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2021-22 SEASON
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2021/22 CONTENTS

Season-at-a-Glance	7
CSO Board & Staff	10
Note from the President	11
Music Director & Conductor	14
Note from the Maestro	15
Adult Music Education	23
Extraordinary Extended Gifts	25
Youth Music Education	28-29
Orchestra FAQ	31
Symphony Friends	35
Symphony Foundation	40-43

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CHEYENNE SYMPHONY ORCHESTRA

2021-22 SEASON-AT-A-GLANCE

SYMPHONY GALA
Sept. 18, 2021 *

A TIME TO HONOR
Oct. 16, 2021

A TIME TO DISCOVER
Nov. 13, 2021

HAUSMUSIK 1
Nov. 14, 2021

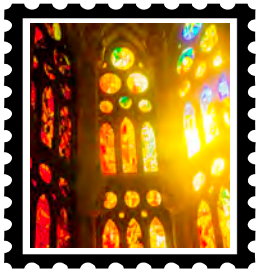
HOLIDAY MAGIC
Dec. 11, 2021

A TIME TO INSPIRE
Jan. 22, 2022

A TIME TO REFLECT
Feb.19, 2022

SYMPHONY UNDERGROUND
Mar. 18, 2022 *

A TIME TO IMAGINE
Mar. 19, 2022 *



A TIME TO TRANSCEND
Apr. 23, 2022

HAUSMUSIK 2
Apr. 24, 2022

BAROQUE IN THE BARN
MAY 26, 2022

* Not included in season packages

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LETTER FROM THE PRESIDENT

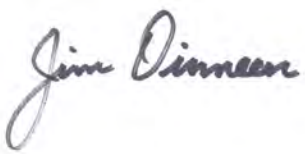
Hello and welcome to this masterpiece event performed by the Cheyenne Symphony Orchestra. The CSO players, staff and board are thankful for the enthusiasm, participation and financial support of this community. Having a local orchestra in a small city is truly a treasure. Cheyenne has a special love and respect for our talented CSO musicians and energetic Maestro. Their dedication and commitment is humbling to us and inspiring to our youth.

Artistic director William Intriligator and the CSO staff have planned an imaginative 2021/22 concert season. Each of the five masterpiece concerts are designed to fit unique descriptions - to honor (October), to discover (November), to inspire (January), to reflect (February) and to transcend (April). The artistic selections, composers, guest artists, and even a guest conductor will feature those ideals. We can learn what Maestro Intriligator has in mind for us by attending the free "lunch and learn" sessions and meeting the guest artists at the Laramie County Library on Fridays before each upcoming concert and through reading generous news coverage in our local newspaper and frequent email updates and social media posts from the staff. William is ever-present at local schools during concert weeks, and even takes time to speak to the early audience at 6:30 pm before each performance. The opportunity for the audience to prepare for the evening is something that enriches the overall experience of attending a CSO concert.

There are more ways to enjoy the Cheyenne Symphony Orchestra this season. In March the Orchestra and the Patti Fiasco band will take their talents to the new Lincoln Theatre. Intimate Hausmusik and Baroque in the Barn performances are set for November, April and May. Add to those the traditional holiday concert in December, the family matinee in March, and a free concert at Lions Park for all the hear in June. We can only imagine the vision, practice and study required of the CSO artists and staff to prepare for these events.

The CSO musicians, board and staff are grateful that you enjoy the performances and respect their preparation. Thank you for attending the concert tonight.

Sincerely,



Jim Dinneen
CSO Board President

UNIVERSITY OF WYOMING

Symphony Orchestra

MICHAEL GRIFFITH, MUSIC DIRECTOR

2021-2022 SEASON

Joy & Reflection

THURSDAY, OCT. 7, 2021, 7:30 P.M.

OPENING NIGHT!

Katrina Zook, mezzo-soprano

Johann Strauss, Jr., Overture to Die Fledermaus; Maurice Ravel, Trois poèmes de Stéphane Mallarmé; Pietro Mascagni, Intermezzo from Cavalleria Rusticana; George Frideric Handel, "Verdi prati, selve amene" from Alcina; George Frideric Handel, "Cangio d'aspetto" from Admeto; Ludwig van Beethoven, Symphony No. 1

THURSDAY, NOV. 18, 2021, 7:30 P.M.

SALUTE THE HEROES

Katherine Smith, French horn; Paul Phillips, guest conductor

Valerie Coleman, Seven O'Clock Shout; Paul Phillips, Wave Wolfgang Amadeus Mozart, Horn Concerto No. 3 Johannes Brahms, Symphony No. 1

SATURDAY & SUNDAY, DEC. 11 & 12

(times to be announced pending release of the UW basketball schedule)

GALA HOLIDAY CONCERTS: REJOICE AGAIN

Dean Camellia Okpodu, narrator

UW Choruses, Holly Dalrymple & Brian Murray, conductors

Rejoice with us again, as we celebrate the holidays and the return of these ever-popular concerts. Repertoire will include holiday music both serious and popular, traditional and unknown, and a return of Eighth Candle, a Prayer and Dance for Hanukkah.

TUESDAY, MARCH 29 - SATURDAY, APRIL 2, 2022, 7:30 P.M., & SUNDAY, APRIL 3, 2:00 P.M.

FAUN AND PETRUSHKA

Buchanan Center Main Stage

Two fully-staged ballets from the repertoire of Paris' *Ballets Russes*, presented jointly with the Department of Theatre and Dance; Claude Debussy, Prelude to the Afternoon of a Faun Igor Stravinsky, Petrushka

THURSDAY, MAY 5, 2022, 7:30 P.M.

AN AMERICAN IN PARIS

Andrew Staupe, guest piano soloist

William Grant Still, In Memoriam: The Colored; Soldiers Who Died for Democracy; Florence Price, Piano Concerto; Jesse Ayers, Shinkansen; George Gershwin, An American in Paris

SPECIAL EVENT:
THURSDAY, FEBRUARY 3, 2022, 7:00 P.M.

CONCERTMASTER FUND RECITAL

Buchanan Center Recital Hall

Presenting our co-concertmasters, Saúl Fuego Garcia and Brittany Kubiak, in a fundraising event for the Moore Concertmaster Fellowship. A private reception for ticket holders will follow.

For a season brochure or more information: 766-6666

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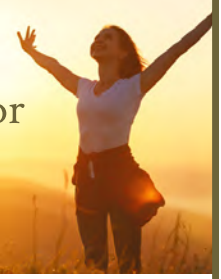

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MUSIC DIRECTOR & CONDUCTOR

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. He is an experienced orchestra leader whose musicianship, leadership, vision, and passion have enabled both organizations to reach new audiences, attain new artistic heights, diversify programming, and achieve unprecedented success.

Intriligator's 2021-2022 concert season at both orchestras includes a focused discovery of musical works by women composers spanning many centuries and including several premieres. His programming also supports racial diversity with many works by composers of African and Asian descent. Still, he is perhaps most "in his element" conducting Beethoven, Mozart, and Bach.

During his 14-year tenure with the Cheyenne Symphony Orchestra, Intriligator has presented many special programs including film with live orchestra, concerts of film music, ballet productions, family matinees, round-table events, multi-media productions, new educational initiatives, collaborations with regional choruses, and a multi-year Gustav Mahler and Richard Strauss exploration.

One of his most innovative and memorable programs was a partnership with stage director and Cheyenne-native Sarah Hartmann entitled "Star-Crossed Lovers" which combined concert, opera, ballet, and theater in a staged retelling of *Romeo and Juliet*.

This season, Intriligator and the CSO unveil another new program, "Symphony Underground," which will partner the CSO with band The Patti Fiasco at the Lincoln Theater. Other highlights this season will include works like Stravinsky's *The Rite of Spring* and Brahms' *German Requiem* that greatly challenge the CSO players.

As a guest conductor, 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. After the success of that concert, the orchestra immediately invited him to return to Bari and conduct two more concerts.

Intriligator previously served as Apprentice Conductor and Staff Conductor at the Minnesota Orchestra, Assistant Conductor of the Minnesota Opera, and Assistant Conductor of the Southwest German Radio Orchestra. He was also a regular guest conductor of the Saint Paul Chamber Orchestra for five seasons while living in the Twin Cities, conducting the SPCO in educational concerts, family concerts, regional tours, and concerts of new music.

Originally from Santa Monica, California, Intriligator earned many accolades as an oboist before turning to conducting. He graduated with highest honors in music from Princeton University. He was a conducting fellow at the Aspen Music Festival for two summers and attended the Pierre Monteux School four summers. He studied conducting in France with Charles Bruck and in Germany and Austria with Michael Gielen. He returned to the U.S. to earn his masters and doctoral degrees in orchestral conducting at the University of Minnesota.

Please visit his website at www.williamintriligator.com for more information.

NOTE FROM THE MAESTRO

Dear Patrons,

Welcome to a new season of the Cheyenne Symphony Orchestra! All of us at the CSO are so excited to return back to full orchestras and audiences. I hope you are, too.

This season we will have a musical discovery and celebration of music by women composers. From Hildegard of Bingen, who wrote music in the 12th century, to fresh new music by Wyoming composer Anne Guzzo, we will present many centuries of great music by women composers. Very appropriate for The Equality State, don't you agree?

You will also enjoy music by other under-represented composer groups, such as Asian-Americans and those of African descent, in addition to more well-known classics by Beethoven, Brahms, Bruch, Mahler, and Stravinsky.

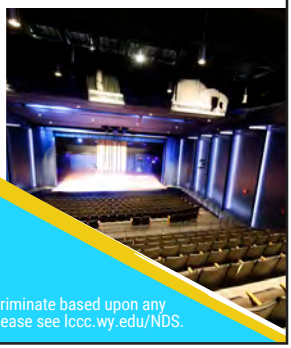
All season long we will have the honor of sharing the stage with wonderful soloists. We welcome a guest conductor and two composers in October, a husband and wife as soloists (violin and piano) in November, the Cheyenne Chamber Singers, All-City Children's Chorus, and En Avant Dance Studio in December, our very own flute virtuoso Ysmael Reyes in January, opera singer Levi Hernandez and the En Avant Dance Studio in February, as well as two opera singers and a large massed chorus from UW, LCCC, and the Chamber Singers in April.

In addition, this season is also more of a "return to normal" in that we will bring back our Holiday concert, our family movie music matinee, our Hausmusik recitals, and Baroque in the Barn. We will also break new ground with our "Symphony Underground" concert at the Lincoln Theater with members of the CSO and the band The Patti Fiasco. What a season this will be!

They say that after a hurricane comes a rainbow (thanks Katy Perry). We've all lived through a metaphorical hurricane these past 18 months. By joining us this season, you are allowing this magnificent group of musicians, your Cheyenne Symphony Orchestra, to be part of your personal rainbow. I've said it many times: our CSO performances unite us, heal us, move us, and inspire us. We are privileged to have people like you join us in these musical celebrations, and we are grateful for your continued support.

Sincerely,

Music Director and Conductor,
Cheyenne Symphony Orchestra



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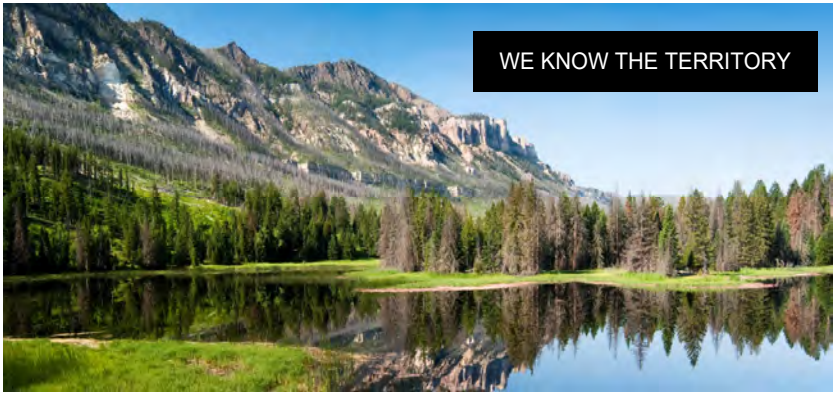

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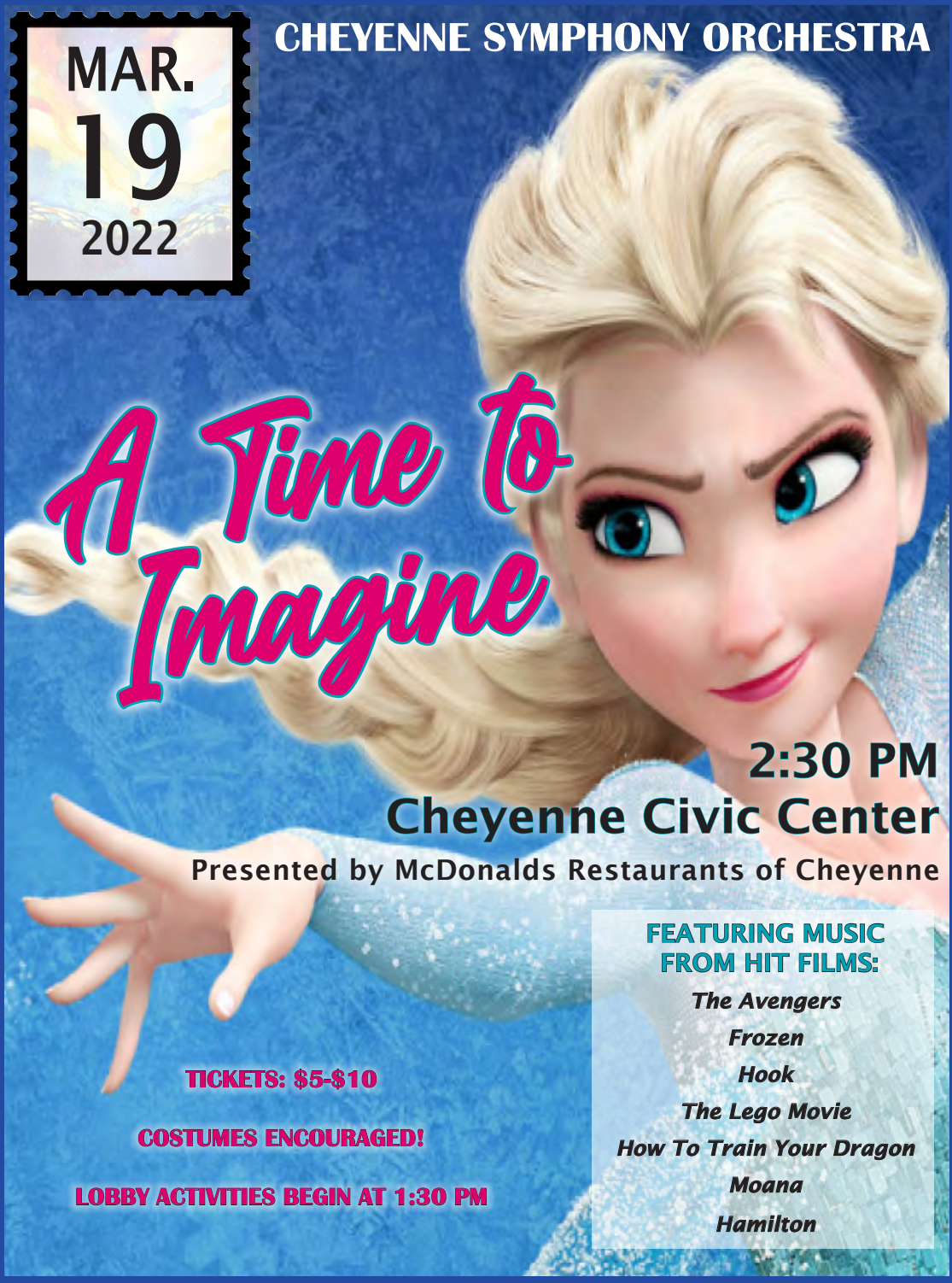

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Our primary goal for adult music education is to enhance the concert-going experience, whether that's by providing a deeper understanding of the pieces being performed, or through creating opportunities for conversation with the musicians themselves.

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

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 open to the public at the Laramie County Library, the Friday before each concert at noon. They will also be livestreamed on CSO's Facebook page and be available for later on-demand viewing on CSO's Youtube channel and website.

Classic Conversations

One hour before each Masterpiece Series concert Maestro Intriligator will present Classic Conversations, a unique musical experience in which he shares insights about the evening's performance. The conductor may also be joined by the guest artist.

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.

Cheyenne, Wyoming

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MASTERPIECE CONCERT

April 23, 2022 - 7:30 PM

A Time to Transcend

William Intriligator, Music Director and Conductor
with Jennifer Bird-Arvidsson, Soprano
Rhys Lloyd Talbot, Bass-Baritone

Cheyenne Chamber Singers - Sean Ambrose, Artistic Director
University of Wyoming Choirs - Dr. Holly Dalrymple and Dr. Brian C. Murray, Directors
Laramie County Community College Choirs - Bethany Smith, Director

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"O frondens virga" (O blooming branch) (4) Hildegard von Bingen (1098-1179)

Featuring University of Wyoming Bel Canto Women's Chorus

Blue Cathedral (13) Jennifer Higdon (b. 1962)

INTERMISSION

A German Requiem, op. 45 (68) Johannes Brahms (1833-1897)

1. *Selig sind, die da Leid tragen* (Blessed are they that mourn)
2. *Denn alles Fleisch es ist wie Gras* (For all flesh is as grass)
3. *Herr, lehre doch mich* (Lord, teach me)
   Featuring Rhys Lloyd Talbot, bass-baritone
4. *Wie lieblich sind deine Wohnungen* (How lovely are thy dwelling places)
5. *Ihr habt nun Traurigkeit* (You now have sorrow)
   Featuring Jennifer Bird Arvidsson, soprano
6. *Denn wir haben hie keine bleibende Statt* (For here we have no abiding place)
   Featuring Rhys Lloyd Talbot, bass-baritone
7. *Selig sind die Toten, die in dem Herrn sterben* (Blessed are the dead, who die in the Lord)

Featuring Cheyenne Chamber Singers, University of Wyoming Choirs and Laramie County Community College Choirs

TRANSLATIONS

"O frondens virga"

O blooming branch,
you stand upright in your nobility,
as breaks the dawn on high:
Rejoice now and be glad,
and deign to free us, frail and weakened,
from the wicked habits of our age;
stretch forth your hand
to lift us up aright.

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International Society of Hildegard von Bingen Studies,
Translation by Nathaniel M. Campbell.

A German Requiem

1. Blessed are they that mourn,
for they shall be comforted.

They who sow in tears,
shall reap in joy.
Go forth and cry,
bearing precious seed,
and come with joy
bearing their sheaves.

2. For all flesh is as grass,
and the glory of man
like flowers.
The grass withers
and the flower falls.

Therefore be patient, dear brothers,
for the coming of the Lord.
Behold, the husbandman waits
for the delicious fruits of the earth
and is patient for it, until he receives
the morning rain and evening rain.
Therefore be patient.

For all flesh is as grass,
and the glory of man
like flowers.
The grass withers
and the flower falls.

But the word of the Lord
endures for eternity.

The redeemed of the Lord will come again,
and come to Zion with a shout;
eternal joy shall be upon her head;
They shall take joy and gladness,
and sorrow and sighing must depart.

The redeemed of the Lord will come again,
and come to Zion with a shout;
eternal joy shall be upon her head;
eternal joy.

3. Lord, teach me
That I must have an end,
And my life has a purpose,
and I must accept this.

Behold, my days are
as a handbreadth before Thee,
and my life is as nothing before Thee.

Lord, teach me
That I must have an end,
And my life has a purpose,
and I must accept this.

Alas, as nothing are all men,
but so sure the living.

They are therefore like a shadow,
and go about vainly in disquiet;
they collect riches, and do not know who will receive them.

Alas, as nothing are all men,
but so sure the living.

Now, Lord, how can I console myself?
My hope is in Thee.

The righteous souls are in God's hand
and no torment shall stir them.

4. How lovely are thy dwelling
places, O Lord of Hosts!
My soul requires and yearns for the courts of the Lord;
My body and soul rejoice
in the living God.

How lovely are thy dwelling
places, O Lord of Hosts!
Blessed are they that dwell in thy house;
they praise you forever.
How lovely are thy dwelling
places!

5. You now have sorrow;
but I shall see you again
and your heart shall rejoice
and your joy no one shall take from you.
I will console you,
as one is consoled by his mother.

Behold me:
I have had for a little time toil
and torment,
and now have found great consolation.
I will console you,
as one is consoled by his mother.

You now have sorrow;
but I shall see you again
and your heart shall rejoice
and your joy no one shall take from you.
I will console you,
as one is consoled by his mother.

6. For we have here no continuing city,
but we seek the future.

Behold, I show you a mystery:
We shall not all sleep,
but we all shall be changed
and suddenly, in a moment,
at the sound of the last trombone.
For the trombone shall sound,
and the dead shall be raised incorruptible,
and we shall be changed.
Then shall be fulfilled
The word that is written:
Death is swallowed up in victory.
O Death, where is thy sting?
O Hell, where is thy victory?

Lord, Thou art worthy to receive all
praise, honor, and glory,
for Thou hast created all things,
and through Thy will
they have been and are created.

7. Blessed are the dead
that die in the Lord
from henceforth.

Yea, saith the spirit,
that they rest from their labors,
and their works shall follow them.

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GUEST ARTISTS

Jennifer Bird-Arvidsson
American soprano Jennifer Bird-Arvidsson enjoys a busy and varied singing career in the U.S. and Europe, having built a reputation as a charismatic, intelligent and versatile performer of more than 50 roles in opera, operetta and musical theater, as well as much of the standard oratorio and concert literature.

As the recipient of a Rotary International Ambassadorial Scholarship, Jennifer studied in Germany in the Opernklasse of the Hamburg Musikhochschule, where she joined the vocal studio of renowned soprano Judith Beckmann. Soon thereafter she began singing at the Landestheater Coburg and then at the Bremer Theater where she became a pillar of the soloist ensemble, singing major roles in the lyric and lyric-coloratura soprano repertory and, in Coburg, twice earning the Audience Favorite Prize. Engagements followed at the Vienna Volksoper, Nationaltheater Mannheim, Theater Bonn, Theater Chemnitz, Theater Lübeck, Theater Würzburg and Theater Hagen, among others. Jennifer has sung roles spanning from soubrette to dramatic coloratura, especially in the operas of Mozart (Despina, Pamina, Sandrina, Konstanze), Donizetti (Norina, Adina, Lucia), and Verdi (Gilda and Violetta). Other favorites have included the title role in Berg's *Lulu*, Sophie in *Der Rosenkavalier,* Marguerite in *Faust*, Musetta in *La Boheme*, Anne Trulove in *The Rake's Progress*, and Nedda in *I Pagliacci.*

Much in demand as a recitalist and concert singer, Jennifer has been the soprano soloist in *The Messiah* with the Berlin Symphony Orchestra, in Dvořák's *Stabat Mater* with the Bremer Philharmonic and in a Veteran's Day concert with the US Army Band at Carnegie Hall. In 2008 Jennifer was invited to Brussels to perform with members of the Ictus Ensemble in honor of the 200th anniversary of Ricordi Publishing. She has been the featured soloist in gala concerts with the Stuttgart Philharmonic at the Stuttgart Konzerthalle and in Luxembourg with the Orchestra of the Warsaw Teatr Wielki. In 2010 she made her Alice Tully Hall debut in Orff's *Carmina Burana* with the Riverside Choral Society. In 2012 Jennifer was the soprano soloist in the world premiere performances and recording of Frank Ticheli's *Songs of Love and Life* with conductor Allan McMurray. Highlights of other recent concert seasons have included the soprano solos in Mozart's *Requiem* and Beethoven's 9th Symphony with the Midland-Odessa Symphony, Mahler's 2nd and 4th Symphonies with the Boulder MahlerFest, performances of Vaughn-Williams' *Dona Nobis Pacem* and Poulenc's *Gloria* at Lincoln Center, Mozart arias with the Colorado Symphony, Chausson's *Chanson Perpetuelle* with the Takács Quartet, Shostakovich's 14th Symphony with Pro Musica Colorado, Bach's *St. Matthew Passion* in a semi-staged version with the Boulder Philharmonic Orchestra and Central City Opera, and *Elijah* in Cape Town, South Africa. Jennifer has been a prizewinner in several international competitions, including First Prizes in the Sylvia Geszty Competition, Elisa Meyer Competition, and the Robert Stolz Competition.

Jennifer serves as chair of the voice department at the University of Colorado Boulder. Her current and former students sing regularly with prestigious arts organizations such as the Aspen Music Festival, Des Moines Metro Opera, Music Academy of the West, Wolf Trap, Martina Arroyo's Prelude to Performance, Central City Opera, and the Semperoper Dresden.

GUEST ARTISTS

Rhys Lloyd Talbot

Welsh-American Bass Rhys Lloyd Talbot hails from Cedar Falls, Iowa. He received his Bachelor's degree in Vocal Performance from the University of Northern Iowa where he studied voice with Dr. John Hines, and his Master's degree in Vocal Performance from UMKC where he studied with Vinson Cole.

A former Apprentice Artist with Lyric Opera Kansas City, Rhys is an alumni of young artist programs across the country including the Merola Opera Program in San Francisco, The Glimmerglass Festival, Des Moines Metro Opera, The Ravinia Steans Music Institute, Houston Grand Opera Young Artist Vocal Academy, the studio program at Wolf Trap Opera, and the Central City Opera Studio. Placing in the top three of the Sun Valley International Opera Competition, Shreveport Opera Mary Jacobs Smith Singer of the Year Competition, and the Opera Birmingham Vocal Competition, Rhys has also competed as a regional finalist in the Metropolitan Opera National Council Auditions, The Sara Tucker Study Grants as well as the Houston Grand Opera Eleanor McCollum Competition.

Composer Jennifer Higdon

Jennifer Higdon is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto, a 2018 Grammy for her Viola Concerto and, most recently, a 2020 Grammy for her Harp Concerto. ln 2018, Higdon received the prestigious Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon enjoys several hundred performances a year of her works and *Blue Cathedral* is today's most performed contemporary orchestral work in the world, with more than 650 performances worldwide. Her works have been recorded on more than seventy CDs. Higdon's first opera, *Cold Mountain*, won the lnternational Opera Award for Best World Premiere and the opera recording was nominated for 2 Grammy awards. She holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia.

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DOWNTOWN CHEYENNE

CHOIRS

Cheyenne Chamber Singers

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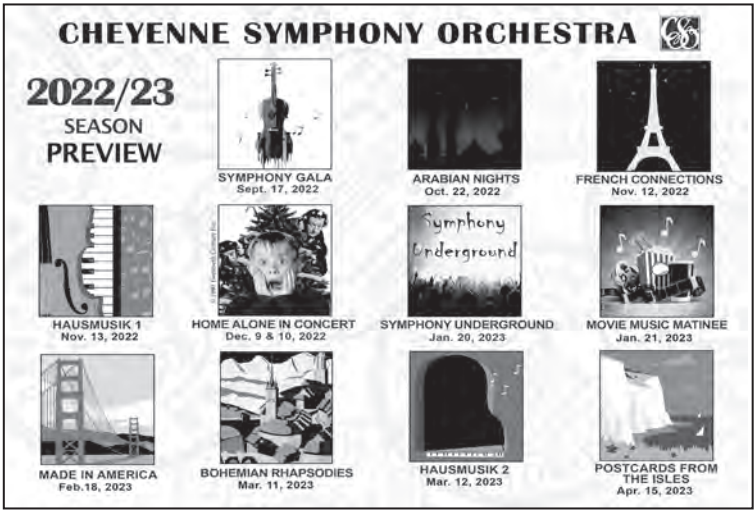
Director Sean Ambrose has been with the Cheyenne Chamber Singers as a singer and conductor since 1993. The Cheyenne Chamber Singers is made up of 23 talented amateur and professional performers from southeast Wyoming. Every season, the Singers dedicate thousands of hours to planning repertoire, rehearsing music, and organizing performances for chamber music patrons in the area.

Artistic Director and Conductor - Sean Ambrose
Assistant Director - Becky Tish
Accompanist - Wade Holzapfel
Director Emeritus - Dr. Jane Iverson

Soprano	**Alto**	**Tenor**	**Bass**
Gretchen Carlson	Kathy Borgaard	Michael Dimit	Sean Ambrose
Lynne Carlton	Leslie Dillon	Bill Lindstrom	Randy Fetzer
Amy Gruber	Paula Egan-Wright	Ross Lindstrom	Jason Gilbert
Jenny Hargett	Karen Hinkle	Dane Mickelson	Thomas Mason
Melissa Rumpke	Monica Huntington	William O'Donnell	Greg McNicholas
Amy Salsgiver	Larree Ann Kastens	Bryan Riedl	Cameron Norby
Janet Weisbrook	Michele Rose	Todd Scranton	Jim Rose
Dawn West	Jessica Schneider	Daniel Singh	Jeff Tish
	Ericka Smith	Liane Terrill	Alan Van Orden
	Becky Tish		



CHOIRS

Laramie County Community Choirs
Cantorei is the top choir at Laramie County Community College. This auditioned ensemble performs frequently throughout the community. Collegiate Chorale is a student and community-based ensemble. Select singers from both Cantorei and Collegiate Chorale are participating in this concert.

Soprano: Lindsay Beckwith and Jenny Hargett
Alto: Leslie Dillon
Bass: John Fritz

University of Wyoming Choirs
The University of Wyoming Choral Area welcomes all singers to membership into its six ensembles (Collegiate Chorale, Laramie Civic Chorus, Bel Canto, Singing Statesmen, Contemporary Singers, and Happy Jacks). Members of the choirs represent an academically diverse cross-section of the university and community. The UW Choral Area strives to create a safe and inclusive space for singers of all identities. In addition to regular performances at state, regional, and national conventions, the UW choirs offer annual concerts including WYO-SING!, Cowboys, Sing On!, and the Holiday Gala. One of the Area's primary missions is to serve Wyoming choral directors through festivals, outreach, and service.

SOPRANO

Kathryn Arneson	Tayla Bahr	Jaelyn Burch	Loren Caserta	Katelyn Cathcart
Adrienne Duda	Claire Duffee	Diana Fittje	Lauren Haiar	Samantha Hensley
Sarah Hurrell	Ellie Jones	Iris Kurz	Brynley LaChance	Zoe Lemley
Elizabeth Malone	Ashlynne Meiklejohn	Emma Mickelson	Aeriana Rot	Isla Skinner
Emma Sorensen	McKella Stigers	Elaina Stirling	Amber Thompson	Krista Trees
Alexis Vaille	Hannah Van Tassel			

ALTO

Tyra Araas	Allison Asplin	Myra Belser	Fi Brogan	Kathryn Bynum
Lucy Carter	Kennedy Despain	Maitri Foley	Daniela Garzon	Jane Greaser
Cal Hanly	Jordan Haws	Sophia Helmkamp	Journey Jess	McKenna Kail
Beth Kean	Michelle Mason	Nicole Maxwell	Breanna Munoz	Savannah Munoz
Taylor Myers	Nicole Perfetti	Camila Rabelo	Corrine Seebart	Carissa Van Slyke
Wesley Vanosdall	Katelyn Williams			

TENOR

Sam Benton	Patrick Boyce	Eian Eco	Carson Gilbar	Joe Gilbar
Wyatt Horrocks	Michael Lechner	Brenden O'Haire	Jayden Parrill	Elizabeth Stauffer
Zachary Wolz				

BASS

Kristien Bravo	Mike Burkett	Frank Derksen	Soren Engstrom	Michael Gasner
Michale Gehred	Troy Gilbreath	Emmanuel Hernandez	Caleb Hopman	Matthew Mills
Coy Morris	David Perry	Shawn Peterson	Benjamin Pina	Henrique Rabelo
Dominick Singleton	Spencer Travis	David Van Slyke		

ORCHESTRA

VIOLIN I
Stacy Lesartre,
Concertmaster
Jennifer Lyford,
Acting Asst. Concertmaster
Lola Kern,
Acting Principal
Elizabeth Furuiye,
Acting Asst. Principal
Katie Kerwin
Jackson Bailey
Julie Swanty
Ryan Jacobsen
Stephanie Garvey
Becky Mothersbaugh
Myroslava Bartels
Zo Manfredi

VIOLIN II
Cynthia Katsarelis,
Principal
Leslie Stewart,
Asst. Principal
Jenny Shea
Summer Lusk
Jaylene Willhite
Ava Pacheco
Grace Johnston
Hannah Kennedy
Marci Pilon
Cheryl Fox

VIOLA
James Przygocki,
Principal
Daniel Moore,
Acting Asst. Principal
Erin Napier
Sarah McCoy
Ash Mach
Sabrina Romney Lloyd
Sarah Avery
Leslie Fox
Ana Fairchild
Glêsse Collett

CELLO
Beth Vanderborgh,
Principal
Becky Kutz Osterberg,
Acting Asst. Principal
Yi-Ching Lee
Romina Monsanto
Mary Kiesling
Stephanie Flores
Suzy Wagner
Amy Crowell

BASS
Ernie Glock,
Acting Principal
Benjamin Hornacek,
Acting Asst. Principal
Dennis Griffing
Bailey Bennett
Danielle Crisman
Tanner Chilson

FLUTE
Ysmael Reyes,
Principal
Kathryn Eagles
Kristen Beeman
3rd/piccolo

OBOE
Gina Johnson,
Principal
Jennifer Stucki,
2nd/English horn

CLARINET
Kellan Toohey,
Principal
Blake McGee

BASSOON
Tom Bittinger,
Co-Principal
Melanie Fisher,
Co-Principal
Wendy Latouche,
contrabasson

HORN
Ben Shafer,
Principal
Josh East
Jennifer Swanson
Katherine Smith

TRUMPET
Ian Sawyer,
Acting Principal
John Adler
David Wharton

TROMBONE
John Neurhor,
Principal
Daniel Watt
William Runyan

TUBA
Alan Harvey,
Principal

TIMPANI
Derek Sawyer,
Principal

PERCUSSION
Colin Constance,
Principal
Leo Canale
Ross Coons

HARP
Tonya Jilling,
Principal
Joni Martin

PIANO/CELESTA
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Taco John's

Taco John's utilizes its national prominence to give back to the hundreds of communities it serves. Founded in 1969 in Cheyenne, Wyoming, Taco John's® has been serving bigger. bolder. better. flavors for more than 50 years. Now, Taco John's operates and franchises nearly 400 restaurants in 22 states – making it one of the largest Mexican quick-service restaurant brands in America. While it has a nationwide presence, Taco John's has always stayed loyal to its hometown by remaining local to Cheyenne in many of its involvements. Dedicated to supporting its local arts scene, Taco John's is a proud sponsor of the Cheyenne Symphony Orchestra.

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PROGRAM NOTES

"O frondens virga"—Hildegard von Bingen

It's hard to know where to begin an examination of the life and works of the redoubtable Hildegard von Bingen. Today, she is certainly one of the most well-known, venerated, and respected figures of the Middle Ages who were not kings, warriors, or any of those whose exploits and power shaped the course of history. Rather, she was a twelfth-century Benedictine nun whose life was devoted to religion, music, science, and literature. Her voluminous legacy of medical and scientific treatises, lyrical and dramatic poetry, religious writing of interpretation of visions, as well as a large body of musical compositions, has few equals from those times. Moreover, she exhibited an extraordinarily confident—perhaps aggressive—personality that enabled her to promulgate her writings and her musical compositions, and her leadership as abbess of convents. She didn't shrink from going over the heads of abbots and bishops, straight to Kings and Emperors in leading her nuns and building and securing her convents. All of this would have been impressive enough for those times—but for a woman it was unprecedented.

Born to a noble family in southwestern Germany, the Rhineland-Palatinate, the young Hildegard at a very young age distinguished herself for her religious visions. Their vividness, intensity, and her articulate interpretation of them led to her being bound over at the age of fourteen to a nearby Benedictine monastery. There, tutored by a friend and fellow novitiate, as well as sympathetic monks, her intellectual growth was rapid. She went on to author important scientific treatises, including imposing ones on medicine. Her prophesies and miracle working led to a widespread reputation, and moniker as "Sybil of the Rhine."

Her life-long visionary experiences led to an impressive body of inspired poetry that interpreted theological ideas. Her symbolic, literary style was informed by her apocalyptic, prophetic personal visions. She set her texts to music, and a large corpus of her compositions has survived in manuscript collections, edited and published today. We must remember that she worked in the twelfth century, and what that means for our understanding of the fundamental nature of its music: the preponderance of music was sacred, even if non-liturgical; there was no such thing as "instrumental" music—although there was some ancillary use of instruments; all music was monophonic—meaning only one unaccompanied melodic line at a time; the ecclesiastical modes shaped the melodies; and finally, we have no firm knowledge at all of the rhythms of the melodies. Musical notation was in its infancy, and helped very little. So, with all of that, even with centuries of dedicated scholarly research, when music of those times is sung today, it is at best an informed approximation of what scholars hope it sounded like.

Hildegard left seventy-seven religious songs preserved in manuscript. Her musical settings are original, not borrowed from liturgical chant, and are primarily and variously antiphons, responses, sequences, and hymns—all of which may be used in sacred services. *O frondens virga* is an antiphon, a short chant that serves as a refrain to another chant with many verses, and can be used either in the Mass or in the Divine Office. Hildegard's poetry is rich with metaphors that interpret her visions of the transcendence of "Living Light," and her musical style has a soaring quality that much contemporary chant lacked.

Recorded history over the millennia is overwhelmingly the province of men and their deeds and exploits. So it is *mirabilis dictu* to finally encounter a woman—a true polymath--of

the twelfth century who was so learned, so talented, and so powerful. It would be difficult, indeed, to name any predecessors. It is almost a miracle itself that almost a thousand years later, we know so much about her, and that her creative vision lives.

***Blue Cathedral*—Jennifer Higdon**

Higdon is one of America's leading composers of the last decade, enjoying wide recognition and commissions from a variety of distinguished symphony orchestras and virtuosi. She has a degree in flute performance and was graduated from the University of Pennsylvania with an MA and a PhD. She went on to study composition at the Curtis Institute; her composition teachers include the distinguished composers George Crumb and Ned Rorem. A relatively late bloomer, she points to musical influences from Peter, Paul and Mary, the Beatles, and Simon and Garfunkel. With four Grammy nominations under her belt, she is also a winner of the Pulitzer Prize for her *Violin Concerto*. It would be hard, indeed, to think of many contemporary American composers whose compositions are played more frequently than are hers. She's won just about every important award for music composition, and is a member of the faculty of the prestigious Curtis Institute of Music in Philadelphia.

Written in 1999, *Blue Cathedral* was commissioned for the 75th anniversary of the Curtis Institute. Titles of musical compositions are often—most often, it can seem—misleading, but this one is singularly apt. Cast in a single short movement of lush, soothing cascades of orchestra sound, the over-used descriptor, "shimmering," is more than apropos in this case. Imaginative scoring for strings and delicate percussion—including exotic bells and water glasses—are the foundation for an evocation of the atmosphere of the title. Short motives from various wind instruments provide aphoristic commentaries throughout, but generally without what would called "tunes." The whole weft of sound seems to gently and constantly float upward without having to start all over at the "bottom." It's a remarkable and sensual musical experience, and justly deserves its popularity as perhaps the composer's most performed composition.

Higdon's own words speak eloquently to her engagement with this thoughtful, spiritual work, and are a perfect complement to her musical voice:

> "I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way. This piece represents the expression of the individual and the group... our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey.

PROGRAM NOTES

***A German Requiem,* op. 45—Johannes Brahms**

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1. *Blessed are they that mourn*
2. *For all flesh is as grass*
3. *Lord, teach me that I have an end*
4. *How lovely are thy dwelling places*
5. *You now have sorrow*
6. *For we have here no abiding city*
7. *Blessed are the dead that die in the Lord*

The 1850s marked Brahms' early professional career and the gradual recognition of his immense talents. His youthful compositions centered on solo piano works, chamber music and pieces for male choir. Significant in his early experience was meeting the Hungarian violinist, Ede Reményi, in 1850 and touring with him a bit later—Brahms' encounter with the so-called gypsy musical style. That year also marked Brahms' introduction to Robert Schumann, although the relationship with Robert and Clara took a few years to develop. In the interim, Brahms became friends with the great violin virtuoso, Joseph Joachim, and the two remained lifelong friends and musical collaborators. Significantly, he and Joachim spent time together in 1856, when Brahms was twenty-three, immersing themselves in an intense study of music from the past. They familiarized themselves with Renaissance and Baroque repertoire, and mastered the intricacies of counterpoint. Chorale preludes, characteristic dances, choral music, fugues, double counterpoint—it all was their bailiwick and became of supreme importance in Brahms' lifelong musical style. And as we shall see, in the requiem.

But it was three years earlier, in 1853, that Brahms and the Schumanns cemented their relationship. Robert Schumann, one of the outstanding music journalists of his time, in his last published article, famously proclaimed of Brahms: "This is a chosen one." This may have agreeably brought the young composer to greater public recognition, but it typically somewhat undermined his self-confidence. It was the beginning of an unusually close relationship between the famous couple and the young man. After Robert's descent into mental illness, Brahms, as go between, became Clara's only contact with Robert in his sanatorium, and more or less managed the household for them. The deep friendship lasted until Robert's early death in 1856, and Clara's death years later in 1896. It would be difficult to posit a more heartfelt personal relationship for Brahms than that with the couple. Robert Schumann's championship of the young composer bolstered his career, and by the late 1850s and early 1860s significant, acclaimed compositions appeared. They include the early piano sonatas and piano quartets, the Handel variations, and the first piano concerto (1859).

The death of Brahms' cherished mother in February of 1865 is generally thought to be the proximate cause of the composer's turning his efforts to the composition of a large choral requiem—rather unusual for a youthful thirty-two year old composer. Although, apparently he had previously considered such a work. It is presumed that thoughts on the death of Robert Schumann played a part, as well. He worked on the requiem from 1866 until 1868, and it received its première in Bremen in the latter year. The original six movements were joined by a seventh one shortly after that première. Scored for large orchestra, chorus, and baritone and soprano soloists, it is Brahms' longest work, and precedes most of the other large works: the four symphonies, the concertos, and so forth.

PROGRAM NOTES

Of course, religious works, including requiem masses have been one of the most important genres of classical music since its beginnings. Most major composers who have written choral music have produced requiems, and today we hear performances of them by composers from all historical periods. And they, understandably, have generally been Catholic Latin Masses, whether by Bach, Mozart, Berlioz, Bruckner, Verdi, and a host of others. They are based on the various texts of the Roman Rite, and as such, are part of the liturgy of the Catholic Church. Important liturgical themes in these requiems have to do with grief, the fearsome Day of Judgment, eternal rest, various prayers for departed souls, redemption through Jesus Christ, and the resurrection. Twentieth-century composers of requiems and other works of similar intent have generally gone in a different direction, abandoning the Catholic liturgical elements for various approaches to more broad spiritual or philosophical considerations. One has only to think of compositions by Benjamin Britten, Paul Hindemith, Krzysztof Penderecki, and Frederick Delius, for example.

With this in mind, Brahms' requiem may be said to have led the way away from the traditional Catholic liturgy and its emphases, and toward more personal spiritual reflections in a variety of humanistic approaches. The full title of Brahms' composition tells us just that: *A German Requiem, to Words of the Holy Scriptures*. It's "German," not because it is for Germans—although it was that—but because the text is not in Catholic Latin, but taken rather from Luther's Protestant Bible (in German, of course). Moreover, Brahms' personal choices of texts from the Bible consistently emphasize themes significantly different from those of the Roman Liturgy. Comfort for the living and hope for the Resurrection are his focus, not redemption through Jesus and the terrors of the Day of Judgment.

This mood is set immediately in the first movement, "Blessed are they that mourn," with its lush sonorities (no violins!), rich, undulating harmonies, and easy pace. Of technical interest are the first three notes of the soprano choral part: a third and a step up. This figure pervades the entire work; Brahms manipulates it in every possible configuration—up, down, upside down and backwards, you name it. It is a cogent example of Brahms' awareness and respect for historical procedures and his lifelong, famed reputation for craftsmanship and economy of means. Notice how "those that go out with tears" is set to drooping chromaticism and their return in joy is set to sudden leaping movement. Brahms misses nothing.

Darkness ensues in the next movement, "For all flesh is as grass," wherein the dark reality of our brief existence is borne by a plodding march in three-four time. Contemporary critics foolishly criticized the use of a "grotesque waltz" for this text. But, of course, the composer was on the mark. The sense of inevitable doom here no doubt was the basis for the movement's use in a TV series about the Nazi conflagration. The relentless timpani drives the funeral march. The shades are suddenly banished at the words, "So be patient now my dear brothers, until the coming of the Lord." with a new, major key, and a brighter tempo. But soon, the plodding march returns. Brahms couldn't leave it here, so the movement ends triumphantly with a joyous affirmation of "But the word of the Lord endures forever." So sorrow and sighing will flee away.

The thrust of the Requiem takes a turn in the third movement and focuses on the personalized angst of a single voice—speaking for all of us existentially as individuals in an infinite and unforgiving universe. The preponderance of the movement is a solo for baritone, singing words from Psalm 39. The soloist is ridden with anxiety and doubt, fighting to accept the stultifying reality of the brevity of life. His lengthy contemplation of his existential dilemma

is accompanied by the chorus, repeating and reiterating his fears with dramatic interjections. He ends with the question: "Now, Lord, how can I console myself?" The chorus responds with reassuring words from the *Wisdom of Solomon* in the Apocrypha: "The righteous souls are in God's hand." And in the best tradition of choral works, the joy and happiness of this revelation is set in a brisk contrapuntal ending, the voices weaving in and out in a weft of exultation. A long pedal in the low instrumental basses sustains throughout to the end—perhaps implying the eternal promise of the words.

The mellifluous fourth movement is perhaps the most well known and beloved of the requiem. A gentle paean to the beauty and serenity of heaven, it is a musical harbinger of so many like stylistic passages familiar in works to come. Whether Brahms' rich romantic harmonies, his penchant for elegant, swaying triple meters, or the shimmering scoring for woodwinds, it all seems to remind us vaguely of perhaps some of the elegant *Liebeslieder* waltzes or parts of his second symphony.

The soprano solo of the fifth movement balances the baritone of the third, and is the additional movement that he composed two years after the first six. It nicely establishes the balanced arch form of the seven movements, creating affinities between movements I & VII, II & VI, and III & V. The mood of the solo soprano here could not contrast more with the doubt and anxiety of the baritone of the third movement. The whole thrust is contained in the phrase: "I will comfort you as a mother comforts." The gently undulating lines of the strings and woodwinds seem to create the reassuring atmosphere of a cradlesong, while the choir unobtrusively echoes the text. It concludes with the simultaneous setting of "I will see you again," from the Book of John and "as a mother comforts," from Isaiah.

The sixth movement is the resurrection, not one of terror and condemnation, but rather couched in terms of a revealed "mystery." The chorus leads, but is soon dramatically interrupted by the baritone soloist, who—speaking as a sole voice of authority—proclaims the "mystery." Thereafter, the chorus responds to each revelation. The drama of the cataclysm is all there, of course, and after a magnificent narrative of the unfolding events, we arrive at a stupendous C major chord of triumph. After that, there's nothing left but to do but celebrate in the true and traditional Beethovenian fashion with an energetic, cascading choral fugue of victory.

Finally, the composer concludes this remarkable and unique "requiem" as he began it, in an atmosphere of spiritual sustenance and reassurance. As has often been the case throughout, the full woodwind choir is employed for a light, appropriately atmospheric mood, over the strings and low horns. The trumpets, understandably take a break, but the trombones fulfill their traditional ecclesiastic rôle and accompany the reference to the "spirit" speaking. The harps appropriately finally return and lead to the final sonorous wind chord. It is not without significance that the last word sung by the chorus is the same as that which began this uniquely comforting work: "Blessed..."

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HAUSMUSIK 2-REPERTOIRE

April 24, 2022 - 2:00 PM
Blue Community Events Center at World Headquarters

Hausmusik 2

Featuring the Wyoming Brass Quintet
Don Williams, trumpet
Sean McKay, trumpet
Katherine Smith, horn
Dan Watt, trombone
Alan Harvey, tuba

Sponsored by Blue Federal Credit Union

Galliard Battaglia (edited by Robert King)	Samuel Scheidt (1587-1654)
Canzona per Sonare No. 4 (trans. Graeme Page)	Giovani Gabrieli (1554-1612)
Contrapunctus 9, from the Art of the Fugue, BWV 1080 (arr. Michael Allen)	J.S. Bach (1685-1750)
Quintet	Michael Kamen (1948-2003)
Tango for Jam-Jam	Zachary D. Smith
Misty (arr. Allen Fernie)	Erroll Garner (1921-1977)
Just a Closer Walk (traditional)	arr. Don Gillis (1912-1978)

INTERMISSION

American Songs	Alyssa Reit
Suite from Monteregian Hills	Morley Calvert (1928-1991)

1. La Marche
2. Chanson Mélancolique
3. Valse Ridicule
4. Danse Villageoise

HAUSMUSIK 2-GUEST ARTISTS

Wyoming Brass Quintet

Donald R. Williams: A long-time resident of Colorado, Don completed his Master's degree in trumpet performance at the University of Colorado – Boulder and received his Bachelor's degree in music from the University of Northern Colorado in Greeley. He is currently second trumpet in the Wyoming, Steamboat Springs, and San Juan Symphonies, Trumpet Instructor at Casper College, and a member of the Colorado State University – Pueblo faculty brass quintet. As an active private instructor and clinician, Don maintains a large private studio, is in his sixth year as an instructor with Opening Notes – part of the Littleton Community Music Association, and is currently on faculty for the Rocky Ridge Music Center's Summer Music Programs in Estes Park, Colorado. Don lives in Littleton, Colorado with his wife, son, daughter, and their two cats.

Sean McKay: A current resident of Gillette, WY, Sean McKay teaches beginning band and orchestra at six schools and is frequently invited to perform with the Wyoming Symphony Orchestra in their trumpet section. He has recorded with both the Wyoming Jazz Ensemble on their album *Winds of the Snowys*, as well as the Cincinnati College-Conservatory of Music Wind Symphony on their album *Grand Pianola Music*. Born and raised in Denver, Colorado, Sean has spent much of his life in the Rocky Mountain region. He received his bachelor's degree in Music Education from the University of Wyoming where he studied with Scott Meredith, and he is a recent graduate of the College-Conservatory of Music in Cincinnati, where he studied with Alan Siebert and Phil Collins and received his master's degree in Trumpet Performance as a member of the Graduate Brass Quintet. He is excited to be performing with the Wyoming Brass Quintet.

Katherine Marie Smith: An active teacher and performer living in Laramie, WY, Katherine is Assistant Lecturer of Horn at the University of Wyoming and Casper College, Music Lecturer at LCCC, Principal Horn of the Wyoming Symphony, Fourth Horn of the Cheyenne Symphony, and Associate Principal Horn of Pro Musica Colorado. She has been on the sublists of over twenty orchestras around the country, appeared nationally as a soloist with several orchestras, spent a season with the North Carolina Symphony as Assistant Principal/Utility Horn, performed in Carnegie Hall seven times, collaborated with more than twenty-five different professional chamber ensembles, including the award winning wind quintet 40th Parallel, and toured with and appeared on the albums of several indie folk artists, including Gregory Alan Isakov. She is thrilled to have the opportunity to perform in such a variety of ensembles while continuing to exercise her passion for teaching in beautiful Wyoming and Colorado.

Daniel Watt: A native of Colorado, has been an active freelance musician across the Front Range since 2010, and has performed with every professional orchestra in Wyoming and Colorado. Mr. Watt holds tenure as the principal trombonist with the Fort Collins Symphony, the Wyoming Symphony Orchestra, and the Steamboat Springs Orchestra. He also is the tenured second trombonist with the Cheyenne Symphony. Although primarily a tenor trombonist, Mr. Watt frequently performs on alto trombone, bass trombone, and euphonium. Mr. Watt joined the faculty of the University of Wyoming in 2016 as instructor of trombone and euphonium, and has seen a majority of his graduates begin their careers as influential teachers themselves. Mr. Watt received his Master's of Music from Northwestern University where he studied with Michael Mulcahy and Peter Ellefson, and his Bachelor's of Music from the University of Denver where he studied with Dr. Joseph Martin and Warren Deck.

Alan John Harvey: Alan Harvey is a member of the faculty at the University of Wyoming in Laramie, with musical training that includes a Master of Music degree in Music Performance from Baylor University, and the degree Bachelor of Music in Applied Music with Performer's Certificate earned at the Eastman School of Music in Rochester, NY. He currently holds Principal Tuba positions in the Cheyenne Symphony Orchestra, the Wyoming Symphony Orchestra in Casper, and the Steamboat Symphony Orchestra in Colorado. He is especially enthusiastic about 'making sound' in brass quintets with his colleagues throughout the region. A victim of lifelong learning, Mr. Harvey has also earned a Bachelor of Science degree in Mechanical Engineering at CU Boulder. He now also works full-time developing medical devices and consumer products as a contracted consultant. In his summer spare time, he enjoys quietly hiding out at his off-grid cabin in the foothills near Medicine Bow Peak.

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Wyoming Public Radio

Bach, Beethoven, and Brahms, in Wyoming! Would you believe that Wyoming is one of a handful of states that has a 24-hour classical music channel? Maybe it's the vast open spaces and the overwhelming mountains that speak in a profound way and connect us to the majesty found in centuries of classical repertoire.

Classical Wyoming draws from the nationally acclaimed Classical 24 series that explores repertoires from pre-Baroque to today's contemporary composers. Hosts carefully craft each broadcast. Lively, engaging, and knowledgeable, they illuminate the music they present with well-researched insightful information. Each program excites classical music novices and aficionados alike.

For those who enjoy keeping up with events in the classical world, we offer NPR's collection of stories and news items. In addition, you'll find information about our Metropolitan Opera Broadcasts, as well as other tid-bits of news.

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Those musicians have been "adopted" by caring audience members like you who wish to show their support for CSO's artistic growth. If you would like to adopt a musician, please select an orchestra member from the list below. For more information visit our website at www.cheyennesymphony.org or call the office at 307-778-8561.

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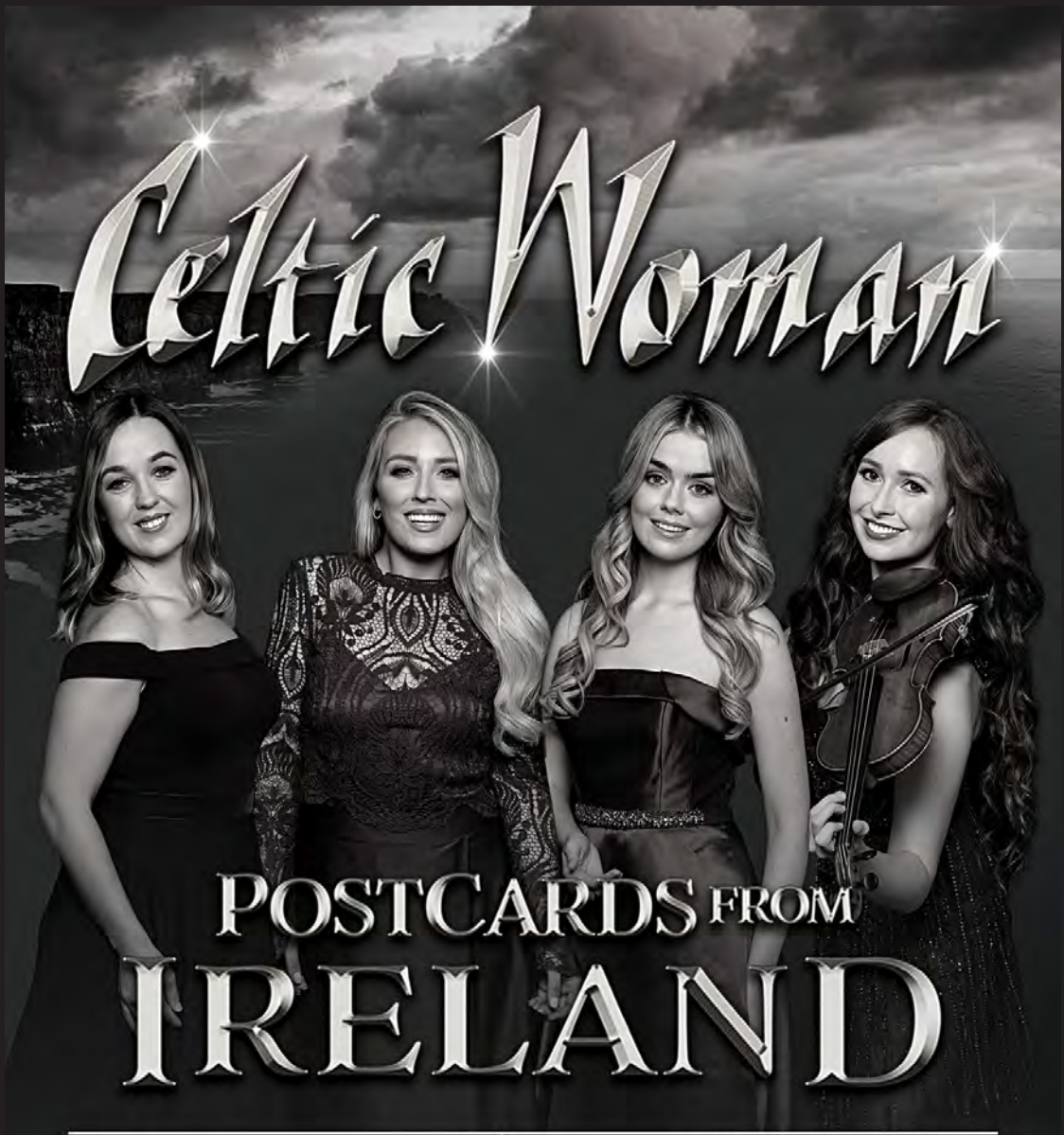

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The Cheyenne Symphony Orchestra would like to extend its deepest gratitude for the generous support of the Donald Bondurant and Elizabeth Tolerton Estates.

Donald Bondurant Estate

Donald Bondurant (1927-2019) was an esteemed English and Drama teacher at East High School in Cheyenne from 1955-1990. Born in Fort Lyon, Colorado he later relocated and spent most of his life as a resident of Cheyenne, Wyoming. Bondurant's love for the performing arts was evident through his gracious support of the Cheyenne Symphony Orchestra and his passion for theatre through his contributions to the Cheyenne Little Theatre, performing in productions such as *The Solid Gold Cadillac* in 1957. He performed with The Little Theatre of the Rockies in productions such as *My Three Angels, Tiger at the Gates, The Lady's Not For Burning*, and *The Country Girl* as well as the Albuquerque Community Theatre appearing in the production *Mr. Roberts*. Bondurant also served in the U.S. Coast Guard Reserves. In honor of Donald Bondurant's immense impact on the Cheyenne community, the Donald Bondurant Drama Scholarship Fund was created, care of East High School. His legacy will spread through Cheyenne and beyond as many of his students continue to participate in community theatre, and as they pursue their dreams in college.

Elizabeth Tolerton Estate

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 ensure 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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Wyoming HOME

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):

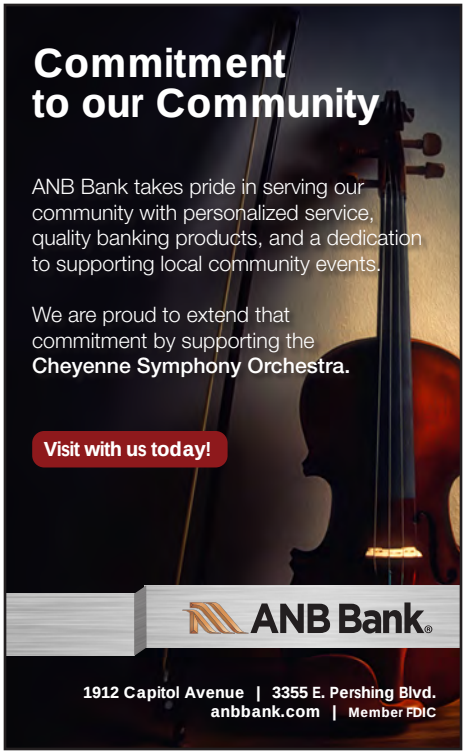
CSO's conductor visits a variety of music, band, and orchestra classes each season. From kindergarten through college he shares the importance of choosing an instrument they love to play and making it fun. He also conveys personal lessons he's learned from playing an instrument all throughout school 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 Zoo:

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.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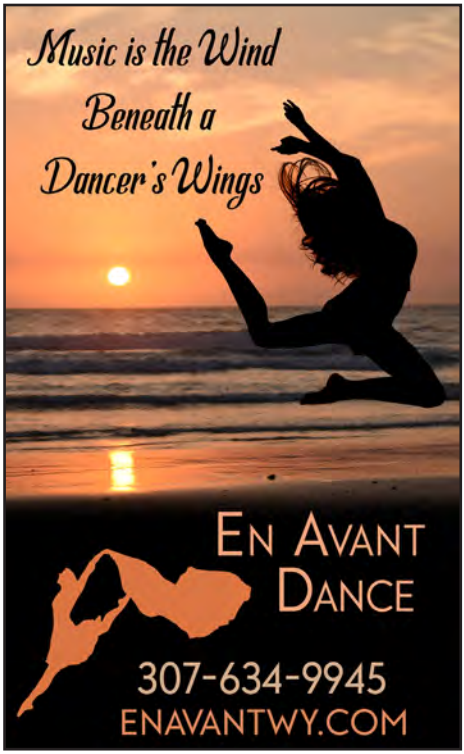
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ORCHESTRA FAQ

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.

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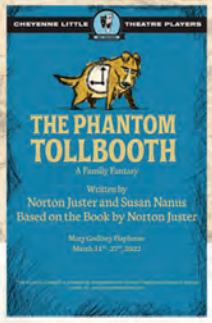

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MEET THE SYMPHONY FRIENDS

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.

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 and via Zoom. 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.

Symphony Friends

www.facebook.com/cheyennesymphonyfriends

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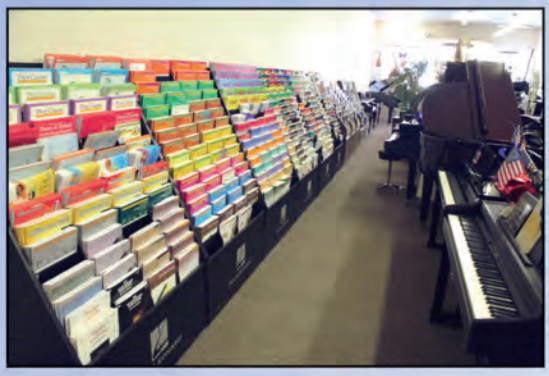

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Don't wait until you get to Heaven to hear beautiful music!

If you treasure the music of the Cheyenne Symphony Orchestra, please help ensure the Symphony's grand performances will continue now and into the future. Please consider making a gift to the Cheyenne Symphony Foundation Permanent Endowment which provides grant support for the Cheyenne Symphony Orchestra. Earnings from the Endowment support Orchestra performances and its educational and community outreach programs. Only a portion of the Endowment earnings are distributed each year, the rest reinvested for future growth. Because of the support of many caring donors, the growth of the Foundation Endowment has enabled the Foundation to grant critically needed funding. In fact, the cumulative amount the Cheyenne Symphony Foundation has granted to the orchestra is well over one million dollars. Such wonderful support is made possible solely through the generous gifts from those who love the Symphony's music.

Your gift, whether in the form of cash, stocks or bonds, through your will, living trust or other options, will help assure the viability of the Orchestra, and can help you realize significant tax savings.

The Foundation will be pleased to work with you to set up the transfer of any asset you choose to gift. Gifts of $1,000 or more will be formally recognized on the Foundation's "Sound Investment" donor recognition wall display located in the Cheyenne Civic Center.

At the time of publication, the following Foundation supporters, through their generous gifts, have helped provide a lasting musical and educational legacy now and in the future. The Foundation thanks these visionary individuals. For more information on how you can make a difference by gifting to the Foundation, contact the CSO office at 307-778-8561 or contact any Foundation Board member.

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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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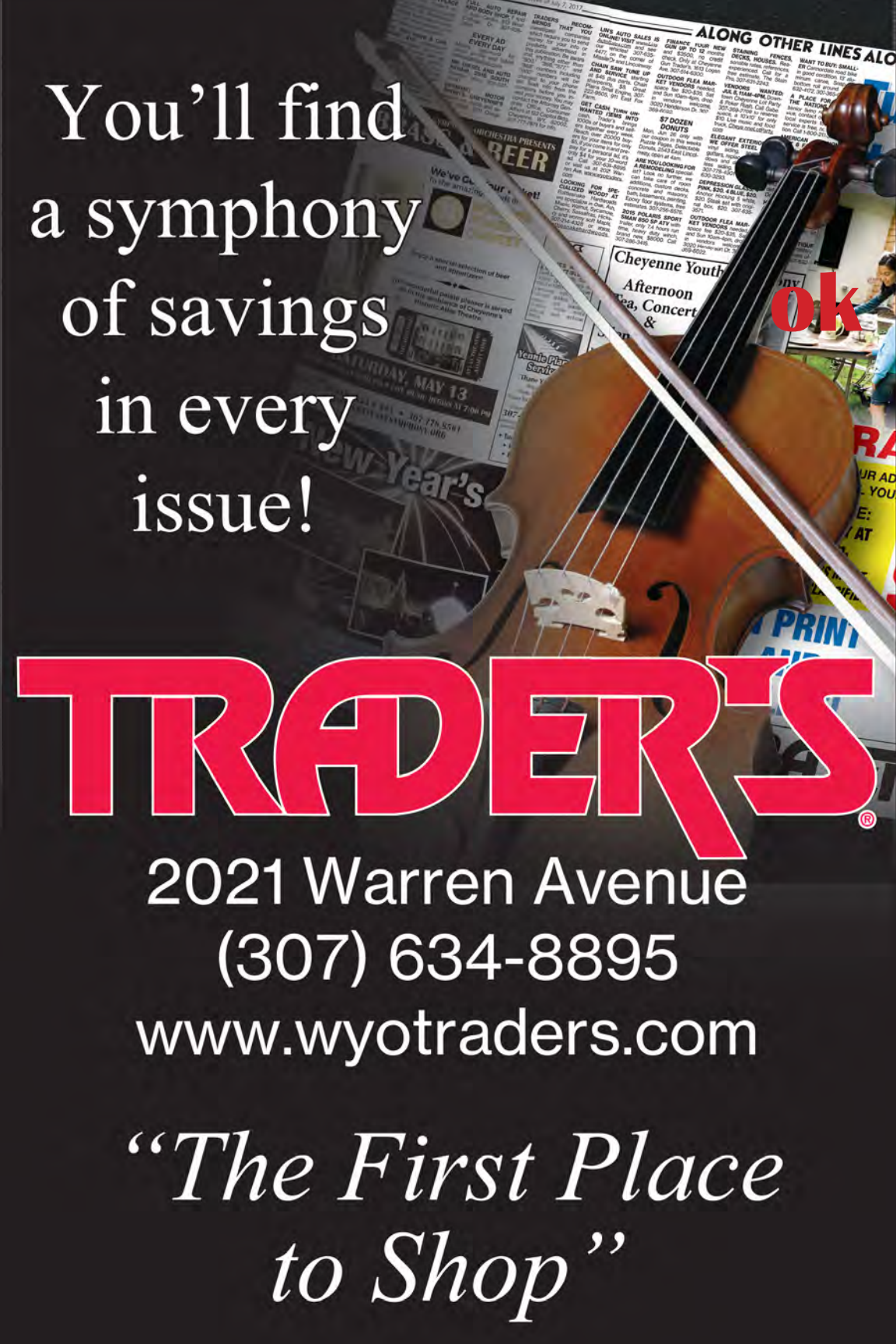
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