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2020-21 SEASON



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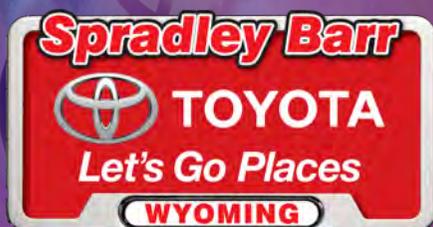
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2020/21 CONTENTS

Season-at-a-Glance	9
CSO Board & Staff	10
Note from the President	11
Music Director & Conductor	14
Note from the Maestro	15
Adult Music Education	19
Youth Music Education	20-21
COVID-19 Accommodations	22-23
Extraordinary Extended Gift	25
Orchestra FAQ	30
Symphony Friends	31
Symphony Foundation	39-42



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CHEYENNE SYMPHONY ORCHESTRA

2020-21 SEASON-AT-A-GLANCE

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CAPRICIOUS CLASSICS



FANTASTIC FINALES



HAUSMUSIK 1



HAUSMUSIK 2



*RAIDERS OF THE
LOST ARK IN CONCERT*



* DATES AND PROGRAMS SUBJECT TO CHANGE

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Dana Metzke - CSO Foundation (not pictured)

Elizabeth Furuiye - CSO Musician Representative (not pictured)

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Christian Cherek	Director of Marketing & Development
Kristen Beeman	Orchestra Manager (not pictured)
Michele Lazarus	Cover Conductor (not pictured)
Jeffrey Hickman	Steward (not pictured)



LETTER FROM THE PRESIDENT

On behalf of the Cheyenne Symphony Orchestra Board of Directors, I would like to welcome you, and thank you for joining us for our 2020-2021 concert season. Since 1954, CSO has been humbled and honored to share the talents of skilled and gifted musicians, and this year is no exception!

I know I speak for all of our leadership and musicians when I express our deep gratitude to each of you for the patience you have shown and the support you have offered as we faced and overcame the challenges of this unique year together. Now, it is with eager hearts and unwavering commitment that we launch this concert season with eyes toward safely transporting our audience, whether in-person or virtually, to places only music can take us.

This year's programming is sure to please with both traditional and demanding repertoires our audiences have come to expect as well as our popular Holiday pops performances. The 2020-2021 concert season will pull heartstrings with timeless favorites like Copland's *Fanfare for the Common Man* and Ravel's *Mother Goose Suite*. To top it all off, we'll be presenting the rescheduling of our first-ever blockbuster movie accompanied by LIVE orchestra with *Raiders of the Lost Ark* in Concert on the big screen with John Williams' epic score thanks to the incredible generosity of Spradley Barr Toyota!

We are honored to have Maestro William Intriligator continuing to lead the orchestra this season. Under his leadership, the orchestra continues to push boundaries and consistently deliver an outstanding product and experience our audiences have grown to expect. Thank you, William and our talented musicians and staff for your dedication to excellence.

As Kahlil Gibran said, "Music is the language of the spirit. It opens the secret of life bringing peace, abolishing strife." We've all seen strife this year and it's CSO's honor to do our part in helping overcome that through the joy and spirit of music. CSO has long believed in the inherent cultural and economic value in a vibrant arts community in Cheyenne and our surrounding areas. In addition to our concert series, we strive to support and grow the appreciation for the arts through our outreach and education programs. I ask and encourage you to share the experience of CSO events with your friends and family – they are sure to thank you.

Finally, a heartfelt thank you to you. The delivery of world-class orchestral performances would not be possible without your support through event attendance, monetary donations, corporate sponsorships and guest artist underwriting. Your generosity has enabled this remarkable organization to grow and flourish, and it will continue to do so for years to come.

Sincerely,



Sheila Bush
CSO Board President



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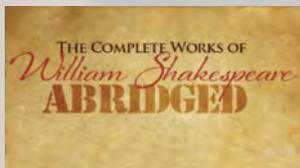
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THEATRE PLAYERS

91 YEARS

2020 - 2021 SEASON:



September 18th - October 11th
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December 4th - 20th
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May 7th - 23rd
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All Titles Subject to Change

ORDER TICKETS AT: (307) 638-6543 CHEYENNELITTLETHEATRE.ORG



MUSIC DIRECTOR & CONDUCTOR



Dr. William Intriligator

William Intriligator currently serves as Music Director and Conductor of two orchestras, the Cheyenne Symphony Orchestra (CSO) and the Dubuque Symphony Orchestra in Iowa.

Maestro Intriligator begins his 12th season as Music Director and Conductor of the Cheyenne Symphony Orchestra. His leadership, on and off the podium, has helped the orchestra to continue its growth and to inspire ever more people. Recent projects with the CSO include staged ballet productions, family matinee programs and an innovative program which combined concert, opera, ballet, and theater in a staged retelling of *Romeo and Juliet*. In winter of 2021, Maestro Intriligator and the CSO will present a new concert format known as “Symphony Underground,” and in June 2021 they will present film with live orchestra for the first time in Cheyenne as they present *Raiders of the Lost Ark In Concert*.

Maestro Intriligator is also Music Director and Conductor of the Dubuque Symphony Orchestra in Iowa. As a guest conductor, Maestro Intriligator has led performances with many distinguished orchestras across the country, including those of Honolulu, Houston, Minnesota, Richmond, Saint Paul, Savannah, Syracuse, and Tulsa. In 2017, he made his European conducting debut in Italy with the Bari Symphony Orchestra.

Originally from Santa Monica, California, Maestro Intriligator earned many accolades as an oboist before turning to conducting. He graduated with highest honors in music from Princeton University then studied conducting in France with Charles Bruck and in Germany with Michael Gielen. He was Gielen’s Assistant Conductor of the Southwest German Radio Symphony Orchestra. He was a conducting fellow at the Aspen Music Festival for two summers and attended the Pierre Monteux School four summers. He earned masters and doctoral degrees in orchestral conducting at the University of Minnesota.

During his years in Minnesota, he was on the conducting staff of the Minnesota Orchestra and the Minnesota Opera. He also enjoyed a special relationship with the Saint Paul Chamber Orchestra, leading that orchestra for five seasons in educational concerts, family concerts, regional tours, and concerts of new music. For more information on Maestro Intriligator, including his complete conducting schedule, please visit: www.williamintriligator.com.

NOTE FROM THE MAESTRO

Dear Friends,

During these times, nothing can compare with the power of music to give us joy, to feed our soul, to bring us together, and to heal us from recent events.

The Cheyenne Symphony Orchestra is committed to doing these things through inspiring concerts of great music, played for you, our loyal patrons. Even though the audience and the orchestra will seem very different this season because of our safety and health policies, we are determined to have the music play on!

This season we will perform great masterpieces by Beethoven, Copland, Debussy, Grieg, Handel, Mendelssohn, Mozart, Ravel and Rossini. We will also support racial diversity by performing lesser known masterpieces by black composers Loggins-Hull, Montgomery, Price, Saint-Georges, Walker and Watkins. The orchestra will unveil a new concert format entitled “Symphony Underground” at the Lincoln, and the orchestra will finally perform *Raiders of the Lost Ark In Concert* after its postponement due to the pandemic.

We will continue to spotlight the outstanding musicians in the orchestra, many of whom will perform solos with us this season. We also welcome world-renowned English pianist Michael Roll performing the wonderful “Emperor” concerto by Beethoven as well as a Hausmusik recital. We will also perform a Spring 2021 Hausmusik at the new concert hall at LCCC for the first time, featuring The Helios Piano Trio, who will also perform Beethoven’s Triple Concerto with the CSO in January 2021. Our December holiday concert will feature the orchestra and guest soloist Justin Bartels, Principal Trumpet of the Colorado Symphony Orchestra.

Thank you for attending our performances in person and on live-stream! You are supporting live music in our community and keeping that alive. You are allowing us to bring great music and music education to so many during this time when we need it most.

Sincerely,



Music Director and Conductor,
Cheyenne Symphony Orchestra

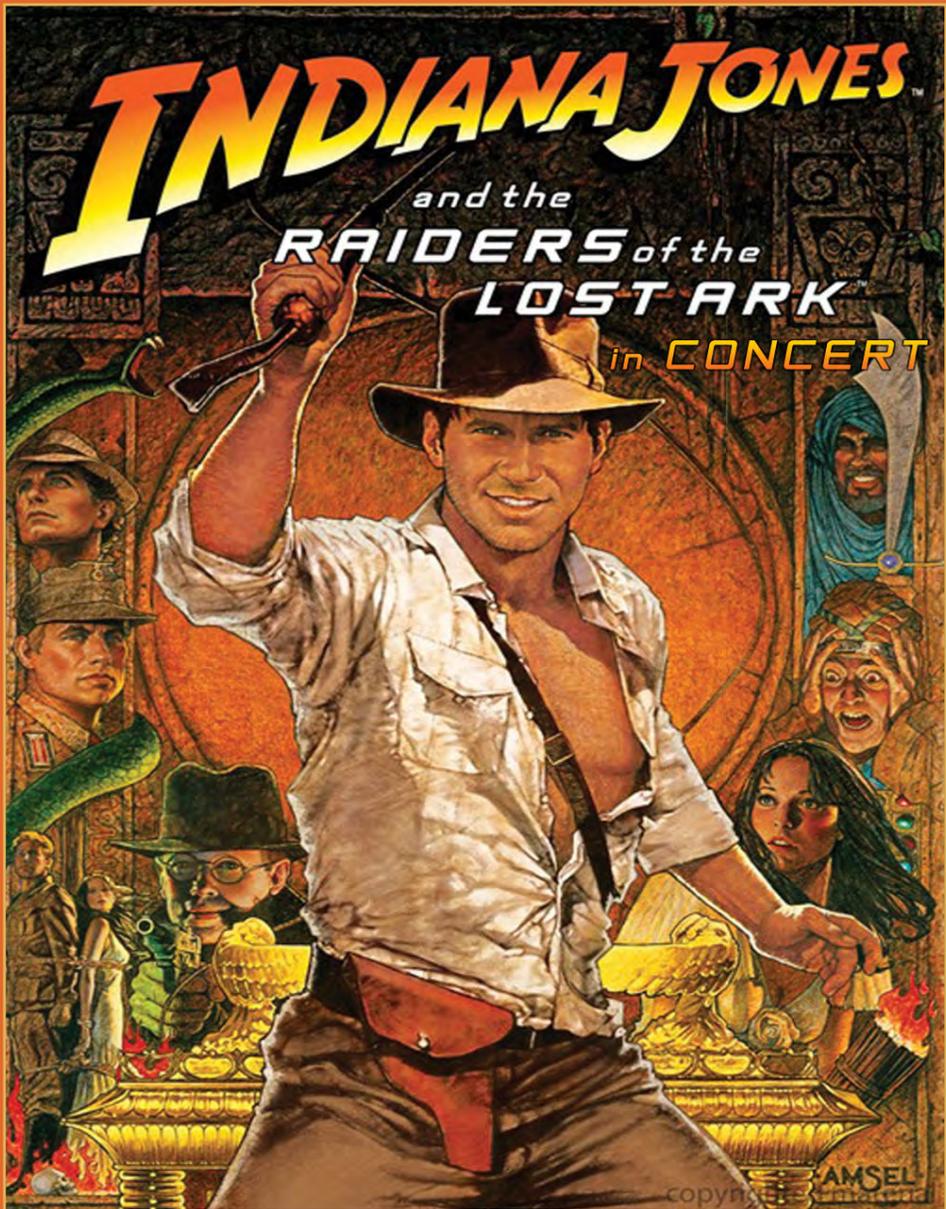
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**62ND ANNUAL
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March 13, 2021



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JUNE 12, 2021 - 2:30 PM

Cheyenne Civic Center

TICKETS \$12-\$55

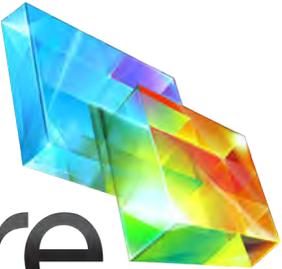
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ADULT MUSIC EDUCATION

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Come Enhance Your Concert Experience!

Through educational outreach, the Cheyenne Symphony Orchestra emphasizes the power of music education and its proven ability to improve education and the quality of life in our community—for all ages! We are exceptionally grateful for your enthusiastic support of music education, and we look forward to seeing you (and your students) at many of the programs listed below!

Our primary goal for adult music education is to enhance the concert-going experience, whether that's by providing a deeper understanding of the pieces being performed, or through creating opportunities for conversation with the musicians themselves.

Program Notes

To enrich your understanding of the pieces CSO will perform this season, we provide informative summaries and notes for each program. Program notes are written by CSO's Bass Trombonist Dr. William Runyan, Professor Emeritus at Colorado State University.

Lunch & Learn Classic Conversations

Grab lunch and join Maestro Intriligator—along with a rotating cast of guest artists—for an informal, entertaining discussion, featuring musical insights about the composers, their works, and the world of Classical music. The discussions will be livestreamed on CSO's Facebook page at noon, the Friday before each concert, and via the Laramie County Public Library zoom. They will also be available for later on-demand viewing on CSO's Youtube channel and website.

The discussion will center around the music that will be performed during Saturday's concerts, point out what the audience should listen for, give historical context in which the music was composed, and discuss the meaning behind the music. This information greatly adds to one's appreciation and understanding of the performance. We also invite you to read the program notes, which contain relevant biographical information about the composer, and other historical information about the music. Many concert-goers are convinced they enjoy the programs more by attending these sessions.

Upcoming Lunch & Learn Events (noon):

Friday, October 16, 2020, with harpist Tonya Jilling

Friday, November 13, 2020, with Maestro William Intriligator

Friday, January 22, 2021, with The Helios Piano Trio

Friday, February 26, 2021, with clarinetists Anton Rist and Kellan Toohey

Friday, April 16, 2021, with pianist Michael Roll

YOUTH MUSIC EDUCATION

Cheyenne Symphony Orchestra: Giving the Gift of Music

The Giving the Gift of Music program begins in September each year and runs throughout the school year. CSO's educational programs are, in our budget class, among the most highly-developed in the nation according to industry studies. Our success is due to a strong network of dedicated staff, volunteers, and a rare depth of collaboration with local teachers and administration.

The goals of our youth music education programs are three-fold:

- 1) To expose students to the performance of professional musicians in classroom and concert settings;
- 2) To provide interesting and unique musical programs that generate interest in music, history and relevant social issues; and
- 3) To support the musical education being offered in the local school systems by bringing musical advancement to interested music students of all ages.

"It's a GAS" (Guest Artists in the Schools):

Guest artists visit classrooms to motivate, inspire, and teach students the virtue of discipline. By listening to and interacting with a professional artist, students will learn how to develop criteria for evaluating different career paths, as well as how to achieve successful performances.



"FUSE" (Fine Arts Unlocking Student Excellence):

Recent research shows that skills developed in the music classroom can help students achieve in other areas, too. FUSE programs reach students outside the music classroom and help them make connections across the disciplines. Participants in these programs and their families are invited to attend the concert at no cost.



"Art in Music":

CSO challenges students in grades 7th-12th to create works of art inspired by music the CSO performs each season. All submissions are displayed at the Cheyenne Civic Center, then judged by expert adjudicators. During one of CSO's concerts, students are awarded prizes for their winning submissions on stage.

"Music in Words":

CSO's annual writing contest invites 3rd and 4th grade students to write creative stories in response to music that will be performed at one of CSO's concerts. Each finalist's submission is displayed at the Cheyenne Civic Center during the concert, and each winner's story is printed in the audience's program insert. During the concert, all student finalists and winners are awarded prizes on stage.



“YES!” (Youth Educational Symphony):

CSO’s annual YES! concerts bring nearly 3,000 5th and 6th grade students from LCSD #1 and #2—as well as parochial, private and home-schooled students—to the Civic Center to enjoy a live symphony performance. Junior high and high school orchestra students also attend these educationally-geared concerts.

“Take a SEAT” (Students Enjoy a Ticket):

Throughout the season, CSO distributes nearly 600 free tickets to area music students and raises funds to subsidize Masterpiece concert admission for students. We also further subsidize Matinee and Holiday concert tickets, hoping to encourage entire families to attend these family-friendly performances and help nurture a new generation of concert-goers.



“It’s COOL” (Conductor of the Orchestra Leads):

CSO’s conductor visits a variety of music, band, and orchestra classes each season. From kindergarten through college he shares the importance of choosing an instrument they love to play and making it fun. He also conveys personal lessons he’s learned from playing an instrument all throughout school and shares the value of having those skills later in life. When visiting ensembles, the Conductor will conduct and work with the students, providing feedback and tips to help them achieve greater musical results.



Musical Instrument Petting

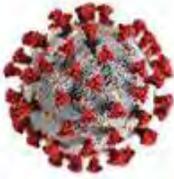
A wonderful opportunity for younger children to see, touch, and even try the instruments of the orchestra! The petting zoo is part of our matinee pre-concert activities, musical story times, and other events throughout the year. CSO partners with local high school music programs to provide volunteer musicians, who demonstrate a variety of instruments provided by Niemann & Sons Music and WYOMusic.



Musical Story Time:

Musical story times are free events tailored toward students in pre-kindergarten through 3rd grade. CSO musicians accompany a children’s storybook read by master storyteller Aaron Sommer. It’s not uncommon to find yourself singing, dancing, working on story-related crafts, and enjoying a Musical Instrument Petting Zoo, too. Recent performances include “Neverland” with woodwind quintet and “The Ugly Duckling” with a string trio.





CSO COVID-19 ACCOMMODATIONS

- As a courtesy to others, all patrons, musicians (when possible), and staff will be required to wear masks. We are asking our patrons to help us protect the health of those musicians who are unable to wear masks while performing. If you have a health-related concern, Civic Center staff will help you find a “reasonable modification.” (Examples of reasonable modifications are: a loose scarf, cloth face covering such as a tee-shirt or jacket, mask held over nose and mouth, or a full face shield.)
- Hand sanitization stations will be located at each entrance, restroom, box office, and concessions location.

Tickets & Box Office

- Due to social distancing requirements, a limited number of tickets will be available for each performance. To purchase a CSO ticket please call our office at 307-778-8561. All sales must be completed the Friday before the concert.
- Patrons from the same household may sit together. Each household will be socially distanced in the hall with a seating chart that has been approved by the Health Department. Due to social distance restrictions, your usual season ticket seat may not be available this season.
- You must sit in your assigned, ticketed seat.
- For the safety of our patrons and staff, tickets will only be available electronically or through the print at home option. This will allow for touchless ticket scanning at the door.
- Livestream tickets will also be available for most performances and can be purchased on our website, www.cheyennesymphony.org.
- At CSO performances, the box office will only be open to answer questions. There will be no will call. In the event tickets are available for walk up purchase, credit cards will be the only form of payment accepted at the box office.

Entering the Cheyenne Civic Center

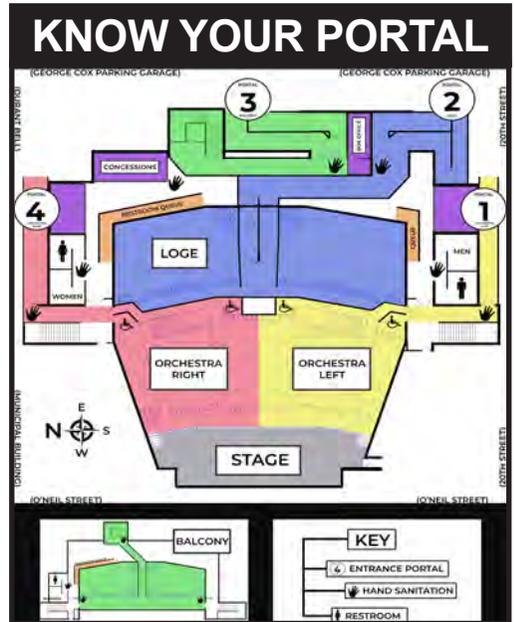
- Patrons with walkers, wheel chairs or requiring assistance will be able to be dropped off in front of the Civic Center and enter through the box office doors (Portal 2).
- Four (4) entry points will be utilized depending on where your seat is located. Portals on the North and South sides of the building will be for Orchestra left and right section seating. Portals on the East side of the building will seat the Loge and Balcony sections of the theater. Tickets will include a portal number.
- Each portal will have barriers on the outside of the building to indicate where the line will form. From the beginning of the line to the inside of the theater floor, markers will indicate 6’ distances. These distances will be enforced.
- Upon entering, patrons will have one-way traffic flow. Please follow the traffic flow which will be indicated with rope stanchions.
- Please view the map for more detail.

Lobby

- The lobby doors and auditorium doors will open at 1:00pm for the matinee performance and 6:30pm for the evening performance.
- Coat room services have been suspended for the 2020-2021 season.
- Restrooms have been re-assigned with men's facilities on the south side of the building on the lower level and women's facilities on the north side of the facility on both the upper and lower levels. Restroom queues will be made in the lobbies to ensure social distancing can occur while people are waiting. Floor markers indicating 6' distances will be placed in the line.
- Water fountains will be shut off for the 2020-2021 season. Please feel free to bring water with you. Water bottles will be permitted in the auditorium.

Auditorium

- Intermissions will be suspended for the 2020-2021 season. Due to this change, concerts will be shortened to no more than 1.5 hours.
- After the performance, a staff member will direct staggered patron departures, row by row, one section at a time and ushers will be positioned at the ends of aisles and sections to assist with the release. Patrons should notify an usher as they exit for help in accessing the restrooms as stanchions will be in place.





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MASTERPIECE CONCERT

January 23, 2021 - 2:00 PM and 7:30 PM

Riveting Rhapsodies

William Intriligator, Music Director and Conductor

Presented by
Spradley Barr Toyota

Concerto for Violin, Cello and Piano, op. 56 (36') Ludwig van Beethoven (1770-1827)

- I. Allegro
- II. Largo-
- III. Rondo alla Polacca

*The Helios Piano Trio: John Fadiel - violin,
Beth Vanderborgh - cello, Chi-Chen Wu - piano*

Soul of Remembrance (6')

Mary Watkins (b. 1939)

Adagio for Strings (10')

Samuel Barber (1910-1981)

Mother Goose Suite (16')

Maurice Ravel (1875-1937)

- I. *Pavane of Sleeping Beauty*
- II. *Little Tom Thumb*
- III. *Little Ugly Girl, Empress of Pagodas*
- IV. *The Conversations of Beauty and the Beast*
- V. *The Fairy Garden*

2020-21 Season Sponsors



SEASON AND
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ORCHESTRA

Violin I

John Fadial,
Acting Concertmaster
Evan Delong,
Acting Asst. Concertmaster
Autumn Pepper,
Acting Principal
Lola Kern,
Acting Asst. Principal
Kina Ono
Katie Kerwin
Jenny Shea
Lindsie Katz
Nina Fronjian

Violin II

Leslie Stewart,
Acting Principal
Elizabeth Furuiye,
Acting Asst. Principal
Jennifer Lyford
Lee Blackmore
Jaylene Willhite
Ryan Foley
Ryan Jacobsen
Sarah Whitnah

Viola

James Przygocki,
Principal
Erin Napier,
Acting Asst. Principal
Leslie Fox
Sarah McCoy
Tyler McKisson
Conrad Sclar
James Shaw

Cello

Beth Vanderborgh,
Principal
Becky Kutz Osterberg,
Acting Asst. Principal
Romina Monsanto
Suzy Wagner
Joseph Howe
Elizabeth LaManna

Bass

Colton Kelley,
Principal
Ernie Glock,
Acting Asst. Principal
Benjamin Hornaceck
Andrew Sproule

Flute

Ysmael Reyes,
Principal
Kristen Beeman,
2nd/piccolo

Oboe

Gina Johnson,
Principal
Marilyn Johnson

Clarinet

Kellan Toohey,
Acting Principal
Blake McGee

Bassoon

Melanie Fisher,
Co-Principal
Tom Bittinger,
Co-Principal

Susie McCollum,
3rd/contrabassoon

Horn

Ben Shafer,
Principal
Josh East

Trumpet

Derek McDonald,
Principal
Ian Sawyer

Timpani

Ross Coons,
Principal

Percussion

Colin Constance,
Principal
Leo T. Canale
Kevin Keith

Harp

Tonya Jilling,
Principal

Celeste

Chi-Chen Wu,
Acting Principal

Cover Conductor

Michele Lazarus
Orchestra Manager
Kristen Beeman
Music Librarian
Christine Pelletier
Steward
Jeffrey Hickman

GUEST ARTISTS

The Helios Trio is a dynamic ensemble comprised of artist faculty from the University of Wyoming. Their rich and diverse backgrounds as performers combine to produce probing and passionate interpretations of the great piano trio repertoire and have garnered international acclaim. In addition to their mountain west activities, Helios recently presented educational concerts as Ensemble in Residence for the Music For a Great Space series in North Carolina, and was the single United States representative ensemble invited to the International Debussy Centennial Conference in Oviedo, Spain in 2018. Wu, Fadial, and Vanderborgh are dedicated to building audiences for the future, and are highly involved in musical outreach, bringing world class music to rural areas, and into the schools throughout the great state of Wyoming.



Praised by Fanfare Magazine for her “astonishing” and “poetic piano playing” and “symphonic, expansive texture of breathless virtuosity” (Historical Keyboard Society), pianist Chi-Chen Wu has appeared as recitalist, chamber musician, and concerto soloist in the United States, Canada, France, Italy, Spain, Germany, Japan, Taiwan, China, Thailand, the Aspen Music Festival, Monadnock Music Festival, and the Boston Early Music Festival Fringe Concert Series. Her concerts have been broadcast on NPR’s *Simply Grand Concert Series* and *NPR-From The Top* in Boston. Musicians and conductors with whom she has concertized include Karl-Heinz Steffens, Jonathan McPhee, Zuill Bailey, members of the Juilliard String Quartet, Takács String Quartet, musicians from the Chamber Music Society of Lincoln Center, Boston Symphony Orchestra and New York Philharmonic. Chi-Chen’s newest album of Schumann *Fantasie and Carnaval* has won a silver medal in the Global Music Awards.

At the age of eleven, violinist John Fadial performed as soloist for President Gerald Ford, and since has sustained a multifaceted international career as chamber musician, concertmaster, soloist and pedagogue, performing in multiple styles, from the baroque to contemporary, earning critical acclaim: “Sparkling Technique,” (*L’Est Republicain*, France), “Wow! Great Stuff,” (*The Washington Post*). Fanfare states, “Fadial moves effortlessly among the composer’s subtle moods, voicing sentiment, melancholy, wistfulness and joyful lyricism with utter naturalness...these could hardly be bettered” (*Brahms Sonatas*, Centaur 2019). Fadial was a Grammy semifinalist for the disc *Where Does Love Go: Chamber Music of Mark Engebretsen* (Innova 2007) and collaborates regularly with leading musicians including Gerard Schwarz, Jennifer Higdon, and Libby Larsen. Visiting Guest Artist invitations have included, Interlochen Arts Academy, the French National Conservatory of Nancy, France, and Beifan University in Yinchuan, China. Fadial been honored by the Southern Poverty Law Center for his contributions to Social Justice.

Cellist Beth Vanderborgh maintains a vigorous performing, teaching and recording career. She was top prizewinner of the Washington Society for Arts and Letters Cello Competition, as well as the Baltimore Chamber Awards. The *Strad Magazine* (London) praised her recent recording of the music of August Nölck as “Lyrical and technically accomplished...eloquent and persuasive”, and the *Classical Voice of North Carolina* describes her playing as “Impeccable musicianship, rhythmic precision, technical expertise, and expansive, passionate musicianship. Gorgeous music, exquisitely performed, and I do not believe I have overdone the superlatives.” Vanderborgh’s recent recordings include discs of the *Chamber Music of Gwyneth Walker* for the Centaur Label, and *Chamber Music of Jennifer Higdon* (in collaboration with the Pulitzer prizewinning composer) for Albany. She continues to enjoy her activities as artist faculty of the Eastern Music Festival and Principal Cellist of the Cheyenne Symphony. She was honored to represent the State of Wyoming in the 2019 National Senior Olympics where she reached the podium earning 5th place in both the 20k and 40k women’s cycling road races.

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Our community and organizations like the Cheyenne Symphony Orchestra are important to members of the firm, who value their strong local roots and believe in supporting things that make Wyoming a great place to live and achieve success. Long Reimer Winegar LLP congratulates the Cheyenne Symphony Orchestra and all of its supporters on another wonderful season, and for its innovative and professional approach to the Covid-19 pandemic.

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Wyoming Humanities is a 501(c)(3) non-profit and is our state's affiliate of the National Endowment for the Humanities (NEH). Founded in 1970 in response to the National Arts and Humanities Act of 1965 enacted by President Lyndon B. Johnson, Wyoming was one of the first states to implement this model to provide public humanities programs for our citizens.



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PROGRAM NOTES

Concerto for Violin, Cello, and Piano in C Major, op. 56—*Ludwig van Beethoven*

The concerto in its various guises has long been an important part of the symphonic literature, going back to the middle of the seventeenth century. But by Beethoven's time, some 150 years on, concertos were most often written for one instrument—usually piano, violin, or cello—with orchestral accompaniment. Of course, many fine compositions were written for other solo instruments: predominantly any of the woodwinds, horn, or trumpet. But, piano, violin, or cello were the stars—and so it has remained. Beethoven, a virtuoso pianist, wrote five significant piano concertos, initially of course to showcase himself, and an important violin concerto. But, the concerto that he composed in 1803 for three solo instruments and orchestra stands apart for several reasons. It's the only concerto that he wrote for more than one solo instrument, and in the rest of the nineteenth century not very many of them were written at all.

Now the idea of a group of soloists accompanied by an orchestra was not a new one by that time, for an important genre of the Baroque era was the concerto grosso. And during the time of Haydn, Mozart, and frères, the so-called *sinfonia concertante*, along with the concerto grosso, exploited the idea of a group of soloists accompanied by an orchestra. But, there was a rub. By Beethoven's time, and especially with the great man himself, musical style had moved to one of extended musical architecture, driven by an integral emphasis of developing and manipulating musical ideas, and a greater role for the accompanying orchestra. All of these factors didn't leave as much room (and time) for multiple soloists to fully occupy the limelight. So, simple traffic control between the soloists and the orchestra posed structural problems. To allow each of the soloists to develop and expand on their material and share ideas with each other—not to speak of giving the orchestra a significant part—would have made for compositions that were just too long and unwieldy, among other things.

But great artists meet difficulties that deter lesser folks, and Beethoven was more than up to the job. Just why he wrote his "triple concerto" is subject to some conjecture, but there is some evidence that he had in mind as his pianist his well-known pupil and patron, Archduke Rudolf of Austria—the Emperor's son. The Archduke studied both piano and composition with Beethoven for almost two decades, and became a very creditable pianist—his patronage was significant financial support for Beethoven, and the two were close friends to boot. Several of the composer's finest works are dedicated to the young archduke. Some speculate that the somewhat easier piano part, compared with the two string soloists, is evidence that the archduke was the pianist in mind, but that's not established. In any case, at the première in 1808, the archduke was neither the pianist, nor the dedicatee in the earlier publication.

Cast in the usual three movements, the extensive first movement, full of gravitas, has a conventional first-movement form of several themes, appropriately worked through, with recapitulation and coda. The following largo is quite brief, and leads directly into a substantial, energetic rondo.

The first movement begins quietly, with the main theme heard immediately in the low strings—there will be several more in the structure of this rather

PROGRAM NOTES

complicated movement. You can spot the next main idea when the woodwinds take it. Finally, our soloists enter, the cello—as it does frequently in this concerto—taking the lead. Throughout this movement—given that three soloists have to be given ample opportunity to shine—one does not hear much as one would expect of the composer’s vaunted ability to develop and extend aphoristic ideas. Rather, somewhat in the manner of Schubert, there’s just a lot of delightful repetition. So, the listener gets to hear a lot of familiar material, as each soloist takes his turn, with a constant trading back and forth between the three. The movement is in a rather complicated sonata/concerto form, but that needn’t detain us. The pleasure in this substantial movement is in following the variety of the constant interplay, as well as the entertaining tunes and enterprising harmonic turns. A quick little, almost perfunctory, coda, with the requisite cascading scales, brings us to the end.

The ensuing slow movement is an elegant example of one of Beethoven’s most endearing characteristics. In like manner to the beloved slow movements of his solo piano concertos, it leisurely and serenely spins out a remarkable long-breathed melody of breathtaking beauty and eloquence. The key is Ab, a relationship to the main key of the work that is a favorite of the composer, and a decidedly “romantic” characteristic. It provides a surprising, breathtaking harmonic moment at its inception. As in other parts of the concerto the cello takes the lead, singing out in its higher register, before yielding to the violin, which takes its turn with the same material. Throughout the movement the piano stays in the background, providing a filigree accompaniment. After a short time, all three instruments participate in a kind of dance of teasing give and take, and we’re quickly into the boisterous “Rondo alla Polacca” of the last movement.

Rondos are a popular form for last movements, for they are tuneful, energetic, and the “roadmap” easily followed. Typically, a clear, sharply profiled main theme is followed by a variety of contrasting sections, most not too long, and the main theme entertains by constantly returning. Nothing lasts too long, everything is usually pellucid, and on the whole it’s a welcome contrast to the seriousness and complexity of what went before. In this particular rondo, Beethoven chose the time signature of three beats to the measure, with the characteristic dance accents of a polonaise. The main theme appears immediately, first in the cello and quickly taken up by the violin. Without much delay we’re into the contrasting material, much of it figurations. The orchestra then thunders in shortly with the main theme—this is a rondo, after all. And so it goes—the middle section has an attractive turn to the minor mode. With each solo section, each of the soloists burns through increasingly impressive virtuosic figures, as Beethoven cunningly builds to a climax—interspersed with typical Beethovenian dramatic pauses, before bolting off again. Moving ahead, the composer turns on the heat with a turn to duple metre, allowing the tempo to really surge in a blazing coda. A massive tutti statement of the main polacca theme brings us to the triumphant end. The “Triple Concerto” may be somewhat of a stepchild of Beethoven’s concertos, not garnering near as many performances as the solo works, but it is marvelously entertaining, and a tour de force of handling a treacherous musical architecture.

PROGRAM NOTES

Soul of Remembrance—Mary Watkins

Watkins is active not only as a composer, but also as a respected pianist in both jazz and classical circles. A native of Denver, Colorado, she was graduated from Howard University with a degree in music composition in Washington, D.C. in 1972. She established herself as a working jazz pianist there before moving to the west coast. Her musical style as a composer is eclectic, encompassing such diverse elements as country/folk, gospel, blues and pop. In addition to compositions for symphony orchestra and chamber orchestra, she also has worked in film and the theatre. She is known for her unusual jazz adaptation of Tchaikovsky's *Nutcracker* (*The Revolutionary Nutcracker Sweetie*) and her musical score for a play based upon the life of the immortal saxophonist, Lester Young.

Soul of Remembrance is the second movement from the 1994 orchestral suite, *Five Movements in Color*. Commissioned by the Camellia Orchestra in Sacramento, California, it is intended by Watkins as a "statement about the African-American experience." Its lush string textures, funereal tempo, and expressive melodic lines are an eloquent paean to lingering memories of the tragedy of the African Diaspora and its aftermath.

Adagio for Strings, op. 11—Samuel Barber

If any composer may truly be considered our national composer, Samuel Barber should surely be in the running. Notwithstanding the adulation of Aaron Copland's populist music from the 1930s and 40s, most of the latter composer's compositions in other musical styles are not well received by the American public—too dissonant and modern! On the other hand, no major American composer of the twentieth century was a more ardent and eloquent champion of a lyrical, accessible, yet modern idiom, than Samuel Barber. His musical style is founded in the romantic traditions of the nineteenth century, whose harmonic language and formal structures were his point of departure. Unlike so many of his peers, he was not powerfully swayed by the modernism emanating from Europe after World War I, but pursued his own path.

Consistently a lyrical composer throughout his career, it is telling that his songs constitute about two-thirds of his compositions in number. His vocal works include two major operas, *Vanessa* (1956), and *Antony and Cleopatra* (1966), the latter composed for the opening of the Metropolitan Opera House in Lincoln Center. But he also composed at least one work for almost every musical genre, and unlike most composers, he was a recognized and published composer from his student days on. At the age of twenty-one his overture to *The School for Scandal* was an instant success, was forthwith published, and remains in the standard repertoire.

Though his choral music and solo vocal music are concert mainstays, the *Adagio for Strings* is undoubtedly his most well known work. It is the second movement of his String Quartet, arranged for string orchestra. In 1936, when he was twenty-six years old, he and his life's partner, the equally distinguished Italian

PROGRAM NOTES

composer, Gian Carlo Menotti, were living in Europe for the summer, and the quartet was written there. The quartet has only three movements, and apparently, the composer knew from the beginning that the slow middle movement was something special. The quartet received its première in Rome in late 1936, but Barber revised the last movement the next year before its first performance in the U.S. Even before all this, it is apparent that Barber had recognized the gold of the middle movement, and extracted the movement, arranging it for string orchestra right away in 1936. In this full, lush guise the composer sent the full score to Toscanini in early 1938, and soon received it back with no comment. That was a bit irksome, and Barber felt slightly offended, but soon all was put right, as the legendary conductor soon informed Barber that he had memorized the complete score, and sent it back as a courtesy. Toscanini conducted the première of the string orchestra version in November of 1938 in a live radio broadcast (a recording was made) from Rockefeller Center, and the rest is history, so to speak. It went on to take its place as a very special composition in the American psyche, and like the “Nimrod” variation from Elgar’s *Enigma Variations* in Great Britain, a performance of the *Adagio for Strings* is almost mandatory for moments of great national reflection and grief.

It is a relatively simple work, like much great art, but concomitantly is also the stunning application of genius and inspiration in its creation. A straightforward melody enters after a unison low Bb in the violins and a rich response from the low strings. Composed of a searching three-note figure and a descending scale and return, this idea is passed around the orchestra in a dialogue of string voices. Beneath it all, a rich bed of ever-shifting harmonies sustains. Barber makes much of the homogeneous timbre of the string section—like great, unaccompanied vocal choruses—to “sneak” remarkable dissonance and its resolution into the texture. And of course, it is this very commonplace of music technique that produces much of what has always been perceived as beauty, in this case, wrenching beauty. Expressive upward leaps in the melodic line, resolving to ever-shifting harmonies, mostly complete the picture, as the instruments—and the tension—climb higher and higher. An ever-changing pulse contributes to the unease, as the soaring climax is reached. A few dramatic chords, a pause, and Barber returns to a brief restatement of the beginning. As it ends, impossibly softly, there is no traditional harmonic resolution, but concludes with a “hanging” chord, with no real sense of finality. It could not better mirror the irresolution of existence, grief, and human lives.

***Mother Goose Suite (Ma mère l'Oye)*—Maurice Ravel**

Ravel was the son of a Basque mother and a Swiss father, but he was quintessentially French in his elegant, stylish artistic imagination. He is clearly in the camp of those classicists who elegantly re-interpret the genres, forms, and musical syntax of the past. Only a cursory review of many of the titles of Ravel’s works will bear out his deep fascination and appreciation for the uses of the musical past for imaginative, original contributions to a musical future. And yet,

PROGRAM NOTES

his music smacks nothing at all of the reactionary. Rather, while he definitely didn't storm the ramparts of startling change in musical style as did so many of his early twentieth-century compatriots, his music just "sounds" modern. As did so many seminal intellects of romantic and post-romantic Europe, Ravel knew and appreciated the works of the American poet, Edgar Allen Poe—which fact may surprise most Americans these days, who have consigned Poe and his raven to the dusty closet of school-house poetry. But, interestingly, Ravel considered Poe his "third" teacher after that of actual French musical models. For Ravel, Poe's stress on craftsmanship, as well as his ideas on the process of artistic conception and creation, were strongly influential. Ravel also admired Poe's thoughts on proportion, economy of means, beauty, and perfection.

While Ravel's lifetime production was relatively small for a major composer—he consciously lamented that fact—few have so consistently created works at such a high level of artistry and craftsmanship. In fact, almost everything that he wrote takes an honored place in the repertoire, today. And while he only produced a handful of orchestral music that was conceived originally for that medium, the frequency of performances by today's orchestras of his orchestral works and transcriptions for orchestra are exceeded by only a handful of composers.

In keeping with his great respect for cultural traditions, his *Mother Goose Suite* reveals yet another aspect of his penchant for reinterpretation of honored legacies. Ravel took pleasure in the companionship of animals and children, and enjoyed reading fairy tales to Mimi and Jean Godebski, children of his close friends. In 1910 he composed a piano duet for the young children based upon a few of these stories and orchestrated the suite the next year. The various movements of *Mother Goose Suite* are based upon versions of traditional tales as told by three well-known French authors. Ravel is likely the most adroit of those who orchestrate, or adapt for orchestra, music originally written for piano or other instruments. His version of Mussorgsky's *Pictures at an Exhibition* is certainly the best known, and he was wont to orchestrate his own keyboard works, as well. What is most intriguing about this suite is the way in which very simple textures for young pianists assume a marvelously profound quality under the expert pen of Ravel the orchestrator—no obvious vestige of the original medium is palpable. While conceived in a refined, accessible, and modest style, the various movements exhibit Ravel's sophisticated use of "exotic" musical materials, including pentatonic scales (the black keys on the piano) and quartal harmonies (chords made of stacked fourths—not the usual thirds).

His mastery of orchestral sound is aptly illustrated by the flute and harp of Sleeping Beauty; the plaintive English horn of Tom Thumb after the birds (woodwinds) have eaten the trail of crumbs; and the exotic (and perhaps clichéd by now) music of the little Chinese empress and her orchestra of tiny dolls. In the Beauty and the Beast (clarinet and contrabassoon, respectively), the transformation of the Beast into the Prince is easy to spot in the solo violin and harp passage. The Fairy Garden begins simply, perhaps as an extension of the mood of the previous, happy moments, and grows into a luminous celebration of its subject.

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Elizabeth Tolerton (1922-2013) was a highly respected dance teacher in Cheyenne for almost 55 years. Mrs. Tolerton began her dance career as a child in Germany; she met and married her husband Jess Tolerton during the US occupation of Germany following World War II. She began teaching dance lessons in Laramie, while Mr. Tolerton attended law school at the University of Wyoming. In 1952, the Tolertons moved to Cheyenne, with Elizabeth opening the Tolerton School of Ballet and Jess soon becoming a Municipal Judge. Over the course of more than five decades, the Tolertons were supporters of all facets of performing arts in Cheyenne. The Tolertons believed in giving back to their community by donating freely of their time, talent, and treasure. In addition to running her dance school, Mrs. Tolerton choreographed for numerous local productions including the Cheyenne Little Theater, the Cheyenne Melodrama, Laramie County Community College, and state beauty pageants. She was the chaperone for many years for the Miss Wyoming pageant, accompanying Miss Wyoming around the country and to Atlantic City. Elizabeth taught cotillion classes in cities from Billings, Montana to Colorado Springs, but the Tolertons never took any of their success for granted. They worked continuously to insure that those living in Cheyenne would have exposure to the greater world of the arts. As members of the Cheyenne Patrons of the Dance, they worked to bring the finest professional dance performances to Cheyenne and arranged master classes for local students. They were generous in their support of the Cheyenne Little Theater and the Cheyenne Symphony long before the Symphony attained professional status.



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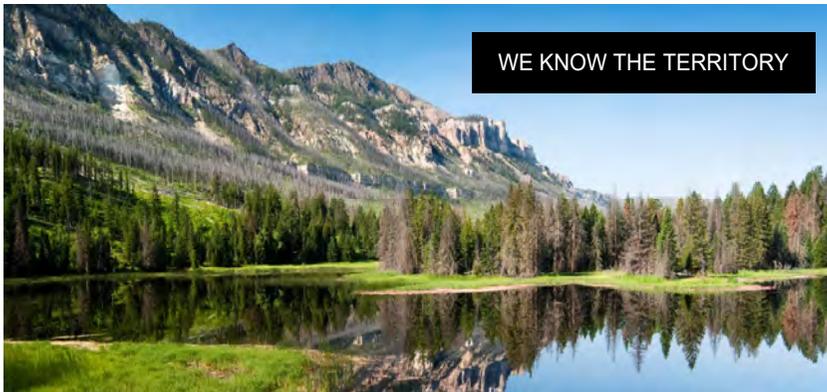
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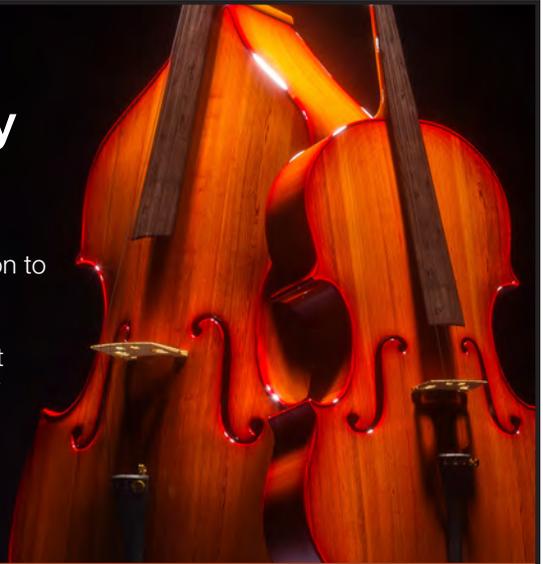
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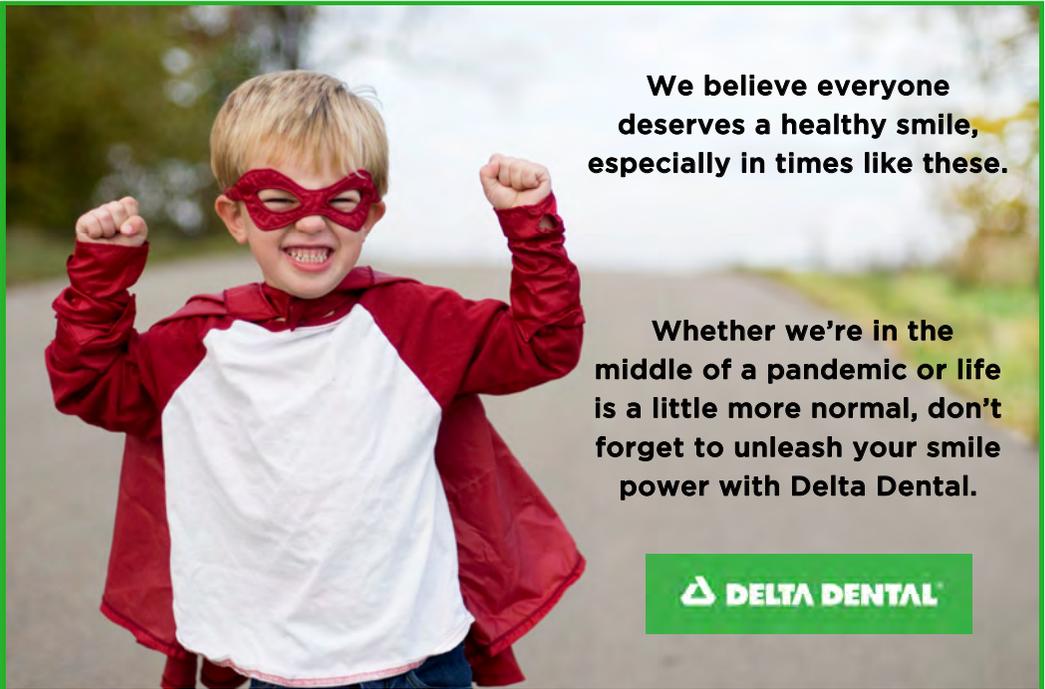
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ORCHESTRA FAQ

Whether this is your first concert, or you are a seasoned veteran, you may have questions about the symphony atmosphere. Here are some frequently asked questions to help make your experience more enjoyable.

What is the dress code? Come as you are. (Ok, maybe not pj's and flip-flops...) Genuinely, our priority is that you have a great time and want to come back, so dress comfortably. Most concert-goers will dress in business-casual attire, but you will see everything from jeans to furs; ultimately it's up to you.

When do I clap? When the spirit moves you—although preferably the spirit will wait until the music has stopped. It is customary to clap at the very end of a piece, but if you feel the urge at the end of a particularly exciting movement, chances are you aren't alone, so go for it! The Maestro and musicians love to know you are enjoying their performance. They also appreciate standing ovations if you are so moved at the end of a particularly spectacular piece.

Phones: yay or nay? Yay-but respectfully. Please be sure to set them on silent so as not to inadvertently join the music-making. Feel free to take all the selfies you want at CSO performances, just be sure the flash is off and the screen is dimmed so as not to blind your fellow concert-goers. Please tag us if you post them on social media! Due to music copyright laws, we ask that you do not video performances. An usher may politely remind you if you forget the details.

*** Entrances and exits:** We recommend arriving 15 minutes prior to the start of the concert. Refreshments are available for purchase in the lobby if you find yourself with a few minutes to spare. There are usually about 5 minutes or so of pre-game announcements and activities to allow a buffer for audience members searching for that perfect parking spot. Once the orchestra begins to play, the fashionably late will be asked to wait until applause to enter so as not to disturb the other patrons. If you have to leave the hall during the performance, please try to wait for an applause moment to make your discreet exit.

*** How long is the performance?** Performances are typically about 2 hours long and include a 20-minute intermission, usually around the 45-minute mark. The run time of each piece is listed in the program.

What accommodations are there for disabled patrons? Handicapped parking is available in the parking garage and curb-to-seat assistance is available upon request. If you need to change your seat to accommodate a wheelchair, walker, or oxygen tank, please check in with the box office. Hearing impaired devices are available upon request.

Can I bring my children? Many CSO concerts, like the Family Matinee and Holiday concerts, are specifically geared towards having families and children in attendance. CSO offers student rate tickets if you'd like to bring along the whole family to any performance. If at any time your youngster becomes distracting to the other patrons or the musicians on stage, please take the first opportunity to make a discreet exit until they are able to return.

MEET THE SYMPHONY FRIENDS

Supporting the CSO through hospitality, fundraising & outreach

Who are Symphony Friends? What do they do?

The answers are as diverse as the CSO's audience. But on its simplest level, the "Friends" are CSO volunteers who contribute their time, talent and energy to promote the Cheyenne Symphony Orchestra.

The Friends focus on outreach and hospitality by welcoming guests at each concert and fielding questions from newcomers about upcoming events. We bake cookies, house musicians during winter storms and provide transportation for guest artists. This season is of course providing new challenges to our regular activities, but the Friends will rise to the occasion as we navigate the Covid storm.

The Friends began hosting annual fundraisers a few years ago and you may have joined us for; a French-inspired wine-tasting event, an Italian-inspired meal and wines, a Battle Carbonara with Maestro Intriligator and guest Italian violinist Dino De Palma competing to see whose version of the traditional Italian favorite our guests preferred, and most recently we featured Hemingway-inspired cocktails and appetizers at the Atlas Theatre, accompanied by a unique presentation by Hemingway scholar and author, Phillip Greene. Many thanks to our member Wendy Owen for heading up these fundraisers!

Membership is open to anyone with an interest in volunteer work on behalf of the Cheyenne Symphony. The Friends meet on the last Thursday of the month at 5:30 pm at the CSO office. Our meetings are currently on hiatus as we wait out the pandemic, but we will return as soon as we are able! To join, or for more information, check out our Facebook page and our page on the CSO website, or call the office during business hours, at 307-778-8561.



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—Want more information?—



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*The Cheyenne Civic Center Foundation has applied for 501(c)(3) status but is waiting to hear back on approval. We expect to be granted this nonprofit organization status in 2019.

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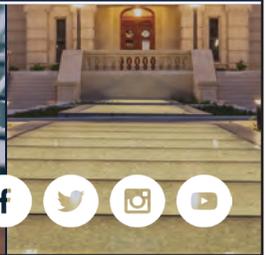


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"The best laid schemes o' mice an' men / Gang aft a-gley." Robert Burns wrote it in 1785, but it couldn't be any truer than in 2020. What you see on this page is the best plan we can put forth as this is written. But everything — dates, repertoire, everything — is subject to change. Here's a fascinating season for small, socially distanced and masked orchestras, brought to you via live-stream in the fall. In the spring? We have to wait and see.

THURSDAY OCT. 1, 7:30 P.M.

THE ORCHESTRA RETURNS

Nicole Riner, flute soloist

Ives, The Unanswered Question; Bach, Little Fugue in G Minor; Bach, Orchestral Suite No. 2; Akpabot, Three Nigerian Dances; Schubert, Symphony No. 5

No live audience; live-streamed only.

THURSDAY NOV. 19, 7:30 P.M.

APPALACHIAN SPRING

Andrew Staupe, guest piano soloist

Francesca Caccini, La Liberazione di Ruggiero Prelude; Joseph Boulogne, Chevalier de St. George, L'Amant; Anonyme Overture; J.C. Bach, Piano Concerto in D, Op. 13 No. 2; Joplin, Treemonisha Overture; Mozart, German Dance, K. 605 No. 3 (The Sleigh Ride); Copland, Appalachian Spring

No live audience; live-streamed only.

THURSDAY MARCH 18, 7:30 P.M.

MAHLER'S 4TH

Maureen Boddicker, soprano; Nathan Snyder, tenor

Stravinsky, In Memoriam Dylan Thomas
Mahler, Symphony No. 4

Audience information T.B.A.

THURSDAY MAY 6, 7:30 P.M.

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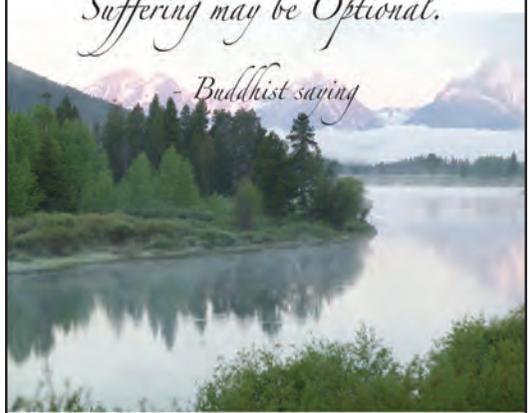


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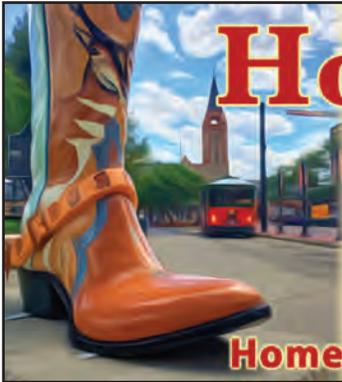
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The Cheyenne Symphony Foundation, a non-profit corporation, is operated exclusively for the benefit of the Cheyenne Symphony Orchestra. The Foundation's purpose is to establish a permanent endowment to provide grant support to ensure the continuance of the Cheyenne Symphony Orchestra.

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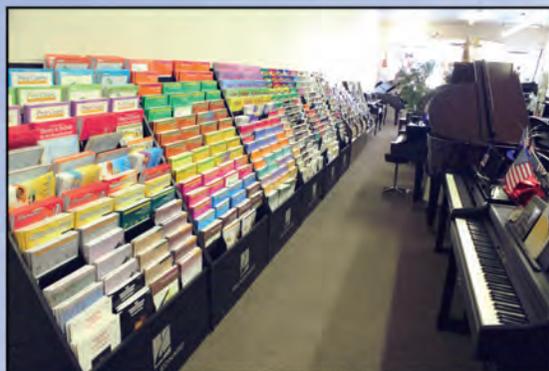




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