki's shoes will be tough to fill. We are so grateful for her many

years of service to the CSO and we look forward to continuing to see her at concerts, especially backstage, where she will always be welcome."

Anyone who would like to personally wish Vicki a happy retirement is encouraged to call or stop by the office before the Jan. 30 concert.



Vicki Bloethner



Tempo

Tempo Magazine is published 6 times a year by the Symphony Friends, the volunteer corps of the Cheyenne Symphony Orchestra. New issues are released approximately 10 days before each concert in our Masterworks Series.

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Lindsey Bird Reynolds, operations
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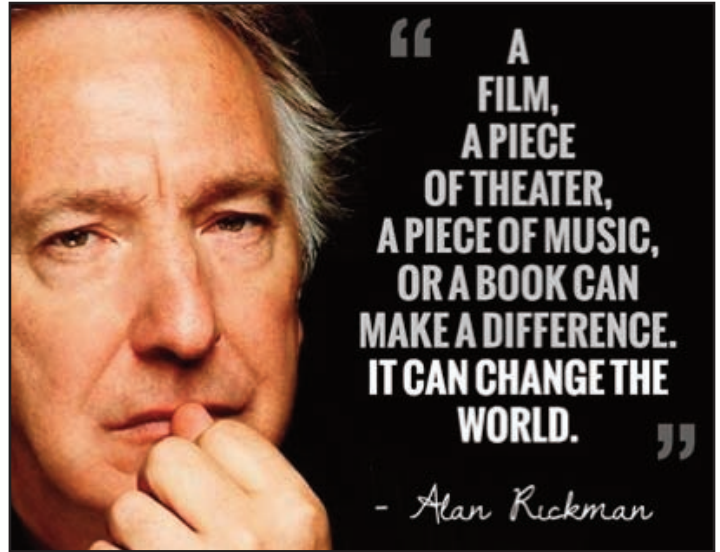
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Art-Music

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with the idea of learning. It challenges them to make connections, not only to art but to how art relates to other disciplines: history, culture, music ... Students realize there's always more for them to learn, more for them to discover and more ways they can improve how they pull it all together. The feedback they receive is a vital part of the process. It helps them to keep growing — as artists and as individuals." In the end, isn't that what it's all about?

Cindy Keen Reynders and Mary Quast contributed to this story.



Art in Music projects can be seen at the Civic Center in February; the show will then move to Cheyenne Regional Medical Center. Sponsors include Sloan & Anna Marie Hales/Wyoming Hereford Ranch and Jack & Suzanne Preiss/McDonald's Restaurants.

Peter

continued from page 1

be brought to life by members of the En Avant Dance Studio.

The orchestral version of *Peter and the Wolf* follows the story originally written by Prokofiev. However, as this children's classic was adapted for use in other media, the story was altered. Walt Disney, for example, reworked the finale. In his version, the wolf does not actually eat the duck. It simply "reappears" later, providing viewers a happy ending.

Stravinsky's *Firebird Suite* includes the most famous passages from his 1909 ballet *L'Oiseau de Feu*. His leading character, a phoenix, is better known to young audiences as Fawkes, Professor Dumbledore's pet bird who breaks into fire to revive himself in the Harry Potter books and movies. This same bird is a long-standing figure in Russian mythological and folk literature. The firebird, simply put, is a creature that can be a blessing or a curse to its owner.

The inspiration of mixing the mythical Firebird with the unrelated Russian tale of Koschei, the Deathless, possibly came from a popular child's verse by Yakov

Polonsky, "A Winter's Journey" (1844), which includes the lines:

*And in my dreams I see myself
on a wolf's back riding along a
forest path to do battle with a
sorcerer-tsar (Koschei) in that
land where a princess sits under
lock and key, pining behind
massive walls. There gardens
surround a palace all of glass;
there Firebirds sing by night
and peck at golden fruit.*

Writers and choreographers drew from several books of Russian fairy tales to concoct a story involving the Firebird and the evil magician, Koschei.

Once the story was complete, Stravinsky was asked to write the music. It was his breakthrough work, establishing his global reputation at age 28.

Released in 1910, the work was the first collaboration between the composer and Sergei Diaghilev and his Paris-based Ballet Russes. Others in the series include *Petrushka*, *The Rite of Spring* and *Pulcinella*.

The story involves an evil wizard and his minions, a prince and 13 princesses as well as magical spells and fanciful creatures. If you'd like to share it with your family before the concert, go to cheyennesymphony.org/notes/.

The concert also includes music from Leonard Bernstein that's sure to get your feet tapping — Three Dance Variations from *Fancy Free*, a ballet he wrote in 1944 with Jerome Robbins for the New York City Ballet.

The work was the inspiration behind the musical *On the Town*, and a portion of the score was used in the opening scenes of Alfred Hitchcock's classic film *Rear Window*.

Dreamtime Ancestors, a new work commissioned in part by the CSO from composer Christopher Theofanidis, rounds out the program. Details about the composer and this exciting new work can be also found in the program notes. Read about the commissioning process on pages 6 and 7.



next meeting
TUES., FEB. 2
AT 11:30 AM

SYMPHONY FRIENDS

Discussion items include officer elections, upcoming fundraisers and how Friends can help at CSO events. Join us 11:30 am - 1 pm, Tues., Feb. 2 at the Atlas Theatre, 211 W. Lincolnway.

MEETING CHANGE — NEW DAY & TIME!