



Tempo



Symphony Friends Newsletter

2021-22 Season - January 2022

A TIME TO INSPIRE

January in Wyoming can be aptly characterized as “the bleak mid-winter.” Therefore, January 22nd’s Cheyenne Symphony Orchestra concert will be a welcome treat because it features exciting music that will warm our hearts and inspire us to get out of our winter funk. This concert is aptly titled, *A Time to Inspire*. We are in for a great treat and an opportunity to stretch our appreciation of unfamiliar music. The composers are very diverse in age and emphasis and the works range from a two-minute fanfare to full length symphonies. We will also be treated to a performance by the CSO’s talented Ysmael Reyes, principal flutist.

The concert will open with a short, exuberant musical “curtain raiser” by American composer Brian Rafael Nabors. Nabors is a very talented young composer living in Alabama whose music combines several different genres and has already been performed by major orchestras around the world. His two-minute *lubilo* is all about jubilation, celebration, joy, and excitement. Maestro Intriligator says, “I’m so excited to introduce Nabors’ music to Cheyenne, and I hope we can perform more of his music in the future!”

Then the orchestra will perform Stravinsky’s monumental and intense *Rite of Spring*. The ballet, at its premiere in Paris in May 1913, caused a sensation and a riot. Nowadays, audiences and orchestras really enjoy performances of this music as a concert piece. It has a unique beauty, with colorful instrumentation, amazing rhythms, and Russian folk tunes making fleeting appearances. Maestro Intriligator is extremely excited to meet this artistic milestone with CSO! “It is one of the most challenging scores in the orchestra repertoire, with extremely demanding parts for all musicians. I can’t tell you how many hours I have put into studying and preparing for conducting it! I first fell in love with this

piece during my college days! Maybe I’m a glutton for punishment since it was my dream to conduct this with the Cheyenne Symphony! And, I want to thank Bob Womack for his generosity in helping make that dream come true.”

After intermission, CSO will perform the Concertino for Flute and Orchestra by French female composer Cécile Chaminade. Maestro Intriligator points out, “both this piece and the Stravinsky were written in Paris in the early part of the 1900s, but I can’t imagine a greater contrast between two pieces! Our own Principal Flute Ysmael Reyes will be the featured soloist in this lovely piece. Beautiful melodies abound and we will all marvel at Ysmael’s gorgeous sound and amazing, silky virtuosity!”

The program will conclude with the soulful and beautiful Symphony No. 1, the “Afro-American Symphony,” by William Grant Still. Written in 1930, this piece took blues and spirituals and incorporated them into a symphonic structure. Still was known as the Dean of Afro-American composers, and he truly was one of our greatest American composers. According to the Maestro, “this piece has so many wonderful melodies and such a range of emotions and moods. Like the Stravinsky, it also incorporates unusual instruments such as English horn, harp, vibraphone, muted brass, and even banjo! Yes, you read that correctly: this is the first—and perhaps only—example of the banjo in a symphony; you won’t want to miss it!”

The Maestro adds, “I am so excited for this concert. I truly think it will be one that will be remembered for years to come, so I encourage you to join us. Thank you for your support.” We also invite you to join us for a reception at the Paramount Ballroom following the concert. Appetizers will be provided by the DDA and drinks will be available for purchase.

THANK YOU
DIAMOND PRESENTING
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CSO AT-A-GLANCE

LUNCH & LEARN

FRI., JAN. 21 • 12:00 PM • FREE

Join Intriligator and guest artist for a lunch time lecture at the Laramie County Public Library (or watch via the library’s zoom page) and learn about the upcoming concert.

CLASSIC CONVERSATIONS

SAT., JAN. 22 • 6:30 PM

If you can’t make it to the Lunch & Learn, come early to the concert.

A TIME TO INSPIRE

SAT., JAN. 22 • 7:30 PM

CHEYENNE CIVIC CENTER

Enjoy Stravinsky’s monumental *Rite of Spring*! Ysmael Reyes, CSO’s Principal Flute, will be the soloist for Chaminade’s Concertino for Flute and Orchestra.

Pieces by Still and Nabors will also be featured!

A TIME TO REFLECT

SAT., FEB. 19 • 7:30 PM

CHEYENNE CIVIC CENTER

Wiancko, Mahler, Coleridge-Taylor and Beethoven’s Symphony No. 5 will be performed. En Avant Dance Studio and baritone, Levi Hernandez will be featured.

SEASON SPONSORS



“IUBILO” IS A JOYFUL FANFARE

The concert will begin with *Iubilo*, a fanfare by contemporary American composer Brian Raphael Nabors. When describing this two-minute piece, Nabors observed that he wanted “to make the music light — dancing with percussion and high harmonies, doubling wind and strings.” (Note: for readers who are not linguists, *Iubilo* is derived from old Latin and means “I sing or shout joyfully; cheer.” It can also be spelled *jubilio*.)

Nabors’ music encompasses many different styles. His influences include Gospel, hymns, and movie music: “A lot of John Williams’ music influenced me early on....”(*Iubilo*) has a lot of that excitement, that kind of cinematic deep rich orchestration....And early on it was very much Gospel and R&B, being in a car in a Saturday riding with my sister to the mall or something — that sound would always be everywhere. My mother took me around to different concerts.”



Nabors was raised in Birmingham, where he was exposed to different kinds of music: “Birmingham is an interesting place, because it’s in the middle of all these cities that are known for different musical styles. We have New Orleans to the southwest, Atlanta to the east, Memphis to the north, and Nashville....We used to have all these festivals where everyone would come and play different kinds

of music, from Rock to jazz to R&B. I got an earful of all of that, and now I’m able to forge out my own sound from all these influences.”

Nabors, who is only 30 years old, has already established a reputation in classical music circles. He earned a Doctor of Musical Arts, and Master of Music degree in Composition from the University of Cincinnati College-Conservatory of Music. He has received many honors, including a Fulbright Fellowship to study composition in Austria, and a composition fellowship to the 2021 Tanglewood Music Festival. As a pianist, he is proficient in many styles and plays in several groups, as a church musician, keyboardist in a R&B/Neo Soul band, and a classical artist. Having a hand in several genres plays a large role in his compositions.

Nabors’ music has been performed by the Cincinnati, Atlanta, Nashville, and Detroit Symphonies. Performances for the 21-22 season include the Boston Symphony Orchestra, Atlanta Symphony, Fort Worth Symphony, Rochester Philharmonic, Munich Symphony, Oberlin Conservatory Orchestra, and the Nashville Symphony.

FROM RIOTS TO A MASTERPIECE

Igor Stravinsky’s masterpiece, *Rite of Spring*, will be quite a spectacle to hear and see. Stravinsky was a young, virtually unknown composer when Sergei Diaghilev recruited him to create works for the Ballets Russes

company. The ballet version of this piece debuted in Paris, France in 1913. The concept behind *Rite of Spring*, is suggested by its subtitle, “Pictures of Pagan Russia in Two Parts”; the scenario depicts various primitive rituals celebrating the advent of spring, after which a young girl is chosen as a sacrificial victim and dances herself to death. The audience was not prepared for the constant meter changes, unpredictable rhythms, harmonic dissonances, and suggestive content of the music and dancing. A riot broke out amongst the patrons, and although Stravinsky never composed another piece like this again, it can be noted that a shift in the landscape of not only musical composition, but all of art began to take shape.



Rite of Spring can be performed as a ballet or stand-alone orchestral work. It utilizes a very large orchestra, calling for 3 flutes, 2 piccolos, 1 alto flute, 4 oboes, 2 English horns, 3 clarinets, 1 E-flat clarinet, 2 bass clarinets, 4 bassoons, 2 contrabassoons, 8 French horns, 2 Wagner tubas, 4 trumpets, 1 piccolo trumpet, 1 bass trumpet, 3 trombones, 2 tubas, 2 sets of timpani, 4 percussionists, and 46 string players. For some of the woodwind and brass instruments the players do something called doubling, where they play 2 or more instruments. For example, there will only be a total of 5 flute players on stage, so one will have to play both flute and piccolo. This will also be the case within the oboe/English horn section, clarinet section, bassoon section, and French horn section.

But wait, what could a French hornist possibly double on? Wagner tubas are traditionally played by French horn players! The Wagner tuba was created by composer Richard Wagner in 1853 while he was composing the piece, *Das Rheingold*. He wanted to create an instrument that bridged what he perceived to be a timbre gap between French horns and trombones. Thus, he crossed a French horn with a tuba creating in essence a small tuba, or as he called it, tuben. There are both tenor and bass Wagner tubas, both of which use the same mouthpiece and note fingerings as a French horn. In the *Rite of Spring*, the audience will have the opportunity to hear two tenor Wagner tubas played.

Another uncommon instrument that will be used is the bass trumpet. The bass trumpet was first created and sold by Heinrich Stölzel, a German instrument maker, in 1828. It is the same basic shape of a trumpet; however, it is much larger, produces a more trumpet-like timbre with higher notes and a darker tenor trombone timbre with lower notes, and uses a mouthpiece the size of a trombone. Thus, typically a trombonist will play the bass trumpet part. Richard Wagner was again one of the first composers to write for this instrument in *Der Ring des Nibelungen* (1853-1874), a cycle of four German music dramas comprised of *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung*.

Stravinsky was clearly flexing his composing chops with the inclusion of these two instruments, in addition to the many other auxiliary instruments that are utilized in full force throughout *Rite of Spring*. Regarded as among the first modernist works, it is widely considered to be one of the most influential musical works of the 20th century and is one of the most often recorded pieces.

CHAMINADE AND REYES

Maestro Intriligator has selected Cécile Chaminade as his featured female composer this month. Chaminade's Concertino for Flute is 8 minutes long and was originally composed as an examination piece for students attending the Paris Conservatory. It will be performed by Ysmael Reyes, principal flutist of the Cheyenne Symphony since 2006. He has been praised for his "agility, speed...liquid phrasing and tonal sophistication" (Fanfare Magazine). He has been featured as a soloist with the CSO several times and it is always a treat to hear him.

Photo credit: Mercedes Vega



Mr. Reyes has performed as a featured soloist with orchestras in Venezuela, the U.S., Brazil, and Russia. He has been invited as a performer, clinician and adjudicator to festivals in the U.S. and abroad. Reyes, a native of Venezuela, is a product of the famous System of Youth Orchestras. He holds degrees from the University of the Arts in Caracas, Venezuela, the University of Iowa, and the University of Colorado. He teaches Applied Flute and Chamber Music at Regis University in Denver. He has also won several prizes including the First Latin American Flute Competition, the National Flute Association Convention Performers Competition, the Music Award by the Dante Alighieri Society of Denver and the Bruce Ekstrand Memorial Competition at the University of Colorado, among others.

An exceptionally versatile flutist, Reyes is an avid performer of new music, as well as an accomplished baroque flute player. He has recorded with local Latin music bands and world music ensembles in Colorado. He has premiered compositions by renowned composers in the U.S. and Venezuela. Mr. Reyes performs regularly on the baroque flute with ensembles such as the Boulder Bach Festival and the Bach Society Houston.

The Concertino for Flute is the best known of Chaminade's works and is highly praised because it showcases the lyricism of the flute as a solo instrument. A concertino is a short concerto freer in form than the longer concerto. It normally takes the form of a one-movement musical composition for solo instrument and orchestra. (Please note: a concertino IS NOT to be confused with a CONCERTINA, a relative of the accordion. Be assured that you will not hear "Lady of Spain" at a CSO concert!)

Cécile Chaminade (1857-1955) was one of the relatively few women composers of her time to achieve great

popularity. She was a child prodigy who began playing the piano very early and began composing at age eight. Her father wouldn't allow her to attend the Paris Conservatory, but she studied privately with many instructors. She gave her first public piano recital at age 18, and from then on appeared frequently as a pianist in France and Belgium, often playing her own music. She was a regular on British concert stages from the early 1890s and was a guest of Queen Victoria during one of her British tours. She made her American debut in 1908, and was a big hit in America, and within a few years many Chaminade fan clubs sprang up around the country. In 1913 Chaminade became the first female composer to be granted admission to the Order of the Legion of Honor from the French government. Ambroise Thomas said: "This is not a woman who composes, but a composer who is a woman."



Although her piano salon music and songs won widespread popularity, her more serious works, which include an opera, a ballet, and orchestral suites, were less successful, especially among critics. Yet almost all of her 400 compositions were published during her lifetime and they sold well. About half of those are short piano pieces, some of which were once quite popular. Her music is considered to be elegant, tuneful, and often witty, and it is probable that critical evaluations of her music through much of the 20th century were based more on gender stereotypes than on the qualities of the work.

AFRO-AMERICAN SYMPHONY

The featured symphony on the January program is "The Afro-American Symphony," by William Grant Still. It was the first symphony written by an African American and performed for a United States audience by a leading orchestra. It was premiered in 1931 by the Rochester Philharmonic Orchestra.

It is a symphonic piece for full orchestra, including celeste, harp, and tenor banjo. It combines a fairly traditional symphonic form with blues progressions and rhythms that were characteristic of popular African-American music. This combination expressed Still's integration of black culture into the classical forms. Still used quotes from four poems by early 20th-century African-American poet Paul Laurence Dunbar as epigraphs for each symphonic movement. The symphony is about twenty-four minutes long. His daughter aptly observed, "the First Symphony shows him recognizing, with joy, that God had given him a gift that would change the thinking of the public."

William Grant Still (1895-1978) composed nearly 200 works, including five symphonies, four ballets, nine operas, over thirty choral works, plus art songs, chamber music and works for solo instruments. Born

in Mississippi, he grew up in Little Rock, Arkansas, attended Wilberforce University and Oberlin Conservatory of Music. Because of his close association and collaboration with prominent African-American literary and cultural figures, he is considered to have been part of the Harlem Renaissance.

Often referred to as the “Dean of Afro-American Composers,” Still was the first American composer to have an opera produced by the New York City Opera. Still is known primarily for his first symphony, ‘Afro-American Symphony’ (1930), which was, until 1950, the most widely performed symphony composed by an American. Also of note, Still was the first African-American to conduct a major American symphony orchestra, the first to have a symphony performed by a leading orchestra, the first to have an opera performed by a major opera company, and the first to have an opera performed on national television.



Still was born in Woodville, Mississippi, the son of two teachers. His father died when Still was three months old. His mother re-married and his stepfather nurtured his stepson William’s musical interests by taking him to operettas, buying Red Seal recordings of classical music, and attending concerts. Still started violin lessons in Little Rock at the age of 15. He taught himself to play the clarinet, saxophone, oboe, double bass, cello and viola. At 16, he graduated as class valedictorian.

His mother wanted him to go to medical school, so Still pursued a Bachelor of Science degree program at Wilberforce University, a historically black college in Ohio. He conducted the university band, learned to play various instruments, and started to compose and to do orchestrations. He left Wilberforce without graduating.

Upon receiving a small amount of money left to him by his father, he began studying at the Oberlin Conservatory of Music. Still worked for the school assisting the janitor, along with a few other small jobs outside of the school, yet still struggled financially.

After leaving Oberlin, he moved to New York City and played with black musicians, including W.C. Handy and Eubie Blake. He also became involved with important cultural figures of the Harlem Renaissance such as Langston Hughes, Alain Locke, Arna Bontemps, and Countee Cullen.

During his lifetime, he received many honors, including three Guggenheim Fellowships in music composition. In 1949, he received a citation for Outstanding Service to American Music from the National Association for American Composers and Conductors. He was awarded honorary doctorates from Oberlin College, Wilberforce University, Howard University, Bates College, the University of Arkansas, Pepperdine University, the New England Conservatory of Music, the Peabody Conservatory in Baltimore, and the University of Southern California.

SEASON PACKAGES AND SINGLE TICKETS AVAILABLE NOW!	LIVESTREAM TICKETS AVAILABLE FOR MASTERPIECE CONCERTS!
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MARCH 18, 2022
8:00 PM
Historic Lincoln Theatre
Tickets: \$30

**30 members of the CSO
join Patti Fiasco!**

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EDUCATION CORNER: GIVING THE GIFT OF MUSIC

MUSIC IN WORDS

Cheyenne Symphony Orchestra is excited to host our annual Music in Words contest for 3rd and 4th grade students in conjunction with our January, “A Time to Inspire,” concert. Music in Words is a program that highlights a piece of music from one of the CSO’s season concerts, and challenges students to write a creative response about the music. This year we selected *Iubilo* by living composer Brian Raphael Nabors for the students to listen to; a short and fun 2-minute piece that is sure to get the student’s imaginations churning.

Through our Music in Words program the CSO strives to engage students in a cross-disciplinary collaboration of music and classroom studies. Students listen to this musical selection during their music class and engage in a discussion with their music teachers about the piece and composer. We encourage students to reflect upon the emotions and imagery that the music sparked within them as they write their stories using the writing processes and expectations outlined in the Common Core State Standards.

We would like to thank our generous Music in Words sponsors, LCSD #1 & #2 music and classroom teachers, contest judges, and student participants!

Third Grade Winners:

1st Place: Madilyn Davidson, Davis Elementary School

2nd Place: Gabi Piedra, Pioneer Park Elementary School

Fourth Grade Winners:

1st Place: Dominic Hoffman, Burns Elementary School

2nd Place: Kinzley Webber, Davis Elementary School

3rd Place: Blakelee Fiscella, Burns Elementary School

Finalists: Angel Arzola (Albin), Bella Gentry (Davis), Haylee Graf (Burns), Syrah Johnson (Burns), Grayson Kirkbride (Albin), and Elizabeth Tryon (Davis)

Program Sponsors: BNSF Railway Foundation, Wyoming Arts Council & Wyoming Community Foundation

“YES!” (YOUTH EDUCATIONAL SYMPHONY) CONCERTS

This year we are excited to welcome students back to the Civic Center and reinstate live audiences, while still livestreaming the concert for students who are unable to attend in person. Students will hear a condensed version of our Masterpiece 3 concert, “A Time to Inspire”.

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. Each 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, 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. CSO would like to extend a special thank you to LCSD #1’s Fine Arts Coordinator Dan Holroyd and the Civic Center staff for helping make these concerts a memorable experience for all students!

CSO Staff

William Intriligator,
Music Director & Conductor

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Cheyenne Symphony Orchestra

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Cheyenne Symphony Orchestra



A Time to Transcend

April 23, 2022

7:30 PM

Cheyenne Civic Center



FEATURING: RHYSS LLOYD TALBOT, BASS-BARITONE
JENNIFER BIRD-ARVIDSSON, SOPRANO
CHEYENNE CHAMBER SINGERS
UW AND LCCC CHOIRS

HAUSMUSIK 2

April 24, 2022

2:00 PM

Blue Community
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FEATURING:
WYOMING
BRASS
QUINTET



www.cheyennesymphony.org



The CSO After Party Returns!

PARAMOUNT
BALLROOM

Join Maestro Intriligator, CSO musicians and
other patrons after the Jan. 22 concert
at Paramount Ballroom at 1609 Capitol Ave.!

There will be cocktails for purchase and appetizers
generously sponsored by:

