

NOVEMBER 2022



# Tempo

A SYMPHONY FRIENDS NEWSLETTER

## FRENCH CONNECTIONS

On November 12th at 7:30 p.m., join us at the Cheyenne Civic Center as we continue our season long musical journey with "French Connections". The performance will also be livestreamed for those who prefer to watch from the comfort of home, for \$25 per household.

The concert begins with a lively and humorous piece by Jacques Ibert, *Hommage à Mozart*. Long before the play and film, *Amadeus*, this esteemed but not yet well-known, 19th century French composer decided to honor Mozart in music with this piece. William Intriligator, CSO's Music Director and Conductor explains, "Ibert composed this piece in the style of Mozart but it was written in the 1950's and is a wonderful tribute! Who among us hasn't been inspired by Mozart's music, his wit, his genius?"

The next piece on the concert, Louise Farrenc's Symphony No. 3, has never been performed by CSO before. Written in 1847, Louise was one of very few female composers to have their music published and performed from that era. Composing during the same time period as Beethoven, Schumann, and Mendelssohn, Symphony No. 3 is a masterpiece with a nod in the style of Felix Mendelssohn. Maestro Intriligator explains, "it is not only a rarity in that it was written by a woman; it is also a rarity since it is a symphony written in the 1800's by a French person."

The French—perhaps hesitant to compete with the likes of the Germans Beethoven, Schumann, and Mendelssohn—generally avoided writing symphonies for most of the 1800's." However, Farrenc composed a symphonic masterpiece that could stand up to those big names.

In addition to composing, Farrenc was the first woman on the faculty of the Paris Conservatoire of Music, where she taught for 30 years.

The program concludes with the return of violin soloist Michael Ludwig performing Johannes' Brahms, Violin Concerto. Ludwig first soloed with the Cheyenne Symphony Orchestra back in 2009. Maestro Intriligator, says, "this piece pairs one of my all-time favorite soloists, violinist Michael Ludwig, with one of my all-time favorite concertos, the Brahms Violin Concerto. This is like having a dream team at the playoffs!" It is one of the pinnacles of the violin concerto repertoire, with incredible musical challenges and rewards for the soloist, orchestra, and conductor. Ludwig performs on an exquisite violin from the 1700's.

Enhance your experience with a free "Lunch and Learn" discussion on Nov. 11th from 12-1:00 p.m. at the Laramie County Library, which will also be livestreamed on the CSO Facebook page. "Classic Conversations" will take place on Nov. 12th, at 6:30 p.m. at the Civic Center for ticketed patrons, prior to the concert.

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

Thank you to our  
Concert Sponsor

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## FRENCH CONNECTIONS

NOV 12, 2022

FEATURING  
MICHAEL LUDWIG  
VIOLIN



## AT-A-GLANCE

### LUNCH N' LEARN

Fri., Nov. 11th 12-1:00 PM  
Laramie County Library

*Join Maestro Intriligator & Michael Ludwig for a lunchtime 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., Nov. 12th 6:30 PM  
Cheyenne Civic Center

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

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 Choirs*

Symphony Underground with Ten Cent Stranger

Jan. 20th, 2023 8:00 PM  
The Lincoln

## SEASON SPONSORS

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## HOMMAGE À MOZART BY JACQUES IBERT

The next stop on CSO's season long world tour of music is "French Connections." *Hommage à Mozart* by Jacques Ibert is a fitting way to begin the concert. This short piece is a fine example of early twentieth century French music. Music critic Henri Dutilleux observed that: "Of all our composers, Jacques Ibert is certainly the most authentically French. Ibert's orchestration is straightforward, uncluttered, and clear, yet something about it also sounds new, as if never heard before. I think I am not mistaken in saying that his manner of treating the orchestra in layers, in reaction against the method of orchestration by touches of color, had a positive influence on a good many musicians of my generation."

Ibert enjoyed a successful career during his lifetime. He composed seven operas, five ballets, incidental music for plays and films, works for solo piano, choral works, and chamber music. He is best remembered for his orchestral works including *Divertissement* and *Escales*. In addition to composing, Ibert was active as a conductor and in musical administration.

Ibert was born in Paris in 1890 and died in 1962. He studied at the Paris Conservatory; his fellow students included Arthur Honegger and Darius Milhaud. His studies were interrupted by service in the army in WWI. After the war, he resumed his studies and won the Conservatoire's top prize, the Prix de Rome at his first attempt, in 1919.

Listening to Jacques Ibert's work will be more pleasing and restful rather than viewing the 1971 crime thriller by the same name!




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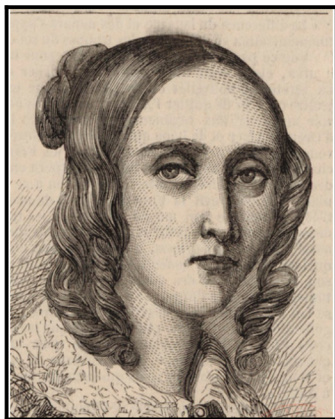
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## SYMPHONY NO. 3 IN G MINOR BY LOUISE FARRENC



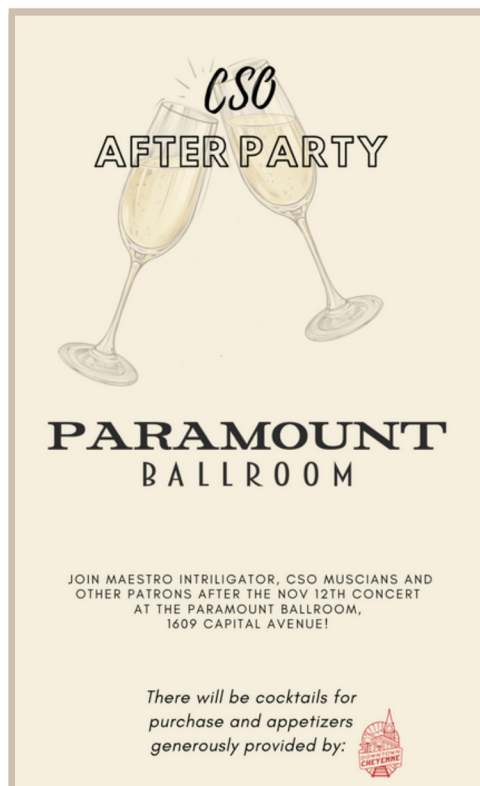
One of Maestro Intrilligators programming goals has been to introduce the audience (and orchestra) to women composers. Symphony No. 3 in G minor, Op. 36 by Louise Farrenc, fits his focus on women composers while satisfying the theme of “French Connections.”

Farrenc’s Symphony No. 3 premiered in 1849, during the early Romantic era, and has been described as following the style of Beethoven. It is in four movements: sonata, aria, scherzo/trio, and finale and was the last of the three symphonies she composed. It has been praised for “the soundness of its form, the beauty and novelty of its orchestration, as well as its delightful counterpoint. Farrenc’s symphony stands the test of time alongside those that directly preceded it from Mendelssohn, Schubert and Schumann.”

The piece was programmed as part of the regular subscription series hosted by the Société des Concerts in Paris. The organization was known well known for championing the works of Beethoven, and in what was certainly a recognition of the reputation she’d already achieved, the Third Symphony was programmed with Beethoven’s Fifth. It was a nineteenth-century battle of the sexes, as audiences were treated to two symphonies, both in minor mode and with similar structure, side-by-side for all to compare. A reviewer of the concert questioned the placing of any symphony against Beethoven’s classic but he still managed some back-handed praise for Farrenc, writing that she “...reveals—alone among her sex—throughout musical Europe—genuine learning united with grace and taste.”

Louise Farrenc, was born Jeanne-Louise Dumont in 1804, the year that Napoleon was crowned Emperor of France. She came from a long line of famous sculptors whose works are displayed in important museums, including the Louvre. She studied piano and became interested in composing her own music. At 15 years of age she enrolled at the Paris Conservatory, where she met fellow student Aristide Farrenc, who studied flute. The pair became friends and eventually married in 1821. Aristide became a music publisher and was a great proponent of his wife's compositions. Though married to a publisher, none of Louise Farrenc’s orchestral works were published during her lifetime.

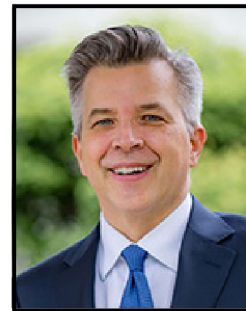
In 1842, Louise began a 30-year career as Professor of Piano at the Paris Conservatory. She was the only female professor at the Conservatory in the 1800s and was paid less than her male counterparts for several years. As a composer, she was admired in her lifetime by Schumann and Berlioz. She was at the center of Parisian musical life as a teacher, composer, and scholar, but was neglected after her death until quite recently. The audience will be delighted to have made this French connection!



## BRAHMS VIOLIN CONCERTO WITH GUEST ARTIST MICHAEL LUDWIG, VIOLIN

After intermission, CSO musicians and the audience heartily welcome back a charismatic violinist, Michael Ludwig! The associate concertmaster of the Philadelphia Symphony for 14 years, Ludwig excels as a soloist, recording artist, conductor, and teacher. *Strad Magazine* observed that he possesses an "effortless, envy-provoking technique...sweet tone, brilliant expression, and grand style."

Ludwig performs on a rare violin made in the late 1700's by the Cremonese master Lorenzo Storioni and a Dominique Peccatte bow. His violin has been lauded in a *Fanfare* review as "one of the most gorgeous instruments I've ever heard." Ludwig was born and still lives in Philadelphia.



Michael Ludwig's performance of Brahms' immortal Violin Concerto will make for an unforgettable evening for CSO patrons and musicians! The piece was composed in 1878 and dedicated to Brahms' friend, the violinist Joseph Joachim. Their friendship changed the course of both men's lives. Joachim's exceptional musicianship inspired Brahms to write his only concerto for violin. Since Brahms had only a passing familiarity with the violin's capabilities, Joachim's technical expertise proved essential to the concerto's creation. The collaboration between the two men resulted in what Joachim later termed one of the four great German concertos (the others were Mendelssohn's E Minor Concerto, Beethoven's Violin Concerto, and Max Bruch's G Minor Concerto).

Brahms' Violin Concerto was extremely well-received! "No concerto unleashes the soaring, heroic power and poetic potential of the violin more profoundly than Brahms'. It is music that runs the gamut between smoldering ferocity and tranquil introspection, encompassing a universe of expression." The piece demands a great deal of virtuosity from the soloist. Perhaps because of this, some critics have wondered whether the Brahms Violin Concerto belongs in another category: a violin symphony.

After its premiere on New Year's Day, 1879, which Brahms conducted, the Viennese conductor Joseph Hellmesberger called it "a concerto not for, but against the violin." Henryk Wieniawski, a virtuoso violinist, deemed it "unplayable." The violin virtuoso Pablo de Sarasate refused to play it because he didn't want to "stand on the rostrum, violin in hand and listen to the oboe playing the only tune in the adagio." In his 1997 biography on Brahms, Jan Swafford sardonically said that the composer "committed the cardinal sin of writing a symphonic concerto in which orchestra and soloist carry on the musical dialogue as equals."

It has been adapted for modern use, including in the movie, *There Will Be Blood*. In *Smilla's Sense of Snow* by Peter Høeg, Smilla, the protagonist says, "I cry because in the universe there is something as beautiful as Kremer playing Brahms' violin concerto". The violin entrance in the first movement is sampled extensively in Alicia Keys' 2004 song, *Karma*.

Brahms (1833-1897) spent much of his professional life in Vienna. He composed for symphony orchestra, chamber ensembles, piano, organ, violin, voice, and chorus. A virtuoso pianist, he premiered many of his own works. He worked with leading performers of his time, including the pianist Clara Schumann. Many of his works have become staples of the modern concert repertoire. He was not a prolific composer when compared to others, partly because of his perfectionist approach to his work; however, Brahms completed four Symphonies, two Serenades, two Piano Concertos, a Violin Concerto, the Academic Festival Overture, 200 Lieder and three Piano Sonatas. Not forgetting, of course, his biggest work, the *German Requiem*, which CSO and local choirs performed so memorably last spring!



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