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THE UNIVERSE AWAITS

2023-2024 SEASON

WILLIAM INTRILIGATOR,
MUSIC DIRECTOR & CONDUCTOR



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2023



2024

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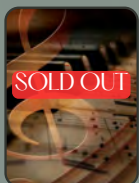
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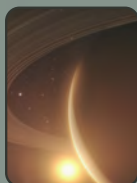
CHEYENNE SYMPHONY ORCHESTRA

2023/24 SEASON AT A GLANCE

THE UNIVERSE AWAITS



HAUSMUSIK 1
OCT. 15, 2023



MAHLER'S TITAN
OCT. 21, 2023



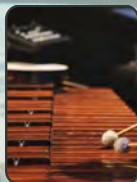
MOVIE MUSIC MATINEE
NOV. 19, 2023



HOLIDAY MAGIC
DEC. 9, 2023



CEILING FULL OF STARS
JAN. 27, 2024



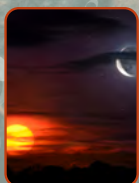
HAUSMUSIK 2
JAN. 28, 2024



MOZART'S JUPITER
FEB. 17, 2024



HOLST'S THE PLANETS
MAR. 16, 2024



SUN, MOON & STARS
APR. 13, 2024



BAROQUE IN THE BARN
MAY 23, 2024



SYMPHONY UNDERGROUND
JUN. 7, 2024



SYMPHONY AT SUNSET
JUN. 9, 2024

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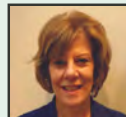
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Rebecca
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Dana Metzke - CSO Foundation (not pictured)

Beth Vanderborgh - CSO Musician Representative (not pictured)

Cheyenne Symphony Orchestra Staff

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Intriligator



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& Conductor

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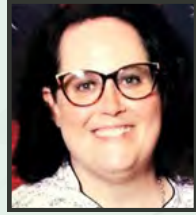
2023



2024

SEASON

NOTE FROM THE PRESIDENT



Good evening and welcome to tonight's performance. On behalf of the Cheyenne Symphony Orchestra Board of Directors, I want to thank you for joining us. We are excited to present this concert, so please sit back, relax, and enjoy the experience!

It's hard to believe, but the Cheyenne Symphony Orchestra (CSO), in one form or another, has been entertaining and inspiring our community for almost 70 years! That enduring legacy has been made possible due in large part to the unwavering support of our season ticket holders and our numerous individual, charitable, and business sponsors. To all such individuals and entities, thank you for your support!

If this is your first CSO experience, we welcome you. You are in for a treat! The musicians on stage tonight are seasoned professionals who spend countless hours mastering their respective instruments. In addition, our director, Maestro William Intriligator, in collaboration with an artistic advisory committee, has carefully crafted tonight's concert to provide a nuanced repertoire showcasing the artistry, power, and cultural significance of live symphonic performance. You will not be disappointed you chose to spend the evening with us.

As we all know, we live in a fast-paced culture with easy and immediate access to limitless content of sometimes questionable substance. In such an age, the CSO's mission to create and grow interest in and understanding of symphonic and choral music, especially for young people, is more important than ever. We know that no internet video can ever replace or replicate the experience of live music you will experience tonight. However, symphony orchestras nationwide are losing audience members at an alarming rate. Despite this trend, the CSO Board, staff, and Symphony Friends are resolute that this extraordinary orchestra will continue for another 70 years and beyond. We are committed to offering thoughtful and compelling core programming while also expanding our programming to appeal to new and different audience members. We are committed to continue our educational programs in the Laramie County school district to teach our young people the importance and relevance of all arts, including classical and choral music. We are committed to recruiting new volunteers who can invigorate our Board and the Symphony Friends with fresh and innovative ideas. If you wish to join us in these commitments, we welcome your feedback, volunteerism, donations, sponsorships, and continued support.

Please enjoy tonight's performance and we'll see you at our next concert!

Sincerely,

Jessica Schneider CSO Board President



CHEYENNE
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2023-24 SEASON

OFF TO EUROPE

OCTOBER 5, 2023, 7:30 P.M.

HAYDN'S SURPRISE

*The Ben Markley Trio; Seth Lewis, bass
Andy Wheelock, drums*
Wagner, Prelude to Die Meistersinger von
Nürnberg; Haydn, Symphony No. 94
(Surprise); Rimsky-Korsakov, Procession of
Nobles; Swindler, Concerto for Jazz Trio
and Orchestra *The Point* (world premiere)



NOVEMBER 16, 2023, 7:30 P.M.

SIBELIUS' 3RD

Carlos Costa, guest piano soloist
Kodály, Dances of Galanta
Guarnieri, Concertino for Piano and
Orchestra; Sibelius, Symphony No. 3



DECEMBER 9 AND 10, 2023 GALA HOLIDAY CONCERTS

*UW Choirs, Wind Symphony, and Symphony
Orchestra; Jennifer Stricki, oboe soloist*
Marvelous music of the holiday season,
including the world premiere of Robert
Wendel's Nativity Bells



FEBRUARY 29, 2024, 7:30 P.M.

CROUCHING TIGER

David Leibowitz, guest conductor
Beth Vanderborg, cello soloist
Red Garnett, Asian flutes
Verdi, La Forza del Destino Overture
Dun, Crouching Tiger Concerto
Still, Symphony No. 2 (Song of a New Race)



MAY 2, 2024 7:30 P.M.


THE MOZART REQUIEM


*Sabina Balsamo, soprano; Amanda Sikas,
mezzo-soprano; John Lindsey, tenor; Erik
Erlanson, baritone; UW Choirs*
Ives, The Unanswered Question;
Schubert/Luck, Erlkönig; Verdi, Addio, del
passato from La Traviata; Puccini, E lucevan
le stelle from Tosca; Coleman, Seven O'Clock
Shout; Mozart, Requiem




*All dates and times subject to change, following the release of the UW
basketball schedule. (We don't want you to compete for parking!)*

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SEASON

DR. WILLIAM INTRILIGATOR

Music Director & Conductor



William Intriligator currently serves as Music Director and Conductor of the Cheyenne Symphony Orchestra and the Dubuque Symphony Orchestra in Iowa. He is an experienced orchestra leader whose musicianship, leadership, personality, and passion have enabled both organizations to reach new audiences, attain new artistic heights, diversify programming, and achieve unprecedented success.

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

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, and Assistant Conductor of the Southwest German Radio Orchestra. He was 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.

As an advocate for new music, and especially for young composers, Intriligator and his orchestras have commissioned and premiered over 25 works. Also an eager opera conductor, he has led productions of works by Mozart, Verdi, Bizet, and Puccini, and he was previously Assistant Conductor of the Minnesota Opera. He has also led staged ballet productions, musicals, rock and country concerts, and film with live orchestra.

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 then studied conducting in France with Charles Bruck and in Germany and Austria with Michael Gielen. He earned his masters and doctoral degrees in orchestral conducting at the University of Minnesota. Intriligator was a conducting fellow at the Aspen Music Festival for two summers and attended the Pierre Monteux School for four summers. He was also a protégée of Christian Thielemann in Germany, Italy, and the U.S.

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

2023  2024
SEASON

NOTE FROM THE MAESTRO

Welcome to Cheyenne Symphony Orchestra's 2023/24 concert season...
The Universe Awaits!

As reflected in the season title, this year's theme draws its inspiration from outer space. Some of the programs simply allude to space, such as Mahler's "Titan", and others are directly inspired by space, like Holst's *The Planets*.

In addition to Mahler & Holst, other highlights this season include Mozart's "Jupiter" Symphony, Debussy's *Clair de Lune*, Nielsen's *Helios Overture*, Mason Bates' *Mothership*, Blake Tyson's *Ceiling Full of Stars* for percussion ensemble, Copland's *Quiet City* performed with projections of the night sky. Schubert's Fifth Symphony, Wagner's *Flying Dutchman* Overture, Benjamin Britten's *Four Sea Interludes* from his opera *Peter Grimes*, Florence Price's *Adoration*, and Beethoven's Piano Concerto No. 2.

Outstanding soloists will be featured throughout the season, including pianist Adam Zukiewicz, the Heartland Marimba Quartet, soprano Aundi Marie Moore, Composer Derek Jenkins, CSO principal cellist Beth Vanderborgh, CSO principal trumpet Derek McDonald, CSO principal oboe Gina Johnson, and Cheyenne native Sarah Hartmann, actor/director.

This season we'll be performing favorites of both families and long-time patrons with our annual Movie Music Matinee in November and in December a beloved Holiday Magic concert, featuring Guest Conductor, Scott O'Neil, tenor Joshua Cooper, the All-City Children's Choir, Cheyenne Chamber Singers and En Avant Dance Studio!

Plus, we also welcome back a true Wyoming event, Baroque in the Barn, at the picturesque Wyoming Hereford Ranch as well as two unique Hausmusik recitals. Finally, Save The Date for Symphony Underground featuring *Float Like a Buffalo* on June 7, **2024** and Symphony at Sunset June 9, **2024**! Symphony at Sunset is a FREE event that is a wonderful opportunity to showcase the talents of the orchestra to our community accompanied by a lovely Wyoming sunset in Lions Park!

As always, each performance of the Cheyenne Symphony Orchestra is designed to inspire and move you, to refresh your spirit and to bring you joy. We hope this season lifts you up as CSO "lifts off" to a musical universe awaiting us ALL!

On behalf of the musicians, staff, and Board of Directors, thank you for your support of the Cheyenne Symphony Orchestra!

Musically yours,



Dr. William Intriligator, Music Director & Conductor



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The Military Memorial Museum is located just across the street from the Nelson Museum and features uniforms, insignia, firearms, saddles, sabers, "bringbacks" and thousands of artifacts from all branches of the military from the Civil War era to present day. Please visit www.MilitaryMemorialMuseum.org for a comprehensive chronicle of the Military segment of the Nelson Museum. Recent acquisitions have advanced the collection to a National level in honoring our past and active service men and women.

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Through educational outreach, the Cheyenne Symphony Orchestra emphasizes the power of music education and its proven ability to improve education and the quality of life in our community—for all ages! We are exceptionally grateful for your enthusiastic support of music education, and we look forward to seeing you at many of the programs listed below! 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 SYMPHONY ORCHESTRA

presents

SYMPHONY AT SUNSET

June 9, 2024
7:00 PM

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MASTERPIECE CONCERT

Holst's The Planets

March 16, 2024 - 7:30 PM

Cheyenne Symphony Orchestra

William Intriligator, Music Director & Conductor

Sarah Hartmann, Actor & Director

Women's Chorus, prepared by Sean Ambrose

Sponsored by

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Guest Artist Underwritten by

Lucie and Harry Osborn

"Music of the Spheres"

Created and Directed by Sarah Hartmann

The Stargazer - played by Sarah Hartmann

Fellow Stargazers - played by Women's Chorus

ACT ONE

The Launch into Space

Mothership (2011)

Mason Bates (b. 1977)

The Earth

Pythagoras and the Music of the Spheres

Sarah Hartmann

Mars: The Bringer of War

The Planets (1916)

Gustav Holst (1874-1934)

I. Mars, the Bringer of War

Excerpt from "The Dry Salvages"

T.S. Eliot (1888-1965)

Venus: The Bringer of Peace

The Planets (1916)

Gustav Holst (1874-1934)

II. Venus, the Bringer of Peace

Mercury: The Winged Messenger

The Planets (1916)

Gustav Holst (1874-1934)

III. Mercury, the Winged Messenger

MASTERPIECE CONCERT

Jupiter: The Bringer of Jollity

Story of Galileo
The Planets (1916)

Sarah Hartmann
Gustav Holst (1874-1934)

IV. Jupiter, the Bringer of Jollity

INTERMISSION

ACT TWO

Saturn: The Bringer of Old Age

The Planets (1916)

Gustav Holst (1874-1934)

V. Saturn, the Bringer of Old Age

Uranus: The Magician

Asking Questions of the Universe
The Planets (1916)

Sarah Hartmann
Gustav Holst (1874-1934)

VI. Uranus, the Magician

Neptune: The Mystic

The Planets (1916)

Gustav Holst (1874-1934)

VII. Neptune, the Mystic

Featuring Women's Chorus

Constellations

Constellations Across Cultures
"Ain't it a pretty night" from *Susannah* (1954)

Sarah Hartmann
Carlisle Floyd (1926-2021)

Featuring Women's Chorus

Moonrise

Merchant of Venice, Act 5, Scene 1
"Clair de Lune" from *Suite Bergamasque* (1905)

William Shakesphere (1564-1616)
Claude Debussy (1862-1918)
Arr. by Philip Gordon

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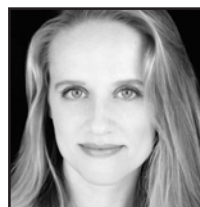
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GUEST ARTISTS

Sarah Hartmann, Actor and Director

Born and raised in Wyoming, Sarah is a director and writer whose love of evocative and playful storytelling brought her to New York where she studied at Barnard College and Columbia University.



With both deep and wide-ranging interests, Sarah has directed for theater, opera, symphony, radio, and is currently developing projects for film. She has worked on Broadway and across the country at theaters such as Tuacahn, Hartford Stage, The Old Globe, Chautauqua Theater Company, Charlottesville Opera, the Dubuque Symphony Orchestra, and Playhouse on Park where her production of *The Revolutionists* won the CT Critics Circle Award for Best Ensemble. A passionate educator, she has also worked with students at The Growing Studio, NYU, UC Santa Barbara, and the Juilliard School.

She can currently be seen in an episode of the Disney+ show *Encore!* Her recent and upcoming work includes directing productions of *Anastasia* in Tokyo, Australia, David Geffen Hall, and the U.S. National Tours.



The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

Women's Chorus

The Women's Chorus was created solely for this performance. Prepared by Chorus Master, Sean Ambrose with assistance from Wade Holzapfel, this choir includes volunteer community members who gave of their time and talent to perform this challenging repertoire. Chorus members regularly sing in other local ensembles including the Cheyenne Chamber Singers, Cheyenne Capital Chorale, LCCC Cantorei and Collegiate Chorale and Cheyenne Little Theatre Players.

Moss Archiquette	Leah Fisk	April Kranz-Ferguson*	Seena Spencer
Jennifer Bailey*	Aurora Gilbert	Taylor Lewis	Nancy Stange
Danie Beightol	Kara Gilbert	Marguerite Najar-Anderson	Rebekah Sweet
Kathy Borgaard	Jenny Hargett	Jill Ottman	Liane Terrill
Gretchen Carlson	Brianna Harwell	Eunice Powers	Maria Thompson
Kristin Cavallier	Hannah Heying	Kamryn Prince	Savannah Tipton
Hannah Cooper	Patty Holian	Ana Rivera	Becky Tish
Leslie Dillon	Phylicia Holzapfel	Melissa Rumpke	Heather Tottingham
Michaela Dukart	Monica Huntington	Amy Salsgiver	Kathleen Urban
Paula Egan Wright	Allie Ingerle-West	Jessica Schneider	Jenny Wacker
Samantha Farris	Kristin Kasper	Anna Smith	Janet Weisbrook
Mike Fitzgerald	Larree Kastens	Bethany Smith-Jacobs*	Dawn West

* Indicates "Ain't it a pretty night" solists.

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VIOLIN I

Stacy Lesartre,
Concertmaster
Becky Mothersbaugh,
Acting Asst. Concertmaster
Summer Lusk,
Acting Principal
Lola Kern,
Acting Asst. Principal
Elizabeth Furuiye
Jenny Shea
Stephanie Garvey
Jessica Rosado
Katie Kerwin
Sonja Eiesland
Ashley Schnell

VIOLIN II

Eva Toncheva,
Acting Principal
Leslie Stewart,
Asst. Principal
Ryann Aery
Natascha Bastian
Julie Swanty
Jaylene Willhite
Roman Carranza
Kristin Rangel
Grace Johnston
Karina Carley

VIOLA

James Przygocki,
Principal
Sabrina Romney Lloyd,
Acting Asst. Principal
Sarah Avery
Russel Guyver
Ash Mach
Glesse Collet
Leslie Fox
Sarah McCoy
Ana Fairchild
Zoe Zieres

CELLO

Beth Vanderborgh,
Principal
Becky Kutz Osterberg,
Asst. Principal
Em Smith
Mary Kiesling
Suzy Wagner
Tim Jones
Beth Wells
Amy Cowell

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Principal

Benjamin Hornacek,
Asst. Principal
Dennis Griffing
Lauren Philips
Kurt Melendy
Cristian Mazo

FLUTE

Ysmael Reyes,
Principal
Michelle Stanley
Kristen Beeman,
3rd/Piccolo 1
Cora Crisman,
4th/Piccolo 2

OBOE

Gina Johnson,
Principal
Marilyn Johnson
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English horn

CLARINET

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Acting Principal
Copper Ferriera,
2nd/Bass
Daniel Mills,
3rd/E-flat
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Bass

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HORN

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William Jones

TUBA

Alan Harvey,
Principal

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Derek Sawyer,
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PROGRAM NOTES

***Mothership*—Mason Bates**

Mason Bates is a young American composer known for his adroit blending of electronic resources into the traditional symphony orchestra medium. His highly acclaimed compositions for orchestra and “electronica” bear evocative titles such as *Omnivorous Furniture*, *Rusty Air in Carolina*, *Desert Transport*, and *Music from Underground Spaces*. Bates was graduated from both the Juilliard School and the University of California at Berkeley, and has served as the Composer in Residence for the Chicago Symphony Orchestra.

Imaginative and innovative artists in all media can draw upon the most diverse—even banal and commonplace—sources to serve as fodder for their creations. The result, and usually the intent, is an artwork that far transcends the commonality of the original inspiration. A great French chef can create masterpiece from a string bean and an eggshell—or something like that. And borrowing in musical composition seems to have been essential to the art from the beginning. Bach purportedly said that borrowing is fine, as long as you pay it back with interest! Which, of course, he manifestly did.

In *Mothership*, Mason Bates follows his deep interest in various aspects of electronic sound production and manipulation to the world of EDM (that’s “electronic dance music” for you folks over a “certain age”). Nightclubs, dance, and party venues the world over are filled with this throbbing, pulsing, almost hypnotic, dance music—usually at ear-splitting sound volumes. The genre first was wildly popular in Europe and American large cities; it subsequently has enjoyed wider popularity. To its aficionados their numerous subtypes and variants: techno, house, dance-pop, drum and bass, and more. To those not young, hip, or dance enthusiasts, it can all sound much the same—just an electronic throwback to the “disco” of their youths. But it doesn’t matter, basic musical elements are just that, basic, and lend themselves to an infinitude of musical styles. It would be hard to ignore EDM, anyway, with the way it has swept the popular world. Given Bates’ musical interests (he moonlights as a DJ), it’s hard to see how he could have resisted mining EDM to compose a work to challenge a symphony orchestra to “boogie down.”

The work has an interesting genesis, having been commissioned by the YouTube Symphony Orchestra, the world’s first online collaborative orchestra, established in 2008. Most of its organization was done online. *Mothership* was given its world première in a live broadcast from the Sydney, Australia Opera House.

While the piece is essentially a concert opener in the traditional manner, there is also an element of the concerto in it, as well. Mason relates that in riding the New York City subway he observed the passage of people entering and exiting the train and that it suggested the way that soloists could play alternatively and intermittently with the orchestra. So, the large orchestra would serve rather like a “mothership” to the soloists who would “dock” on and off, playing “virtuosic riffs.” Bates gives further guidance in his own notes: The piece follows the form of a scherzo with double trio (as found in, for example, the Schumann Symphony No. 2). Symphonic scherzos historically play with dance rhythms in a high-energy and appealing manner, with the ‘trio’ sections temporarily exploring new rhythmic areas. *Mothership* shares a formal connection with the symphonic scherzo but is brought to life by thrilling sounds of the 21st Century — the rhythms of modern-day techno in place of waltz rhythms, for example.

So, you’ll hear an active, thumping opening, replete with electric drum machine, followed by two traditional contrasting changes of mood. Bates takes these opportunities to feature a pair of soloists in each section. You won’t leave the concert humming any main themes, for the composer creates textures of constantly changing aphoristic ideas that weave around each other in a succession of imaginative episodes. It’s all good fun and gives all the opportunity to hear the unique coupling of a symphony orchestra with an electronic drum machine. Now, that’s something you don’t hear every day.

***The Planets*—Gustav Holst**

Gustav Holst is one of England’s most revered composers, creator of musical works in great variety: choral music, songs, band music, orchestral works, ballet, and more. His musical purview was remarkably diverse, and his compositions are frequently performed and appreciated in Great Britain. His popularity there bears comparison with his good friend and fellow composer, Ralph Vaughan Williams. In this country the matter is somewhat different. His reputation rests largely, and solidly, upon his two immortal works for band, *Suites No. 1* and *No. 2 for Military Band*. It is hard, indeed, to participate in American public school music band programs without having performed one or both of these classics. They simply stand at the top of the repertoire for band, and almost

PROGRAM NOTES

every American band student knows them well. On the other hand, however, those who frequent professional orchestra concerts in this country largely know Holst through his most popular orchestral work, *The Planets*.

Born of Scandinavian descent in rural England to a musical, middle-class family, Holst received a musical education early, playing the violin and piano, and later taking up the trombone, the mastery of which his father thought would help his asthma. Holst worked for a while as village organist and choirmaster before attending the Royal College of Music, where he met his life-long friend Vaughan Williams. He eventually focused on the trombone and earned a modest living early on as a member of various orchestras. He soon gave that life up, however, and spent the rest of his life teaching music in private girls' schools.

The musical life of Great Britain in those days was strongly influenced by a new appreciation and re-examination of the native musical treasures of the sixteenth and seventeenth centuries, as well as a fascination with traditional English folk tunes—these influences were significant in the lives of both composers. Of course, he was well aware of the major compositions of contemporary composers like Stravinsky, Schoenberg, Ravel, and Richard Strauss, and these figured in his artistic development, as well. Two rather unusual, but important influences in his life and works were Hindu religion and philosophy, and astrology. His abiding interest in Hindu texts began early in the century, leading him to engage in the formal study of Sanskrit—translating the texts for himself—and to compose several of his important works on those texts, including two operas. His association with astrology began during a trip to Spain in 1912, when a friend of his inspired the interest, and Holst maintained an interest in the subject—reading fortunes along the way—for the rest of his life.

It is that interest in astrology—not astronomy—that is central to his composition of *The Planets*. Holst began the work about 1913, gradually completing it by 1917. The first performance was given privately in 1918, and word of mouth raised public expectations for the first public performance in 1920. Originally entitled *Seven Pieces for Large Orchestra*, the suite suggests to many his familiarity with Schoenberg's similar use of the phrase. Others see inspiration derived from Mussorgsky's *Pictures at an Exhibition* or Elgar's *Enigma Variations*. Holst's pictorialism is less specific than these antecedents, but spectacularly vivid, nonetheless. Indeed, composed for a large orchestra—remember, large—and perhaps more importantly—varied orchestras were all the rage in the late romantic era, with the orchestras of Richard Strauss, Mahler, and Stravinsky, among others, as models. In addition to the usual full orchestra, Holst's score calls for woodwinds in fours—including at times, alto flute, two piccolos, and the (really) rare bass oboe. The brass section features six horns, four trumpets, and, in addition to the standard bass tuba, a smaller, tenor tuba. There's an organ and a celesta, and for the final movement, a wordless women's chorus—à la Debussy.

The order and number of the seven movements has generated much discussion with regard to the actual planets and their number and position. It's all really irrelevant, for Holst's work has to do with the astrological signs—of which there are seven—and not with how we define what planets are, or their respective positions with relation to the sun, even what conditions may or may not be on them. So, the order of movements, beginning with Mars, stems from the astrological succession.

Holst chose the relatively unusual time signature of five-four time for this ominous evocation of war, beginning with a hypnotic rhythm, repeated over and over, as chords constantly grow and threaten, until they are practically howling. Following a reiteration of the driving, repeated rhythm in the strings, the rarely used small, or tenor tuba, is featured along the trumpets in punchy fanfares. This is the original Darth Vader and the Death Star music! The dreary, desolate landscape of destruction in war is admirably depicted in a bleak, slower middle section before a repeat of the opening hammering material. This gripping—no glory here!--evocation of war ends with dramatic, blunt hammer strokes, separated by pauses that leaves no doubt of the utter destruction and obliteration of war.

Venus, bringer of peace, answers a call from the solo horn, and we are ushered into a tranquil world aptly evocative of the Roman goddess of love and beauty, astrologically associated with harmony and balance. A gentle succession of woodwind passages and lush string sonorities, enhanced by the exotic sound of the celesta create a marvelous respite from Mars. Holst's familiarity and obvious respect for the music of Debussy seems clear, here in this floating serenity. Although, it must be said, the solo cello

PROGRAM NOTES

sounds suspiciously like some passages in compositions of Holst's best friend, Vaughan Williams.

Mercury zips by next, in a quicksilver movement befitting the winged messenger of the gods. In astrology, Mercury also is the symbol of rationality and mentality. Cascades of scales and twittering rhythms carry thought along like lightening. The magic celesta part is reminiscent of Richard Strauss' *Rosenkavalier*, and our ubiquitous cell phone beeps, as well.

Another quick movement follows, this time a tribute to Jupiter, the "bringer of jollity." Jupiter was considered the ruler of the gods, and the planet, Jupiter, ruler of all the other planets. Merrymaking and gambling play a part in his personality, as well, and the latter aspect comes into play in the jaunty opening tunes, one zippy and syncopated, and the other a rather thumping waltz. But in the middle, we are treated to a noble and exalting tune as only the Edwardians can compose—definitely fit for a king (of some kind). It's a glorious melody that came to be adapted later by Holst as a church hymn, to the text, "I Vow to My Country," and is sung and revered in Great Britain. The raffish tunes return, and the movement ends.

Saturn, the "Bringer of Old Age" is ushered slowly in by two cold, cold static woodwind chords, endlessly repeated. After some ominous string comments, the brass intone a stately procession. In astrology Saturn is the founder of social order and civilizations, charged with duty, responsibility, and discipline. The brass evidently carry this duty heavily as they plod to a climax, gradually subsiding into a dissolution borne by the strings and oscillating woodwinds that floats timelessly and without emotion into an apparent infinity.

Four imposing notes slowly and loudly announced by the brass are the motif of "Uranus the Magician." They return throughout the movement in a remarkable variety of guises. But, the movement proper is a stomping, tramping march dedicated to the guardian of genius and discovery, and associated with sudden and unexpected changes. The march is somewhat redolent of any number of French antecedents—those of Delibes and Dukas, or even Berlioz may come to mind. The bassoon trio sets us off on this little rollicking affair—interrupted from time to time by those four identifying notes. The orchestra builds the march almost out of control, only to subside. The four-note motto is heard again in soft, pizzicato notes in the harp. The bassoons make a half-hearted attempt to resume the march, but fail. The brass loudly play the motto again, and finally harp and strings end this enigmatic paeon to the clever "Magician."

The remarkable fact of the last movement, "Neptune the Mystic" is simply that it was composed almost one hundred years ago. In it Holst dispenses with so many of the rational and organizing principles of music and wonderfully creates an atmosphere of not only the mystic, but also of the traditional characteristics associated with the planet Neptune: illusion, confusion, and deception. Meter (yes, it is the same five-four of the first movement—but can you easily hear it, really?), chord "progressions," melodies, form, shape—all play minimal to non-existent roles, here at the end. Rather, the composer uses exotic successions of harmonies and fragments of non-traditional scales to create the floating sound that envelops us. Imaginative orchestration in the great tradition of Rimsky-Korsakov, Stravinsky, and Debussy clearly affirms Holst's mastery. This is truly "space music" long before the advent of the clichés with which we are all familiar. As the orchestra gradually fades into nothingness, only the wordless women's chorus (he had used it in an earlier work) is left, gradually vanishing from our hearing. It is the only truly human element that stays with us as the composer's exploration of our humanity writ in the heavens fades. The conceit is that perhaps—they don't end.

"Ain't it a pretty night" from *Susannah*—Carlisle Floyd

Ever since the inception of opera as an important genre in Western music, the subjects or "stories" that inform musical drama have largely focused on the exotic, the nobility, historical events, fantasy worlds, and in general, upon mysteries far removed from ordinary lives. That began to change more or less after WWI with the advent of more "realistic" librettos—in keeping with various contemporary trends toward accessibility in art. We've only to think of Kurt Weill's "The Threepenny Opera" to confirm the shift in focus. Of course, this was almost exclusively a European phenomenon. But, by the 1930s a few steps were taken in the development of a "true" American opera tradition. Virgil Thompson's *Four Saints in Three Acts* (1928) and Gershwin's *Porgy and Bess* (1935) were seminal works that led to the establishment of an American opera tradition. The simplicity of Copland's populist musical style was part and parcel of that movement.

PROGRAM NOTES

By the end of the century there was an efflorescent of operas by American composers—most conceived with various kinds of accessible elements that appealed to American audiences. The composer's names are all familiar: Bernstein, Adams, Glass, Barber, and a host of others. And while not quite as much of a household name as some of them, that of Carlisle Floyd stands central in the development of American popular operas composed in a mainstream musical style with everyday characters—a musical package that had immense and broad appeal to American audiences.

Floyd's roots lay deep in South Carolina, where his family had lived for centuries, in a rural, Southern milieu. His father was a Protestant minister, and he spent his youth in various small Southern towns—an upbringing that informed the style and content of his life's work in opera. Initially trained as a pianist, he soon began to devote his efforts to composition. He spent the majority of his career as a beloved teacher of composition at Florida State University. His first opera—or musical play—was *Slow Dusk* (1949)—a rustic, tragic little affair that has long been performed in college opera workshops. While he went on to compose about a dozen works for the stage, including the highly acclaimed *Of Mice and Men* (1969), it was with *Susannah* (1955) that he hit the big time. After its première in Tallahassee it was taken up by the New York City Opera, and garnered widespread approbation, winning prestigious awards.

Susannah is based upon the familiar story from the biblical apocrypha of the beautiful Susannah, spied upon while nude bathing by church elders, and then blackmailed by them for sexual favors. After being falsely accused of adultery by the church and community, she ultimately proves her innocence and gains her revenge. It's been a favorite tale of morality and innocence triumphant for centuries and museums are full of paintings that depict it.

Floyd's opera moves the tale to a village in the mountains of Eastern Tennessee, in the rural American South that he knew so well. The musical style is simple, infused with Appalachian folk-like tunes and hymns. The opera opens at a square dance, where Susannah's beauty generates a web of vicious, jealous gossip from the church women. Soon, the infamous bathing scene occurs, which torpedoes her already shaky reputation. Universal condemnation and demands for public "confession" ensue.

"Ain't it a pretty night" is a signature aria from this intense example of what might be called American *verismo* opera—replete with tragedy, deep emotion, and very human characters. In the aria Susannah naïvely, and yet beautifully poetic, admires the beauty of the Appalachian forest in the luminous night. For the moment, she buries her deep pain and instead, is entranced by the firmament. She knows there are other worlds beyond the Tennessee mountains, worlds with entrancements about which she knows little, and longs to escape the physical and moral confines of her village. But, then she knows she could always return. Perhaps inevitably so.

"Ain't it a pretty night" is an evergreen aria of American opera. Its passion, beauty, and reflection of universal human aspirations have made it an operatic favorite. Its appeal is just as resilient as a choral arrangement.

"Claire de Lune" from *Suite Bergamasque*—Claude Debussy

While others, notably Franz Liszt, were on the forefront of stylistic change during the nineteenth century, it is surely Claude Debussy who forever established entirely new ways of thinking about the fundamental ways of defining and composing music in Western culture. More than anyone, he truly was the father of much of the philosophical basis for the complete turnover in musical art that defined the twentieth century. And, along the way, he composed some of the most original, creative, and dare we say, beautiful music in the repertoire. His name, of course, is indelibly linked with what is popularly called "musical impressionism," but that doesn't really specifically tell you much. What you may say is that he largely worked within a musical style that made little use of so many of the characteristics of a musical tradition that really dominated the concert halls of the 18th and 19th centuries. Most of us are familiar with concepts such as sonata form; development; key relationships; major and minor tonalities, with their respective scales, counterpoint, fugues, and especially "developing" musical ideas in an ongoing linear fashion. As dominant as these procedures were, Debussy saw others ways of creating and working with musical ideas. His specifically French way of looking at things was quite a contrast to the ideas and methods of the German-speaking composers (all names we know so well!) that had dominated concert halls for a couple of centuries. There was opera, to be sure, and Italians had always held sway there, but in abstract music (no words) the Germans were generally king. Along comes Debussy with

PROGRAM NOTES

a refreshing alternative aesthetic.

In a nutshell Debussy was not much interested in systems of musical composition, wherein each part—large or small—had a rational, expected, and traditional relationships to every other part. Rather, he focused upon listening to musical sounds in new ways—considering them just for their intrinsic sound, and not how they might fit into a hierarchy as a mere building block. He opened up new ways of composing and listening, and the musical world was changed forever.

The universally loved “Claire de lune” is the third movement of a suite for solo piano entitled, *Suite Bergamasque*, which Debussy began composing in 1890, when he was twenty-eight years old. So, it's a relatively early work, giving us some insight into his development as a composer. When the suite was published in 1905, Debussy had revised it somewhat. Its four movements—after their titles (or original titles)—allude to dances of the distant past, but the more relevant association is with the work of the symbolist poet, Paul Verlaine. Debussy left no doubt that his creative life was heavily influenced by both literature and painting—even expressing some regret for not having become a painter rather than a musician. And while the “impressionism” of painting is clear as a metaphor for much of his musical work, it is basic to understanding his musical psyche to appreciate the influence that the “symbolist” poets—Verlaine, Mallarmé, and others—had in his style. Beginning during his student years Debussy had composed a series of melodies (songs), many of which were set to texts by Verlaine, whose poetry Debussy later used for many of his major compositions. *Suite Bergamasque* takes its name from an allusion in Verlaine's poem, “Claire de lune,” and, of course, the title of the poem is also the title of the evergreen third movement of Debussy's suite. The movement has no other meaning than that of a delicate evocation of the idea in the title. Fundamental to the “sound” of French music of the late nineteenth and early twentieth century is the delicate blend of orchestra colors that unequivocally suggests “Debussy” and “Ravel” to concert audiences. Arthur Luck—a former member and librarian of the Philadelphia Orchestra—has masterfully recreated that sound in this artful arrangement of the familiar piano work.

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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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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):



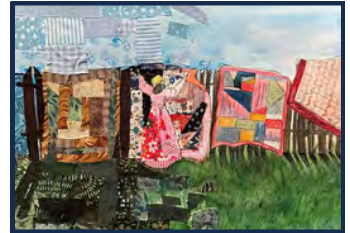
Guest artists visit classrooms to motivate, inspire, and teach students the virtue of discipline. By listening to and interacting with a professional artist, students will learn how to develop criteria for evaluating different career paths, as well as how to achieve successful performances.

“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.

YOUTH MUSIC EDUCATION

“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 a master storyteller. 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 “Stellaluna” for Violin, Viola, Bassoon & Narrator, and “Tale of Peter Rabbit” for Flute, Clarinet, Bassoon & Narrator.



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Whether this is your first concert (welcome!), 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.

1 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 very thing from jeans to furs; ultimately it's up to you!

2 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.

3 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 performance, 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

4 Entrances & 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.

5 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.

6 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.

7 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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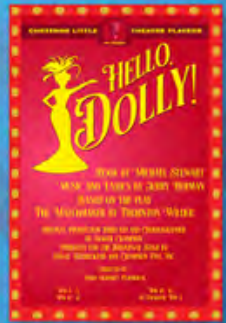
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The answers are as diverse as the CSO's audience. But on its simplest level, the Friends are CSO volunteers, who contribute their time, talent, and energy to promote the Cheyenne Symphony Orchestra.

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. You may have joined us for a 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, Hemingway inspired cocktails and appetizers at the Atlas Theatre accompanied by a unique presentation by Hemingway scholar and author, Philip Greene, back to the Atlas Theatre for "Tunes, Taps, and Apps", an appetizer and beer pairing event featuring local breweries, or most recently for Bourbons for Beethoven at the Cheyenne Country Club.

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 5:15 p.m. at the CSO office and via Zoom. To join, or for more information, check out our Facebook page, CSO website, or call the office during business hours, at 307-778-8561.

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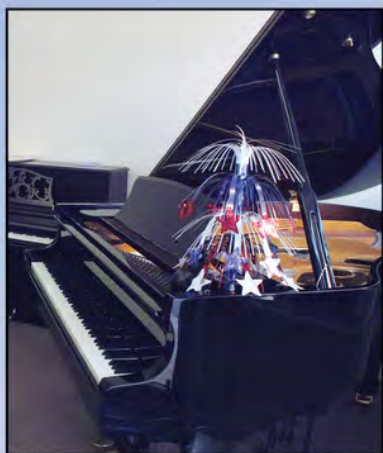
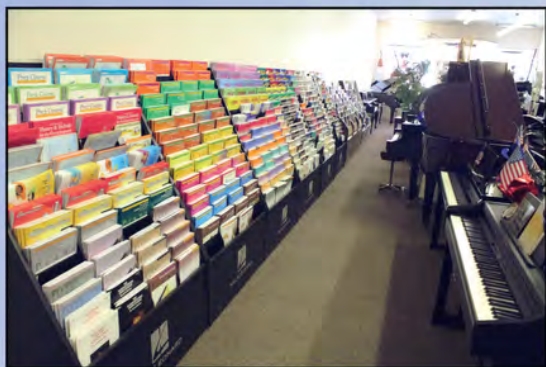
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Your gift, whether in the form of cash, stocks or bonds, through your will, living trust or other options, will help assure the viability of the Orchestra, and can help you realize significant tax savings.

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 at 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.

CHEYENNE SYMPHONY FOUNDATION MISSION

The Cheyenne Symphony Foundation is a non-profit corporation operated exclusively for the benefit of the Cheyenne Symphony Orchestra. The Foundation's purpose is to establish a permanent endowment to provide grant support; ensuring the continuance of the Cheyenne Symphony Orchestra.

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