



# Tempo

Symphony Friends Newsletter

2020-21 Season - January 2021



## Riveting Rhapsodies

Maestro William Intriligator and the talented CSO musicians are delighted to present the January 23rd concert cleverly named, "Riveting Rhapsodies." The selections span almost 200 years and represent different genres, but all of them have one thing in common—they are riveting rhapsodies.

"What exactly is a riveting rhapsody?" someone might ask. While the phrase is a delightful example of alliteration, it is also an interesting descriptor. Riveting is defined in Webster Merriam Dictionary as "having the power to fix the attention: engrossing, fascinating." And, according to Wikipedia, "A rhapsody in music is a one-movement work that is episodic yet integrated, free-flowing in structure, featuring a range of highly contrasted moods, colors, and tonality. An air of spontaneous inspiration and a sense of improvisation make it freer in form than a set of variations." Eureka!

The concert begins with orchestra performing Beethoven's rarely heard of Triple Concerto for violin, cello, piano, and the orchestra, featuring the Helios Piano Trio. The Maestro says, "this concerto exemplifies the theme of togetherness and being connected, as the three soloists play together and take turns passing off melodies. The idea of togetherness and working in harmony is one that our world needs at this moment." It is also a very spirited piece, and another inspiring reminder of the wonderful milestone we just crossed last month: Beethoven's 250th birthday.

Since we've been exploring trivia, it might also be of interest to learn the origin of "helios." Helios was the god of the Sun in Greek mythology. He was thought to ride a golden chariot which brought the Sun across the skies each day from the east (Ethiopia) to the west (Hesperides) while at night he did the return journey in leisurely fashion lounging in a golden cup. We are sure that the Helios Piano Trio will brighten our concert experience.

This program also includes Mary Watkins' *Soul of Remembrance* and Samuel Barber's *Adagio for Strings*. According to the Maestro, "these are two very soul-searching and emotional works that can provide a much-needed catharsis after all that we've been going through the past year. Barber's *Adagio* is very well-known and yet hearing it live is very special. It never fails to move us deeply." Mary Watkins is a living African American composer who has composed operas, music for symphonies, music for film and much else. He adds, "although you likely don't know her *Soul of Remembrance*, on your first hearing of this beautiful piece you will be moved as you hear soft repeated rolls on a harp and a slow, nostalgic melody in the strings. It has a quality slightly akin to the moving "Going Home" slow movement of Dvorak's *New World Symphony*.

The concert concludes with Ravel's *Mother Goose Suite*. This music, so French in orchestral colors and treatment and yet so universal, has

### CSO AT-A-GLANCE

**Livestream tickets available for all evening performances!**

### CLASSIC CONVERSATIONS

**FRI. JAN. 22nd • 12:00 PM**

**CSO FACEBOOK PAGE**

Your favorite educational seminar has gone virtual! Watch the livestream or view on-demand on the CSO website!

### CAPRICIOUS CLASSICS

**SAT., FEB. 27th • 2:00 PM & 7:30 PM**

**CHEYENNE CIVIC CENTER**

Montgomery, Krommer and Mozart featuring Anton Rist and Kellan Toohey, clarinets

### CHEYENNE SYMPHONY 62ND ANNUAL VIRTUAL GALA

**SAT., MAR. 13th • 7:00 - 8:00 PM**

**ONLINE**

Online event hosted by Maestro William Intriligator with music by Synesthesia. Virtual paddle and live auctions; silent auction begins Mar. 8th. Enjoy the festivities from the comfort of home! RSVP at [cheyennesymphony.org](http://cheyennesymphony.org)

**SPECIAL THANKS TO THE PRESENTING SPONSOR OF OUR JANUARY CONCERT:**



always delighted audiences around the world. The Maestro explains, it was “originally composed as five pieces for piano four-hands, Ravel later waved his magic wand of orchestration over them, creating exquisite and delicate orchestral shades. Well, mostly delicate, ha ha: there is a great ‘un-delicate’ part for the contrabassoon as the ‘Beast’ in the Beauty and the Beast movement. In addition to that story, you will also hear short musical portraits of these other Mother Goose fables: Sleeping Beauty, Tom Thumb, The Little Ugly Empress, and The Fairy Garden. This last one is one of my favorite pieces for orchestra, a beautiful and joyous crescendo of innocence, magic, faith and optimism. I think that will be a great way for us to feel as this concert concludes.”

## BEETHOVEN'S TRIPLE CONCERTO

The Helios Piano Trio will perform Beethoven's Concerto for Violin, Cello and Piano, (the Triple Concerto), with the CSO at the January 23rd concert. The three members of the Helios Piano Trio are accomplished faculty members of the music department at the University of Wyoming, and the cellist is CSO's principal, Beth Vanderborgh; the violinist is her husband, John Fadial, who stepped in as Guest Concertmaster of the CSO last August and will resume that role with this concert, too. Chi-Chen Wu is the pianist, and she has also performed on a CSO Hausmusik recital in the past.



This Beethoven trio aptly exemplifies the concert's “Riveting Rhapsody” theme. The concerto, which was composed in 1803, is the only concerto that Beethoven composed for more than one solo instrument. It is thought to have been written for Archduke Rudolf of Austria, Beethoven's royal pupil, who became an accomplished pianist and composer under Beethoven's tutelage. Rudolf was only in his mid-teens at this time, and it is plausible that Beethoven's strategy was to create a showy but relatively easy piano part that would be backed up by two more mature and skilled soloists. There is, however, no record of Rudolf's ever performing the work.

Beethoven's choice of piano, violin, and cello appears to be unprecedented in the literature— “really something new,” he wrote to his publisher. There was a popular genre in the Classical era known as the *sinfonia concertante* for two or more soloists with orchestral accompaniment, but the particular combination of piano, violin, and cello seems never to have been tried before. It should be noted that Beethoven composed only seven concertos, from 1790 to 1815.

John Fadial, professor of violin, has held violin professorships at Valdosta State University, West Virginia University, and the University of North Carolina. He has appeared around the globe as chamber musician, concertmaster, and pedagogue. He is a founding member of the Stanislas Sextet and the Helios Piano Trio. His performances have garnered critical acclaim “Sparkling Technique,” L'Est Republicain “Wow! Great Stuff,” The Washington Post. He has toured internationally as a US State Department Artistic Ambassador, and has served as Concertmaster of the North Carolina Opera, the Colorado Festival, and Pro Musica Colorado.

Beth Vanderborgh is the principal cellist of the Cheyenne Symphony Orchestra. She is an associate professor of cello at U.W. and a founding member of the Stanislas Sextet, based in Nancy, France. She has performed with Pro Musica Colorado, the Colorado Chamber Players, Colorado Bach Ensemble, and the Colorado Symphony. She holds degrees from the Manhattan School of Music, the Eastman School of Music and the University of Maryland.

Chi-Chen Wu is associate professor of piano and coordinator of collaborative piano at U.W. A native of Taiwan and prize winner of several Taiwanese national piano competitions, she came to the United States for graduate study and received two master's degrees, piano performance and collaborative piano, and a doctorate from New England Conservatory (NEC). Upon her graduation from NEC with Distinction in Performance and Academic Honors, she was appointed Assistant Professor at National Taiwan Normal University. She has also taught at Cornell. She was selected as one of the Top 10 Teachers of 2017 at U.W. and recently won the Extraordinary Merit in Research Award.

### DID YOU KNOW?

Traditional IRA owners must take a Required Minimum Distribution starting at age 70½ or face tax penalties. You can use a directed donation to CSO, a 501(c)(3) organization, to meet all or part of your IRA's required minimum distribution for the year.

## SOUL OF REMEMBRANCE

*Soul of Remembrance*, by Mary Watkins, an African American composer and pianist, is an exciting addition to the program. It is the second movement of *Five Moments in Color* which was composed in 1993. Watkins has composed three operas, written for symphony orchestras, chamber and jazz ensembles, film, theatre, dance, and choral groups, in addition to being a popular recording artist for Olivia records.



Mary Watkins, who was born in Denver, in 1939, began her formal musical training when she was four, and by the age of eight was already starting to improvise and compose short piano pieces. After receiving a degree in music composition from Howard University in 1972, she performed with jazz combos in the Washington, D.C. area, then moved to Los Angeles and worked for Olivia Records Collective, a women-owned and operated enterprise. "I met other women who were aggressively involved in music, so I began to see myself doing this and not feeling like a freak." She formed her own jazz combo and recorded her own albums. Since the 1980s she has focused on composing, completing many works for stage, film, dance and orchestras.

Watkins wrote *Five Movements in Color* on commission from the Camellia Orchestra in Sacramento, California. Intended to be part of Black History Month, she called the work "a statement about the African-American experience." Watkins considers composition of *Five Movements of Color* as her proudest moment. "The music wasn't flashy, technically challenging, or anything like that....It was serene, beautifully executed, and I let go of whatever it was I had been holding on to. It was the first time I really felt validated as a composer."

She describes the second movement, which we will be hearing as follows, "a melody floats over a march....I saw my own people in their long march to fully express themselves as fully human. It's bittersweet and nostalgic, a song of sorrow and a song of hope."

## ADAGIO FOR STRINGS

Samuel Barber's *Adagio for Strings* is one of the most recognizable pieces of classical music in the world. It has long been associated in the United States with national periods of mourning, having been performed at the funerals of Presidents Franklin D. Roosevelt and John F. Kennedy and in the days following the September 11 attacks.

*Adagio for Strings* is from the second movement of Barber's String Quartet, Op. 11. It was composed in 1936 and was well received when introduced. One music critic observed that *Adagio for Strings* is "full of pathos and cathartic passion" and that it "rarely leaves a dry eye".

Samuel Barber, who was born in 1910 and died in 1981, was an American composer of orchestral, opera, choral, and piano music. Barber is considered one of the most expressive representatives of the lyric and Romantic trends in 20th century classical music.

Barber studied the piano from an early age and soon began to compose. In 1924, at age 14, he attended the Curtis Institute of Music in Philadelphia, where, in addition to piano and composition, he studied singing and conducting. At one point, he considered pursuing a career as a singer, but after graduating in 1934, devoted himself entirely to composition. His style was distinctive and modern but not experimental.

## MOTHER GOOSE SUITE

*The Mother Goose Suite* was composed by Maurice Ravel in 1910. It was originally written as a five-movement piano duet and orchestrated by Ravel in 1911. The five pieces are based on once-familiar fairy tales: Sleeping Beauty, Tom Thumb, Empress of the Pagodas, Beauty and the Beast, and the Fairy Garden. Later, Ravel expanded it into a ballet, adding in several additional movements.

Some of Ravel's music, especially "Bolero" (1928) is well known to concert-goers. In the 1920s and 1930s Ravel was internationally regarded as France's greatest living composer. He lived from 1875 to 1937. A slow and painstaking worker, Ravel composed fewer pieces than many of his contemporaries. He wrote chamber music, two piano concertos, ballet music, two operas and eight song cycles; he wrote no symphonies or church music. Many of his works exist in two versions: first, a piano score and later an orchestration. Some of his piano music, such as *Gaspard de la nuit* (1908), is exceptionally difficult to play.

Ravel was among the first composers to recognize the potential of recording to bring their music to a wider public. From the 1920s, despite limited technique as a pianist or conductor, he took part in recordings of several of his works; others were made under his supervision.

## CSO Staff

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## YES! CONCERTS GO ON!

Giving the Gift of Music encompasses CSO's educational offerings for students of all ages in the Cheyenne area. Although these programs will look a bit different this season, CSO believes that now more than ever it is important to do just that - give the gift of music. Over the next few months CSO will pull the curtain back and share the inner-workings of our education programs and the impact they have on our Cheyenne students.

One of CSO's largest education programs, Youth Educational Symphony (YES!) concerts, began back in 1992. These free youth concerts are tailored for 5th and 6th graders who come from Laramie County School Districts #1 and 2, parochial schools, and private and home-schools. In a typical year, CSO presents 2 concerts in January for approximately 3,000 5th and 6th grade students at the Civic Center. The day starts at 9:30am with an hour-long concert followed by a short break for musicians as students board the buses back to school. The musicians then rehearse for another 1.5 hours, take a short break for lunch, and then do it all over again for the second group of students.

Teachers help students prepare ahead of time for the concert with videos CSO has created about concert etiquette, details on each composer's life, information about each piece being performed, and fun facts about our Maestro. During the concert, students are treated to live performances of the music they studied in class, and stories from the Maestro and musicians about how they got started with music. For many students this is the first time they have attended a live symphony performance, and we want to make sure they feel right at home.

This year we will be unable to fill the Civic Center hall with thousands of students, but the show must go on! Instead CSO will bring the concert right to student's classrooms and homes with a livestream performance on Thursday, January 21st. Students will hear a condensed version of our Masterpiece 3 concert, *Riveting Rhapsodies*. And, in keeping with the theme of Giving the Gift of Music, CSO will expand the student audience and make the livestream accessible to all students in every grade level.

CSO's annual Gala fundraiser directly supports the YES! concerts and other education programs, and we would like to thank you, our patrons, for the generous support you've shown over the years. We would also like to extend a special thank you to LCSD #1's Music Coordinator Sean Ambrose and the Civic Center staff for helping make this Gift of Music a memorable experience for all students!



*Capricious Classics*

2:00 PM & 7:30 PM  
CIVIC CENTER

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FEB.

27

2021

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