

OCTOBER 2022



Tempo

A SYMPHONY FRIENDS NEWSLETTER

CSO OPENS SEASON WITH ARABIAN NIGHTS

Join CSO and let's travel together to distant lands during our 2022-23 season...*The World Awaits!* CSO presents *Arabian Nights* on Oct. 22nd, 2022, at 7:30 PM at the Cheyenne Civic Center. The 7:30 PM performance will also be livestreamed for those who prefer to watch from the comfort of home, for \$25 per household.

The concert begins with an exciting new piece, *Seven O' Clock Shout* written by American composer Valerie Coleman. She originally wrote this piece for the Philadelphia Orchestra in 2020 as a way of saying thank you to essential workers. William Intriligator, CSO's Music Director and Conductor explains, "I really like the optimism of this piece, and that is especially interesting since it was written during the most difficult times of the pandemic. It evokes a Copland-like style with its mood and timbres, truly depicting American optimism and vitality. At one point, the orchestra gets to "woop," shout, and cheer during the music!"

The next piece will feature a sensational pianist, Sara Davis Buechner, in a well-loved piano concerto that isn't technically a "concerto." Rachmaninoff's *Rhapsody on a Theme by Paganini* is a set of 24 variations on a familiar melody from a Paganini *Caprice*. Rachmaninoff ingeniously works the melody into many contrasting moods and styles, even bringing in his almost-characteristic *Dies Irae* a few times. In true Rachmaninoff form, there is a gorgeous slow section, the 18th variation, that everyone will remember and will make each of us melt; it is just that beautiful. Maestro Intriligator says, "Sara is the perfect choice for this showpiece since she has incredible power, virtuosity, poetry, and artistry all in one. Plus, she is one of the nicest and funniest people you will ever meet! And totally brilliant."



The program concludes with another audience favorite: *Scheherazade* by Nicolai Rimsky-Korsakov, a favorite of Maestro Intriligator! He says, "I don't know who will be more excited for this piece: me and the players...or the audience? Both!" The last time the CSO performed this masterpiece was back in 2008 when Maestro Intriligator was auditioning to be Music Director. He explains, "Like the way the Rachmaninoff is a piano concerto in many ways but not in name, *Scheherazade* is a four-movement symphony in everything but name. Its four movements paint musical images of many of the stories of the *1001 Arabian Nights*, from Sinbad to Aladdin and many others." The solo violin and harp depict the storyteller herself, the Sultana Scheherazade. Perhaps greater than any of her tales from the *Arabian Nights* is the story of her escape from death by telling these fables each night to her murderous husband, the Sultan, and keeping him waiting with cliffhangers every night for 1001 nights.

So, come to this concert and experience a journey to *Arabian Nights*—and so much more!

After the concert we invite you to please join us for a reception at Paris West! Appetizers will be provided by the DDA and drinks will be available for purchase.

Thank you to our
Concert Sponsor



Arabian Nights

October 22, 2022
7:30 PM

AT-A-GLANCE

LUNCH N' LEARN

Fri., Oct. 21st 12-1:00 PM
Laramie County Library

Join Maestro Intriligator & Sara Davis Buechner for a lunch time lecture at the Laramie County Public Library & learn about the upcoming concert. The conversation will also be Livestreamed on our Facebook page!

CLASSIC CONVERSATIONS

Sat., Oct. 22nd 6:30 PM
Cheyenne Civic Center

If you can't make it to the Lunch n' Learn, come early to the concert!

FRENCH CONNECTIONS

Sat., Nov. 12th 7:30 PM
Cheyenne Civic Center

FEATURING MICHAEL LUDWIG, Violin

HAUSMUSIK I with Michael Ludwig

Sun., Nov. 13th 2:00 PM
Nelson Museum of the West
SOLD OUT

Home Alone in Concert
Cheyenne Civic Center
Fri., Dec. 9th 7:00 PM
Sat., Dec. 10th 2:30 PM

Featuring All City Children's Chorus & High School Choir's

SEASON SPONSORS



SEVEN O' CLOCK SHOUT

BY VALERIE COLEMAN

We begin our new season by acknowledging the difficulties we have all experienced over the past few years and expressing our hope for a more normal season to come! *Seven O' Clock Shout* by Valerie Coleman evokes in the listener a sense of beauty and community and reminds us how we dealt with difficult challenges and a sense of loss. It was commissioned by the Philadelphia Orchestra in 2020 to honor frontline workers during the COVID-19 pandemic. It was inspired by the ritual of evening serenades that brought people together to acknowledge the sacrifices of medical personnel and other essential workers who helped get us through such an unprecedented time. In Cheyenne and all over the country, folks would gather outside their homes and sing, shout, or play an instrument as part of the seven o'clock shout.

Coleman's anthem begins with a distant and solitary solo between two trumpets in a fanfare fashion. It then develops into a piece by the full orchestra. Coleman beautifully describes her composition as follows: "To me, *Seven O' Clock Shout* is a declaration of our survival. It is something that allows us our agency to take back the kindness that is in our hearts and the emotions that cause us such turmoil....We cheer on the essential workers with a primal and fierce urgency to let them know that we stand with them."

Valerie Coleman is a musical super star, who excels as a composer, musician, and entrepreneur. She was honored as one of the "Top 35 Women Composers" by *The Washington Post* and "2020 Classical Woman of the Year", by *Performance Today* because of her significant contribution to classical music as a performer, composer, and educator. Coleman has received several commissions from the Philadelphia Symphony, which she calls a "warm and inviting family," Boston University Tanglewood Institute, the Metropolitan Opera/Lincoln Center Theater New Works dual commissioning program,



The Library of Congress, American Composers Orchestra and the National Flute Association, just to name a few. Coleman's works have been performed by many major orchestras, including the New York Philharmonic, Boston Symphony Orchestra, Pittsburgh Symphony, St. Louis Symphony, Atlanta Symphony Orchestra, Toronto Symphony and significant chamber ensembles and collegiate groups.

Coleman also excels as flute soloist. She made her debut as a flutist and composer at Carnegie Hall in 2004 and prior to that was the understudy for flutist Eugenia Zukerman at Lincoln Center. She has had performances and premieres at Alice Tully Hall, Chamber Music Society of Lincoln Center, The Kennedy Center, Chamber Music Northwest, and Philadelphia Chamber Music Society. She was the featured soloist in the world premiere of Jennifer Higdon's Flute Concerto, *The Light We Can Hear* at the 50th Anniversary Gala Concert of the National Flute Association, with the Chicago Philharmonic, in August 2022.

Valerie Coleman was born and raised in Louisville, Kentucky, in the same West End inner city neighborhood that boxer Muhammad Ali grew up in. Her father died when she was nine, and Coleman and her sisters were raised by their single, working mother. From early childhood, Coleman had a love for music and a great interest in playing the flute. She started her formal music education in fourth grade. During her early years, Coleman was interested in composing music. She started writing symphonies as a hobby, using a portable organ that she had at her home. By age fourteen she had written three full-length symphonies and won several local and state competitions.

VALERIE COLEMAN

FLUTIST AND COMPOSER

Performance Today's 2020
Classical Woman of the Year

Top 35 Woman Composers in
Classical Music

-Anne Midgette of the Washington Post

Coleman received a double B.A. in theory/composition and flute performance from Boston University. She graduated with a master's degree in flute performance from Mannes College of Music. In 2021 Coleman joined the Mannes School of Music Flute and Composition faculty as the Clara Mannes Fellow for Music Leadership. Prior to that she served on the faculty at The Frost School of Music at the University of Miami as Assistant Professor of Performance, Chamber Music and Entrepreneurship. In 2021/22, she led a year-long residency at The Juilliard School in their Music Advancement Program through American Composers Forum. Valerie Coleman is a woman of extraordinary talent and accomplishments, truly a Renaissance woman of music!

From our first stop in the United States, CSO launches our season-long, musical world tour. Welcome to our 2022/23 season, *The World Awaits!*

Where will we
travel next?



CHEYENNE
SYMPHONY
ORCHESTRA

1920 Thomes Ave. #400
307-778-8561

www.cheyennesymphony.org

William Intriligator,
Music Director & Conductor

Lindsey Bird Reynolds,
Executive Director

Christine Pelletier,
Director of Community
Engagement

Bonnie Mance,
Director of Marketing

Kristen Beeman,
Orchestra Manager/
Librarian

Michelle Lazarus,
Assistant Librarian

RACHMANINOFF'S ROMANTIC RHAPSODY IS AN AUDIENCE PLEASER



Rhapsody on a Theme of Paganini, Op. 43, for piano and orchestra by Sergei Rachmaninoff is a set of 24 variations on the last of Niccolò Paganini's *Caprices* for solo violin and our next stop on CSO's world tour. Rachmaninoff composed the work in 1934 in two weeks at his summer home in Switzerland. He played the piano part at the piece's premiere at the Lyric Opera House in Baltimore, Maryland, with the Philadelphia Orchestra conducted by Leopold Stokowski. It has been observed that, "Rachmaninoff came up with fresh treatments presented in a score that is dashing, brilliant, romantic, and witty by turns."

Rachmaninoff was surprised by the reception *Rhapsody on a Theme of Paganini* received upon its premier: "It somehow looks suspicious that the Rhapsody has had such an immediate success with everybody." Interestingly, Rachmaninoff does not start with Paganini's theme outright, but instead presents a short introduction and then the first of the 24 short variations. Rachmaninoff's Russian heritage is reflected in the use of church chants, including the Dies Irae, an ancient chant from the Mass for the Dead. The showstopping Variation 18 doesn't sound like Paganini at all. Instead, it reflects Rachmaninoff's romanticism.

One critic described the variation as "lush and drippingly romantic," and "the genius of this variation is that it is, in fact, Paganini's theme turned upside down and played more slowly, creating what is probably Rachmaninoff's most famous lyrical theme."

To better appreciate Rachmaninoff's *Rhapsody on a Theme of Paganini*, one must know a bit about Niccolò Paganini, who achieved rock star status during his time and is today considered by some to be the greatest violinist of all time. Paganini revolutionized violin playing and composed many works that were so difficult that initially only he could play them. His virtuosity was unequaled. He was one of the first solo violinists to perform publicly without using music, choosing instead to memorize everything. He helped popularize certain string techniques such as bow bounces – spiccato – as well as left-hand pizzicato and harmonics. He also purposely mistuned strings to make certain pieces easier to play. It was said that he could play 12 notes a second! Paganini's caprices for solo violin were virtuosic masterpieces that still capture the imagination of audiences today.

This incredible work will feature an equally incredible pianist, Sara Davis Buechner. Ms. Buechner is a classical concert pianist of noteworthy accomplishment, virtuosic mastery, artistic sensitivity and extraordinary versatility. She has been highly acclaimed by critics, such as the *The New York Times*: "the breadth of Ms. Buechner's artistry, spanning thundering fortissimos and chiseled passagework, as well as lyrical moments colored by a poetic sensitivity that was tempered by wit and judicious restraint."

Ms. Buechner was born in Baltimore, Maryland, in 1959, and attended the Juilliard School of Music. In her twenties, she won several major prizes including at the Queen Elisabeth of Belgium International Piano Competition and the Tchaikovsky International Piano Competition (6th prize, bronze). Buechner has performed with different orchestras with an active repertoire of more than 100 concertos, and has given master classes on four continents. In 2019, she performed all 21 of Wolfgang Amadeus Mozart's piano concertos with the Tokyo Sinfonia over the course of eight concerts. This is a feat that has never before been attempted by one artist! Buechner has been on the piano faculty at Temple University since 2016, and also was on the faculties of the University of British Columbia, the Manhattan School of Music, and New York University.

Cheyenne Symphony is excited to feature such a powerhouse pianist performing such a beloved piece!



CSO
AFTER PARTY



PARIS WEST
HAUTE CUISINE & PÂTISSERIE
CH WY

JOIN MAESTRO INTRIGATOR, CSO MUSCIANS AND
OTHER PATRONS AFTER THE OCT 22ND CONCERT
AT THE, NEWLY OPENED,
PARIS IN THE WEST RESTAURANT AT
1719 CENTRAL AVENUE!

*There will be cocktails for
purchase and appetizers
generously provided by:*



SCHEHERAZADE

BY NICOLAY RIMSKY-KORSAKOV

Scheherazade, an, orchestral suite by Russian composer Nicolay Rimsky-Korsakov sets the tone for a concert season that will take the audience on a journey around the world. The piece was inspired by *The Thousand and One Nights* or *The Arabian Nights*, which, of course, also inspired our concert title. It was completed in 1888 and premiered in St. Petersburg, with the composer conducting. It is one of Rimsky-Korsakov's most popular works.

The piece tells the story of Scheherazade, the young wife of the sultan. The Sultan was convinced that all women were false and faithless, so he vowed to put to death each of his wives after the first nuptial night. But, Scheherazade saved her life by entertaining her lord with fascinating tales, told for a thousand and one nights. The Sultan, consumed with curiosity, postponed from day to day the execution of his wife, and finally repudiated his bloody vow entirely.

Colorful and highly varied in mood, the work has a recurring violin solo, performed by CSO's concertmaster Stacy Lesartre, that represents Scheherazade and a deep, ponderous theme that corresponds to the sultan. Some other characters that appear in the suite are Sindbad the Sailor and Ali Baba. The composer described his composition as "an orchestral suite...closely knit by the community of its themes and motifs, yet representing, as it were, a kaleidoscope of fairy-tale images."

The suite is structured in four movements, which originally were untitled but later were given names. The first movement, "The Sea and Sindbad's Ship," starts with the deep "voice" of the sultan in the winds and strings, calling for his newest wife to entertain him; Scheherazade, represented by a light, lyrical solo violin melody, begins to develop her tale. The second movement, "The Story of the Kalandar Prince," opens with Scheherazade's now familiar violin line, which dissolves into animated march-like passages, intermittently interwoven with suggestions of the sultan's theme. The whimsical third movement, "The Young Prince and the Young Princess," recounts a love story in waltz time. The theme of the sultan, now somewhat less foreboding, introduces the agitated finale, "Festival at Baghdad; the Sea; the Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior," which revisits and recasts many of the themes from the preceding movements.

Rimsky-Korsakov's description of his vision is instructive: "All I desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond a doubt an Oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements."

Nikolai Andreyevich Rimsky-Korsakov (1844 –1908) was a master of orchestration. His best-known orchestral compositions, *Capriccio Espagnol*, the *Russian Easter Festival Overture*, and *Scheherazade*, are staples of the classical music repertoire, along with suites and excerpts from some of his 15 operas. *Scheherazade* is an example of his frequent use of fairy-tale and folk subjects. A member of 'The Five', which included César Cui, Aleksandr Borodin, Mily Balakirev, and Modest Mussorgsky, who, in the 1860s strove to create a truly national school of Russian music, free of the stifling



influence of Italian opera, German lieder, and other western European forms.

Trained to be a naval officer, Rimsky-Korsakov never formally studied music, writing his first symphony mostly out of intuition while traveling around the world as a naval officer from the age of eighteen to twenty-one. By the age of twenty-seven, he was famous enough to be appointed a professor at the Saint Petersburg Conservatory. In this position, he quickly realized that he did not know the subjects he was supposed to teach. Therefore, for next three years, he concentrated on his own studies as well, making sure he remained one step ahead of his students. Thereafter, along with composing new music, he also revised all his previous works, leaving a large body of original Russian nationalist compositions. Apart from being a successful composer, he was also successful as the editor of a musical journal service to Russian music.

This familiar suite, full of lush music, and evocative of the Middle East, is a fitting way to start our wonderful world adventure with the CSO's talented musicians! And, join us on November 12th as we continue our world-tour with *French Connections!*



Mick Finnegan, President*
Steve Schmerge, Past President*
Terry Ball
Julia & Chuck Burke
Denise Dijkstal
Jim Dinneen*
Bev Fontaine
Mary Guthrie
Anna Marie Hales*
Natalie Hales
Linda Johnson

Victor Lisek
Debbie McCann
Judy Moss
Toma Nisbet
Sharon Novick
Kathy Muller Ogle
Lucie Osborn*
Wendy Owen
Anne Ritschard
Carolyn Ritschard*
Toni Rogers

Barbara & Robert Ruegge
Anthony Salzl
Kathie Selden
Betty Ann Shaffer
Patricia Swan
Buddy Tennant
Liane Terrill, Secretary
Sharon Tighe
Carol Velez
Kathy Vialpando

* Denotes Board Liason