



Symphony Friends Newsletter

2020-21 Season - April 2021



Fantastic Finales

CSO will present the final Masterpiece Concert of the 2020-21 Season, *Fantastic Finales*, on **April 17, 2021** at the Cheyenne Civic Center. Social distancing measures will remain in place and patrons will be required to wear masks. This year has been a challenging one for musicians, audiences, the music director, and CSO staff alike; however, everyone has risen to the occasion, with the result being a very special season. CSO audiences have enjoyed live music with diverse and imaginative programming, many participating virtually from the comfort and safety of home. It is gratifying to know that our musicians, whose talent and dedication we treasure, have been able to continue to perform.

For the April concert, CSO is pleased to welcome pianist David Korevaar as soloist, performing Beethoven's Piano Concerto No. 5, called the "Emperor." Even though he is a world-class pianist, David won't be traveling far to perform in Cheyenne: he is on the faculty of the University of Colorado in Boulder. "We appreciate David filling in for English pianist Michael Roll who was originally supposed to perform the Beethoven concerto with us, but who couldn't fly 'across the pond' due to the pandemic", said William Intriligator, CSO Music Director and Conductor.

Also on this program is the elegant 18th-century Symphony No. 1 by Joseph Bologne, the Chevalier de Saint-Georges. This is a composer everyone should know, listen to, and appreciate; he was an excellent violinist, composer, and conductor. Chevalier de Saint-Georges was the first classical composer of African descent. He was a member of high society in France in the late 1700's, friendly

with Marie Antoinette and earned the title chevalier (knight); some say he may have been the inspiration for Aramis, the character in *The Three Musketeers*. In addition, he was a champion swordsman, marksman, and athlete, even impressing future US President John Adams with his marksman skills. "Although he was friendly with the aristocracy, he ended up fighting for the revolution and leading a troop of black soldiers," Intriligator explains.

The concert ends with Rossini's wonderful Overture to his final opera, *William Tell*. Yes, that's right, the Lone Ranger strikes again! But before the Lone Ranger section, CSO musicians will perform the first sections of the overture: a beautiful quintet of solo cellos playing heartfelt music full of nostalgia, a musical storm that grows from pizzicato raindrops to a full-fledged downpour; and the shepherds' song between flute and English horn made so famous by cartoons.

Maestro Intriligator's creative programming this season gave us a special experience, and this concert is no exception. Not only was he able to select music for smaller ensembles to assure the safety of the musicians and audience, but he also introduced several composers whose works were essentially unknown to most concert-goers. Thank you for helping us grow as an audience, William! CSO also selected themes that reflected the music and were clever examples of alliteration. Who can forget "Stunning Strings," "Witty Winds & Boisterous Brass," "Riveting Rhapsodies", and "Fantastic Finales"? Whether in the concert hall or a virtual setting, we loved the year and survived 2020 in part due to the gift of music. "Thanks for the Memories."

CSO AT-A-GLANCE

RAIDERS OF THE LOST ARK LIVE IN CONCERT

SAT., JUNE 12th • 2:30 PM
CHEYENNE CIVIC CENTER
Film with LIVE orchestra
playing John Williams' epic score!

SYMPHONY AT SUNSET

SUN., JUNE 13th • 7:00 PM
LIONS PARK AMPHITHEATER
Join CSO for an outdoor concert in
Lions Park to celebrate summer!
Free to the community!

SEASON TICKET RENEWALS

Due to COVID-19 protocols, CSO season renewal packages will not be distributed at the April concert, however, they will arrive in your mailbox in late spring!

SPECIAL THANKS TO THE SPONSORS OF OUR APRIL CONCERT:



Emperor

CSO's April concert begins with world-class pianist, David Korevaar, performing Beethoven's Concerto No. 5, the "Emperor". David is an active performer and has been a professor at the University of Colorado since 2000. The combination of Korevaar's extraordinary talent and the "Emperor Concerto" will result in a memorable evening. According to the Maestro, "This concerto is one of the greatest of the greatest, Beethoven at his best. Powerful, dramatic, virtuosic, and aching gorgeous in the slow movement. I have been dreaming of performing this music again; it has been too many years since I've conducted it. You will love it!"

David Korevaar has many accolades to his name. He is a Distinguished Professor at the University of Colorado, only the second to be so honored in the College of Music and holds the Peter and Helen Weil fellowship in piano. He was also honored by CU in 2016 as a Distinguished Research Lecturer, a first in the College of Music. Additionally, he is a founding member of the Boulder Piano Quartet, which is in residence at The Academy in Boulder; he curates a chamber music series and also performs regularly with the Takács Quartet; he has recorded a highly acclaimed disc of world premiere recordings of piano music by the largely forgotten Italian impressionist composer Luigi Perrachio. Korevaar is also dedicated to championing the works of contemporary composers and has performed and recorded many modern works.



Korevaar began piano studies at age six in San Diego. By age 20 he had earned his Bachelor and Master degrees from the Juilliard School. He completed his Doctor of Musical Arts at the Juilliard School. In addition to being a gifted pianist, he has composed works for solo piano, chamber ensemble, and a piano concerto for full or chamber orchestra. His transcriptions of Franz Liszt's Symphonic Poems Festklänge and Orpheus can be heard on Helicon Classical's release of Liszt's Orchestral Transcriptions for Solo Piano with Korevaar at the piano.

Chevalier de Saint-Georges

The next work on the program is the first Symphony by Joseph Bologne, Chevalier de Saint-Georges, (1745-1799). This work closes out CSO's selections by Black composers. He has been referred to as the "Black Mozart," although as Maestro Intriligator notes, "his music is more akin to Haydn." He composed numerous string quartets and other instrumental pieces, as well as operas and distinguished himself as a violinist. He also was a renowned champion fencer and soldier. It was said that "His hands wielded the foil, the bow and made music with equal skill!"

Saint-Georges, born in the then French colony of Guadeloupe, in the French West Indies, was the son of Georges de Bologne Saint-Georges, a wealthy married planter, and Anne dite Nanon, his wife's 16-year-old African slave. Unlike many bi-racial children born to slave mothers, he was recognized by his father. When he was young, his father took him to France, where he was educated. During the French Revolution, he served as a colonel of the Légion St.-Georges, the first all-black regiment in Europe, fighting on the side of the Republic.

Nothing is known about Saint-Georges' early musical training; however, given his prodigious technique as an adult, Saint-Georges must have practiced the violin seriously as a child. In 1769, the Parisian public was amazed to see Saint-Georges, the great fencer, playing as a violinist in a Paris orchestra. As Maestro Intriligator notes, "his life really needs to be made into a PBS Masterpiece special! And his music is just lovely, so you won't want to miss it!"



William Tell

The final piece on the program, the *William Tell Overture*, is, fittingly, a fantastic finale to this wonderful season! “My definition of an intellectual is someone who can listen to the *William Tell Overture* without thinking of the Lone Ranger,” Billy Connolly (Scottish Actor).

The William Tell Overture opens the opera *William Tell* (original French title *Guillaume Tell*), composed by Gioachino Rossini, based on the play of the same name by Friedrich Schiller. The opera, which takes place in Austrian-occupied Switzerland, tells the story of William Tell, the Swiss folk hero who rallied his countrymen against their oppressors and helped liberate Switzerland. It premiered in 1829 and was the last of Rossini’s 39 operas, after which he went into semi-retirement, though he continued to compose cantatas, sacred music, and secular vocal music.

Today the opera is best known for its overture due to its use in popular media, most notably as the theme song for the television series *The Lone Ranger* and *Looney Tunes* cartoons. It remains a popular concert piece with modern orchestras. With a performance time of about 12 minutes, the work is a musical portrayal of life in the Swiss Alps and is divided into four distinct parts, each with its own descriptive title. The four parts are: Prelude - a serene mountain scene in Switzerland; Storm -

dynamic, tempestuous; Ranz des Vaches (call to the dairy cows) - pastoral herders singing bits of song between blasts on their horns as they assemble grazing cattle, featuring the English horn and flute; and Finale - ultra-dynamic “cavalry charge” galop with horns and trumpets.

Gioacchino Rossini (1792 –1868) led a rich musical life. A tendency for inspired, songlike melodies is evident throughout his scores, which led to the nickname “The Italian Mozart.” He was born into a family of musicians in Pesaro on the Adriatic coast. His father was a horn player and inspector of slaughterhouses, his mother, a singer and baker’s daughter. By the age of six he was playing the triangle in his father’s band. While his father was in prison for having supported Napoléon, Rossini was raised in Bologna by a pork butcher and later apprenticed to a blacksmith. Both men encouraged his considerable musical talents as a horn player, cellist and composer.

Rossini composed his first opera in his teens and quickly rose to popularity across all of Europe. By age 38, he had 38 operas to his credit, including *The Barber of Seville* and *The Italian Girl in Algiers*. He was able to semi-retire after composing *William Tell*, because his huge artistic success had made him a wealthy man. He settled in Paris and indulged his passions as a gourmand and amateur chef. Today there are a number of “alla Rossini” dishes that were either created by him or specifically for him.

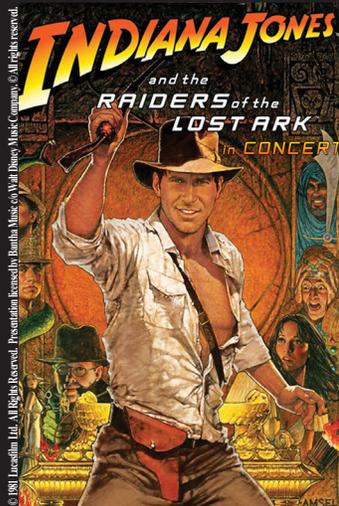
RAIDERS OF THE LOST ARK IN CONCERT

JUNE 12, 2021

2:30 PM

Cheyenne Civic Center

Tickets: \$12-\$55



Symphony at Sunset

JUNE 13, 2021

7:00 PM

Lions Park
Amphitheater

FREE!



Rossini Fun Facts

There is more to Rossini than his 39 operas. Here are just 10 other cool facts about Rossini that you can use to impress your opera-loving friends:

1. He was a leap-year baby, born February 29, 1792. A few months before he died, he celebrated his 19th “actual” birthday.
2. He wrote 30 of his 39 operas between 1812 and 1822.
3. He loved fine food. His biographers noted that when he was a child, Rossini worked as an altar boy just so he could drink the sacramental wine left over after mass. When he moved to Paris, he became close friends with a chef who dedicated recipes to him and, in turn, the composer wrote piano pieces dedicated to entrees and desserts. He also once linked coffee and operas noting that the effect of caffeine on the body diminished quickly. He reportedly said, “Coffee is a matter of fifteen or twenty days: luckily the time to make an opera”.
4. His operas are among the most performed in the world, right up there with Verdi, Mozart, and Puccini. Interestingly, although *William Tell* was one of the grandest operas of its time, it is rarely performed today (aside from the Overture). It was reported that in 2017/2018, there were only 32 productions of it in the world. Compare that to 889 of *La Traviata* and 760 of *Carmen*.
5. Although he was said to be rather jovial, after his semi-retirement at the age of 39, he would experience long periods of deep depression and insomnia. He also became obese and began to have suicidal thoughts. It is said that the death of his mother also led him to resent the remaining living woman in his life – his second wife Olympe.
6. When Rossini passed away in 1868, his second wife, Olympe, inherited a large sum, which, when she passed, was used to establish a conservatory of music in Pesaro, Italy (his birthplace) and a home for retired opera singers in Paris.
7. He was a man of great wit who loved to entertain. He was wealthy and in-demand

socially. He also reportedly said or wrote some very interesting things. Here are just a handful of Rossini quotes:

- “Give me the laundress’ bill and I will set to music even that.”
 - “Monsieur Wagner has good moments, but awful quarters of an hour!”
 - “Wait until the evening before opening night. Nothing primes inspiration more than necessity, whether it be the presence of a copyist waiting for your work or the prodding of an impresario tearing his hair. In my time, all the impresarios in Italy were bald at thirty.”
8. His tomb in Paris is empty. Rossini died in Paris and was buried at the famous Père Lachaise Cemetery (where you can find other notable names like Chopin, Molière, Jim Morrison, and Oscar Wilde). His tomb is impressive with huge wrought iron doors and a stone surround; however, it is also empty. At his wife Olympe’s request, his remains were relocated to the church of Sta Croce in Florence.
 9. He wrote *The Barber of Seville* in less than three weeks. (He claimed 12 days). While it is well-loved today, it was unsuccessful when it premiered in Rome. This is, perhaps, because the audience preferred an earlier adaptation of the play it was based on – a version by another composer named Giovanni Paisiello. It is said that Paisiello himself provoked the audience to openly voice their dislike.
 10. He was nicknamed “Monsieur Crescendo”. This wasn’t a term of endearment, however, but rather from his perceived overuse of crescendo for dramatic effect. “The Crescendo degenerated into a mere mannerism with Rossini, in whose works it is used with



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CSO's Education Corner

Music in Words through Storytelling

When people hear the word “fuse” many meanings come to mind, however, in CSO’s world we define “FUSE” as Fine Arts Unlocking Student Excellence. Under this defined umbrella CSO strives to reach students outside of the music classroom by helping to create cross-disciplinary connections. The Music in Words program, CSO’s annual writing contest for 3rd and 4th grade students, fuses music together with the student’s English and writing classroom lessons.

Music in Words began in 2013, and challenges students to write creative stories in response to a piece of music that CSO designates from an upcoming concert. This year we selected the *William Tell Overture* by Gioachino Rossini, which will be performed on our April 17, 2021 concert. Many of you will recognize the *William Tell Overture* from hearing it on the radio and in movies (i.e. The Lone Ranger). We encourage students to close their eyes as they listen to the music and reflect upon the emotions and imagery that the music sparks within them. Students then take those ideas and translate them into a story using the writing processes and expectations outlined by their teachers and in the Common Core State Standards.

To help students and teachers prepare for this annual program, CSO creates a video with details about the composer’s life, information about the selected piece, and a short segment with Maestro Intriligator sharing fun facts and stories. After the students finish their stories, teachers select the finalists and send them to CSO where a panel of expert adjudicators in the fields of music, English, and writing determine the winners. Final judging can take hours as panelists debate over the many well-written and imaginative stories. Ultimately, prizes are awarded for 1st, 2nd, 3rd, and Honorable Mention within each grade level.

In a typical year, CSO would introduce the students and their teachers on stage at the beginning of the concert and award prizes. Students will still be recognized preceding the concert whether they are attending in-person or watching the livestream from home, however, we will not be able to have them on stage with us. CSO will share the winning stories via a pamphlet for in-person audience attendees, as well as publish the stories on CSO’s website: www.cheyennesymphony.org.

CSO’s annual Gala fundraiser directly supports the Words and Music program and other educational programs. We would like to thank those of you who participated in the Gala, which was such a huge success, a few weeks ago. We would also like to extend a special thank you to LCSD #1 Music Coordinator Sean Ambrose, LCSD #1 English Coordinator Tiffany Rehbein, the teachers who encouraged their students to participate, and finally the students who shared their world of imagination with us!