



Tempo

A SYMPHONY FRIENDS NEWSLETTER

MADE IN AMERICA

February 18th at 7:30pm, CSO and Maestro William Intriligator bring you home with Made in America, featuring works by Barber, Still, Price, and Copland. Plus, D.J. Sparr will be featured on fantastic concerto for electric guitar and orchestra.

The entire program for this concert is American music, which is always special since the orchestra's "bread and butter" is usually music by German or Russian composers like Mozart, Beethoven, Tchaikovsky, Brahms, etc.

In fact, there are many things "quintessentially American" about the music on this concert. For instance, Aaron Copland's *Lincoln Portrait* is a momentous work that quotes Abraham Lincoln and musically depicts his life and significance—while at the same time has episodes quoting *Camptown Races*. Only in America. Wyoming native Mary Guthrie will lend her talents as narrator for this piece.

CSO Music Director & Conductor, William Intriligator describes Samuel Barber's *Overture to the School for Scandal* from 1931, as "an exciting and very tuneful—even romantic—concert opener that reflects the English play of the same name but that really bucked the trend of harsh, atonal music being written in Europe at that time." Only in America.

The music in Florence Price's *Dances in the Canebreaks* is inspired by African American folk songs and dances from the 1920's and 30's. The movement titles, "Nimble Feet," "Tropical Noon," and "Silk Hat and Walking Cane" say it all. That an African-American woman could write this music back in the 1950's is another example ofOnly in America.

William Grant Still's *Serenade* is a beautiful, lyrical expression of romanticism—complete with harp and perfect for a belated Valentine's Day date night. Written in 1957 by the "Dean of African-American Composers," yet again...Only in America.

Finally, living composer Michael Daugherty—an Iowa native living in Michigan—wrote an "electrifying" concerto for electric guitar and orchestra in 2009 entitled *Gee's Bend*. The inspiration for this music was the history and quilt work of the African-American women living in Gee's Bend, Alabama, who have created some of the most spectacular works of art with their quilts.

Another big influence on this piece was the Southern style of blues and jazz that the electric guitar and orchestra emulate. Like the Copland, it also quotes American folk songs, in this case the spirituals "Swing Low, Sweet Chariot" and "Nobody Knows De Trouble I've Seen."

Electric guitarist D.J. Sparr is coming to Cheyenne all the way from Louisiana to perform the solo with the orchestra. Only in America!

This concert will be a blast. So, show your American spirit for President's Day—or your romantic side for Valentine's Day—and come check it out!

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

Thank you to our
Concert Sponsors



AT-A-GLANCE

ART IN MUSIC ART SHOW
Feb. 14th - Mar. 4th
Tues-Fri. 10am-6pm
Cheyenne Civic Center

LCSD #1 8th-12th grade students have created artwork inspired by Gee's Bend for Electric Guitar and Orchestra by living composer Michael Daugherty.

In addition to their art being on display at the Cheyenne Civic Center, an awards presentation will take place before the concert, Made in America, on Feb. 18th.

The audience will have the opportunity to view a slideshow of the winning artwork as the piece is performed live onstage.

Come experience these two amazing art forms as they work together to transport us to Gee's Bend, Alabama!

LUNCH N' LEARN
Fri., Feb. 17th 12-1:00 PM
Laramie County Library

Join Maestro Intriligator & D.J. Sparr 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., Feb. 18th 6:30 PM
Cheyenne Civic Center

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

SEASON SPONSORS



CSO TO FEATURE FIRST ELECTRIC GUITAR SOLOIST



Gee's Bend, a concerto for electric guitar and orchestra by Michael Daugherty, is an exciting contemporary piece that will delight the CSO audience. Multiple Grammy award winning composer Michael Daugherty and renowned electric guitarist and composer D.J. Sparr will represent the "Made in America" theme well. This piece will rock! PLUS patrons will be treated to art work inspired by this piece and created by local students through the Art in Music Program.

D.J. Sparr is well known as a performer and composer and was recently described by *Gramophone Magazine* as "exemplary." His style has been described as "pop-Romantic...iridescent and wondrous" (*The Mercury News*) and it "suits the boundary erasing spirit of today's new-music world" (*The New York Times*). *The Los Angeles Times* praises him as "an excellent soloist," and the *Santa Cruz Sentinel* says that he "wowed an enthusiastic audience...Sparr's guitar sang in a near-human voice." Sparr was the electric guitar concerto soloist on the 2018 GRAMMY-Award winning, all-Kenneth Fuchs recording with JoAnn Falletta and the London Symphony Orchestra. He also has excelled as a composer.

Sparr was born in 1975 and is a graduate of the Baltimore School for the Arts and the Eastman School of Music. He completed his Doctor of Musical Arts degree from the University of Michigan in 2003, where he studied with composer Michael Daugherty. Sparr currently resides in Baton Rouge, Louisiana with his wife Kimberly, son Harris, and their dogs Nanette and Bundini. Sparr is a faculty member at the Walden School's famed Creative Musicians Retreat in Dublin, New Hampshire.

Composer Michael Daugherty first came to international attention when one of his compositions was performed at Carnegie Hall in 1994. Since then, he has been very successful and is, according to the League of American Orchestras, one of the ten most-performed American composers of concert music today. His music has received six GRAMMY Awards.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the oldest of five brothers, all professional musicians. They grew up in a musical household, with a father who played the drums in dance bands and a mother who sang in musical theater productions. He studied composition with many esteemed teachers in the US and France. He taught at the Oberlin Conservatory of Music from 1986 to 1991, and has been Professor of Composition at the University of Michigan School of Music, Theatre and Dance ever since.

Gee's Bend was inspired by the African American quilters of Gee's Bend, Alabama and their unique quilting styles. The music incorporates elements of blues and gospel music, reflecting the musical traditions of the Gee's Bend community. The piece is in four movements and in Daugherty's words, "is a patchwork of various crosscurrents: I intertwine American guitar rock and southern folk music with contemporary classical music to create a colorful and unique tapestry of sound."

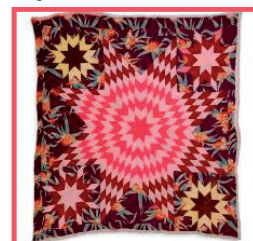
QUILTS MADE BY GEES BEND WOMEN. TO SEE ENTIRE GALLERY VISIT [SOULSGROWTHDEEP.ORG/GEES-BEND-QUILTMAKERS](https://soulsgrrowthdeep.org/gees-bend-quiltmakers)



WILLIE "MA WILLIE" ABRAMS
(1897-1987)



ADDIE PEARL NICHOLSON
(1931-2022)



ELLA MAE IRBY
(1928-2001)

The town of Gee's Bend, Alabama (also known as Boykin) is, according to Daugherty, "located on the Alabama River in one of the poorest areas of the South. It is a small, isolated town inhabited primarily by African-Americans who are descendants of Civil War slaves. Living in isolation forced the residents of Gee's Bend to develop their own traditions and find ways to survive. This included creating unique quilts that incorporated bold colors, abstract patterns and leftover fabrics. In recent years, the quilts of Gee's Bend have gained significant national attention. They have been shown in museums and heralded as "some of the most miraculous works of modern art in America" which "blur the boundaries between folk and contemporary art."

LCSD#1 & CSO COLLABORATE TO CREATE ANNUAL ART IN MUSIC CONCERT & ART EXHIBITION.



A Note from LCSD #1 Fine Arts Coordinator

The 2023 Art in Music Concert & Art Exhibition highlights the best of both worlds, combining the musical talents of Cheyenne Symphony Orchestra and the artistic skills of LCSD#1 8th-12th grade art students.

This year art students from across the district have interpreted the music of Gee's Bend for Electric Guitar and Orchestra in various art media and approaches. For our District, this show has become an important part of our art curriculum. It's an opportunity for students to show their artwork to an authentic audience, and to stretch their imagination and skills in relating art to another discipline.

Students across the school district have allowed Gee's Bend to inspire them, and have been able to reproduce those thoughts into the wonderful art that you will see on display.

This show exemplifies what's best about the arts and education through an opportunity to share in the talents of our young people. It offers students a chance to think about and see relationships between ideas, while they begin to appreciate the contributions that the arts make to their local community and contemporary society.

Please take some time to look at the students' artwork; read about their ideas and enjoy their artistic accomplishments.

Dan Hokayd

LCSD #1 Fine Arts Coordinator

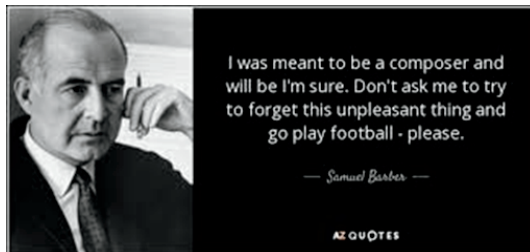
THE SCHOOL FOR SCANDAL OVERTURE BY SAMUEL BARBER

The *School for Scandal Overture* was composed by Samuel Barber in 1932 to fulfill a graduation thesis requirement from the Curtis Institute.

The overture is based on a play by English playwright, Richard Brinsley Sheridan.

The piece premiered in 1933. Audience and critical reactions were favorable. One reviewer wrote, "A work robustly scored – indeed, almost excessive in instrumentation at times – marked by a certain melodic facility and a sure sense of design, neither purely freakish in effect in the modern manner, nor complacently old-fashioned." Impressive praise for a 22-year-old composer.

His youthful success was a precursor to a successful career as a composer. In fact, he is one of the most celebrated composers of the 20th century. The music critic Donald Henahan described his talent by observing, "Probably no other American composer has ever enjoyed such early, such persistent and such long-lasting acclaim."



Barber's music embodied lyric and romantic trends in 20th-century classical music as opposed to experimental modernism.

Samuel Barber was a musical prodigy. At the age of 14, he entered the youth artist program at the Curtis Institute of Music in Philadelphia, where he spent ten years developing his talents as a triple prodigy in composition, voice, and piano. After graduating in 1934, Barber devoted himself entirely to composition.

Some of his acclaimed works include the Violin Concerto, two symphonies, several operas (including *Antony and Cleopatra*, for the Metropolitan Opera's opening at Lincoln Center) and the *Adagio for Strings*, one of the most well-known pieces of all time. He received the Pulitzer Prize for Music twice.

SERENADE BY WILLIAM GRANT STILL



Serenade by William Grant Still is a short, lyrical piece for small orchestra and piano. It was composed in 1957 and reflects his interest in American folk music. This beautiful piece, which lasts for seven minutes, will delight concert goers.

William Grant Still Jr. (1895 – 1978) composed nearly two hundred works, including five symphonies, four ballets, nine operas, over thirty choral works, plus art songs, chamber music and works for solo instruments. He is known primarily for his first symphony, called “Afro-American,” which was the most widely performed symphony composed by an American until 1950. Still has appropriately been called the “Dean of African-American composers.”

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

The Cheyenne Symphony performed his “Afro American Symphony” a few years ago and it was enthusiastically received by the audience. Everyone will be delighted to hear another composition by this extraordinarily talented American composer.





AFTER PARTY

JOIN MAESTRO INTRILIGATOR, CSO
MUSICIANS AND OTHER PATRONS AFTER THE
FEB., 18TH CONCERT
AT THE ALBANY, 1506 CAPITOL AVE,
CHEYENNE, WY 82001



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



Postcards From The Isles



**CHEYENNE
SYMPHONY
ORCHESTRA**

**APRIL 15, 2023
7:30 P.M.**

CHEYENNE CIVIC CENTER

SPONSORED BY HALLADAY MOTORS

THE WASPS OVERTURE
RALPH VAUGHAN WILLIAMS
FEATURING
EN EVANT DANCE STUDIO

ENIGMA VARIATIONS
EDWARD ELGAR

IRISH RHAPSODY NO. 1
CHARLES STANFORD

HORN CONCERTO, OP. 58
RUTH GIPPS



FEATURING
BEN SHAFER,
FRENCH HORN



WWW.CHEYENNESYMPHONY.ORG





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
Judy Moss
Judy Myers
Toma Nisbet
Sharon Novick
Kathy Muller Ogle
Lucie Osborn*
Wendy Owen
Anne Ritschard
Carolyn Ritschard*
Tony 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

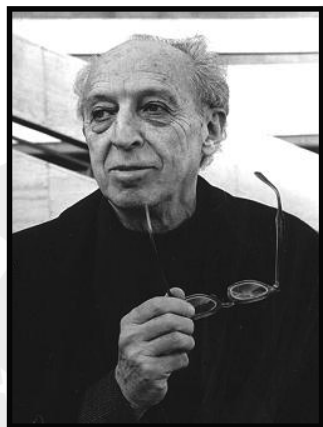
CSO HONOR'S PRESIDENT'S DAY WITH *LINCOLN PORTRAIT* BY AARON COPLAND

"WHEN I LISTEN TO (COPLAND'S) MUSIC, I HEAR AMERICA"

SPIKE LEE

It is fitting that the Aaron Copland's *Lincoln Portrait* will be performed in February, because Copland was an important twentieth century American composer. It is also significant that Lincoln, who is considered the most popular U.S. President, is being honored in his birth month of February. The work will be narrated by Cheyenne's own, Mary Guthrie, the 2022 Wyoming Women of Influence, Lifetime Achievement Award Honoree.

Lincoln Portrait is divided roughly into three main sections. Here are Copland's comments on the piece:



*"I worked with musical materials of my own, with the exception of two songs of the period: the famous *Camptown Races* and a ballad known today as *Springfield Mountain*. In neither case is the treatment a literal one... In the opening section I wanted to suggest something of a mysterious sense of fatality that surrounds Lincoln's personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself."*



FEATURING
MARY GUTHRIE, NARRATOR

Now, here's how the music came about. Soon after the United States entered World War II, conductor André Kostelanetz approached three American composers suggesting that each write a musical portrait of an eminent American who expressed the "magnificent spirit of our country." The proposal resulted in Virgil Thompson's *The Mayor LaGuardia Waltzes*, Jerome Kern's *Portrait for Orchestra of Mark Twain*, and Copland's *Lincoln Portrait*. Copland initially chose Walt Whitman as his subject but picked Lincoln instead when Kostelanetz suggested an historical government figure. The Cincinnati Symphony Orchestra premiered the latter on May 14, 1942, with Kostelanetz conducting.

The work was subsequently arranged for band, and both versions have become patriotic favorites, with performances featuring hundreds of narrators, including Carl Sandburg, Presidents Clinton and Obama, Eleanor Roosevelt, and Copland himself.

Aaron Copland (1900-1990) was one of the most respected American classical composers of the twentieth century. By incorporating popular forms of American music such as jazz and folk into his compositions, he created pieces both exceptional and innovative. He wrote ballets, orchestral music, chamber music, vocal works, operas and film scores. Copland influenced a whole generation of American composers. He taught Samuel Adler, Leonard Bernstein, Alberto Ginastera, Alvin Lucier, and Michael Tilson Thomas. His student, Leonard Bernstein, would become the foremost conductor of Copland's works.

Copland received numerous awards throughout his long career. He earned the Pulitzer Prize, an Oscar, and was awarded the Presidential Medal of Freedom by President Lyndon Johnson in 1964. In 1986, he earned the National Medal of Arts and in 1987 the United States Congress presented him with a special Congressional Gold Medal.

DANCES IN THE CANEBRAKES BY FLORENCE PRICE

Dances in the Canebrakes is a suite of orchestral pieces composed by Florence Price, an African-American composer and pianist. The suite draws inspiration from Afro-American folk music and features four pieces that evoke the sounds and rhythms of traditional dance styles such as jigs, reels, and spirituals. Each movement has its own character and mood, showcasing Price's skill in capturing the essence of African-American musical traditions and adapting them for the classical concert stage.



Florence Beatrice Smith Price (1887-1953) was born in Little Rock, Arkansas. She showed an early aptitude for music and began composing at a young age. She studied at the New England Conservatory of Music, where she earned a degree in composition and became the first African-American woman to receive a diploma from the school.

Throughout her career, Price faced many challenges as an African-American woman in the male-dominated world of classical music. Despite these obstacles, she went on to become one of the most successful composers of her time, and her music was performed by leading orchestras and musicians.

Price's compositions combined elements of classical music with African-American folk traditions, and she was recognized for her distinctive and innovative style. In addition to composing, she was also an accomplished pianist, and her performances were widely acclaimed.

Price died in 1953, but her music has since been rediscovered and her legacy continues to inspire new generations of composers and musicians. She is considered a pioneering figure in American music and is recognized for her contributions to the development of an African-American classical musical tradition.

This will be the second time that the CSO audience has heard a work by Price. We welcome the opportunity to hear compositions by talented women of color.



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