



Tempo

Symphony Friends Newsletter

2021-22 Season - October 2021



CSO SEASON OPENS WITH A CELEBRATION OF WOMEN!

Cheyenne Symphony Orchestra opens the 2021/22 season with A Time to Honor on October 16th at 7:30pm at the Cheyenne Civic Center. Maestro William Intriligator and the Artistic Advisory Committee are well known for their creative programming. This concert, which honors women, was originally scheduled to coincide with the Anniversary of Women's right to vote and postponed due to Covid-19. The decision to feature women composers, a woman guest conductor for one piece, and suffragists will make for a special season opener. (To use a baseball metaphor, which is appropriate for October, William hit a homerun with the bases loaded).

After the National Anthem, all of the music on the program was composed by women. In addition to being breathtakingly talented, the women all have distinguished themselves in a predominantly male world and they started successful careers at a young age.

- Caroline Shaw was 30 years old when she won the Pulitzer Prize for Music, making her the youngest person to be recognized for such a prestigious award.
- The "Gaelic" Symphony by Amy Beach was the first symphony composed and published by a female American composer. This occurred in 1896 when Beach was only 30.
- Gwyneth Walker's work has been highly acclaimed. Her celebration of suffrage was inspired by her grandmother's experience as a suffragette.

- Joan Tower is a Grammy-winning composer, concert pianist, and conductor.
- Wyoming's Anne Guzzo has done extraordinary things as a composer and promoter of contemporary music.
- Finally, Avlana Eisenberg, conductor of the Boston Chamber Symphony, is extremely well known in the conducting world. Her appearance at the podium conducting the Beach Symphony will be extraordinary.

At one time few women played in symphony orchestras. Now, thanks to blind auditions and more women studying music, many orchestras have more female musicians than male. This concert will also give us an opportunity to honor the women of the Cheyenne Symphony Orchestra who give us so much pleasure. Thank you for your dedication to excellence and making our cultural lives fuller in Cheyenne!

Please join us after the concert for a reception at the Wyoming Rib & Chop House. Select appetizers will be provided with additional food and beverages available for purchase.

THANK YOU CONCERT SPONSORS!



CSO AT-A-GLANCE

LUNCH & LEARN

FRI., OCT. 15TH • 12:00 PM • FREE
Join Intriligator and guest artists for a lunch time lecture at the Laramie County Public Library (or watch the livestream on our Facebook page) and learn about the upcoming concert.

WOMEN IN MUSIC ROUND TABLE

FRI., OCT. 15TH • 5:00 PM • FREE
CHEYENNE CIVIC CENTER
2ND FLOOR LOBBY

CSO's guest artists Avlana Eisenberg and Gwyneth Walker join Maestro Intriligator and women of the CSO for an informative discussion moderated by UW professor, Dr. Anne Guzzo.

CLASSIC CONVERSATIONS

SAT., OCT. 16TH • 6:30 PM
If you can't make it to the Lunch & Learn, come early to the concert.

A TIME TO HONOR

SAT., OCT. 16TH • 7:30 PM
CHEYENNE CIVIC CENTER

CSO and Maestro William Intriligator open the season with a concert honoring women in music!

A TIME TO DISCOVER

SAT., NOV. 13TH • 7:30 PM
CHEYENNE CIVIC CENTER

Discover music by Fanny Mendelssohn and Chen Yi. Plus, Terence Tam performs the Bruch Violin Concerto No. 1 and Lorraine Min plays Beethoven's Piano Concerto No. 4.

SEASON SPONSORS



A CELEBRATION OF “WOMEN WHO ARE ADVENTUROUS AND TAKE RISKS”

It is fitting that the October 16th concert, which honors women, will open with *Fanfare for the Uncommon Woman, No. 1* by Joan Tower. A fanfare is a short ceremonial tune or flourish that introduces something or someone important. The complete *Fanfare for the Uncommon Woman* is comprised of six parts, dedicated to “women who are adventurous and take risks.” It was commissioned by the Houston Symphony and debuted in 1987. No. 1, which CSO will perform, was dedicated to conductor Marin Alsop and features brass and percussion.

Joan Tower is a Grammy-winning contemporary American composer, concert pianist, and conductor. The *New Yorker* has described her as “one of the most successful woman composers of all time.” Tower was born in New York in 1938 and moved to Bolivia when she was nine years old. She has observed that her South American experience influenced rhythm, an integral part of her work. She studied music at Bennington College and Columbia University, where she received a doctorate in composition in 1968. Tower also received a Guggenheim fellowship in 1976.

In 1972, Tower accepted a faculty position at Bard College in composition, a post she continues to hold today. She served as composer in residence at the St. Louis Symphony Orchestra from 1985-1988. Her bold and energetic compositions have been performed in concert halls around the world. The Fanfares have been performed worldwide by over 500 ensembles.

It is appropriate to learn of the importance of music to her: “Music is not just my most trusted friend. It makes me come alive, to show strength and passion and to feel useful. Music makes me feel like I’m doing something terribly important. I believe that with music I can help to change the world around me -- if just a little bit.”

Next on the program is *Entr’acte*, composed in 2011 by Caroline Shaw. It is structured in three large parts and is an example of the “new music” genre. The audience will discover that the work is fresh and innovative but it may be challenging to some. It has been observed that the piece develops a refreshing blend of traditional harmony, contrasting dissonance and impressive rhythm. One can better understand the music by reading Shaw’s composer’s notes to the score:

“Entr’acte was written in 2011 after hearing the Brentano Quartet play Haydn’s Op. 77 No. 2 — with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice’s

looking glass, in a kind of absurd, subtle, technicolor transition.”

Caroline Shaw, who was born in 1982, began playing the violin at age two. She studied at Princeton, Rice and Yale. At 30, Shaw became the youngest recipient of the Pulitzer Prize for Music for her composition “Partita for 8 Voices.” The jury citation praised the composition as “a highly polished and inventive a cappella work uniquely embracing speech, whispers, sighs, murmurs, wordless melodies and novel vocal effect.”

Since winning the Pulitzer, Shaw has enjoyed an active professional life. She is composer in residence with multiple arts organizations; recent commissions include works for Carnegie Hall, the Guggenheim Museum, and the St. Paul Chamber Orchestra. In addition to composing, she performs as a violin soloist, chamber musician, and ensemble singer. She has collaborated frequently with Kanye West.

A Time to Vote, the next selection by Gwyneth Walker, will be a world premiere. It was composed to celebrate the 100th anniversary of the 19th amendment, which granted women the right to vote. It is in three movements entitled: Celebrate, Gathering Strength, and Looking Forward (“Failure is Impossible!” which is derived from a quote by Susan B. Anthony). *A Time to Vote* was inspired by the efforts and achievements of the women who worked so tirelessly to gain the women’s right to vote. Of special note in Wyoming is that legislation allowing women to vote was passed by the Wyoming Territorial Legislature in 1869.

Let’s move on to the composer, Gwyneth Walker. She was born in New York in 1947 and grew up in Connecticut. She began her first efforts at composition at an early age and went on to receive BA, MM and DMA degrees in Music Composition from Brown University and the Hartt School of Music, at the University of Hartford.



She taught music for fourteen years at Hartt School of Music, the Hartford Conservatory, and the Oberlin College Conservatory, and then moved to a dairy farm in Vermont where she became a full-time composer.

Walker’s compositions include song cycles, jazz, folksongs and spirituals, rock-and-roll, choral music, traditional folk songs, ballads, and cantatas. Her work is characterized by a tremendous energy and a strong sense of humor. It has been observed that she is strongly in the American tradition of composers such as Aaron Copland and Leonard Bernstein -- but is a slave to no compositional school or prescribed style. Her music is recognizably her own and thoroughly original. She has received many awards (including the Lifetime Achievement

Award from the Vermont Arts Council). The piece was intended to be premiered in Carson City, Nevada, but it was cancelled because of Covid-19. It will be performed later this year in Carson City and Lake Forest, Illinois.

The final piece on the first half is not only a world premiere as well, but also a CSO commission, inspired by marriage equality efforts in Wyoming: Anne Guzzo's *Stumbling Towards Equality*. This is not Guzzo's first appearance with the Orchestra and her pieces have always been warmly received. We are certain this performance will be memorable.



Anne Guzzo is a Wyoming native, who earned her Ph.D. in theory and composition from the University of California, Davis, her master's degree in 20th Century Music from the University of California, Santa Cruz, and a bachelor of music in clarinet performance from the University of New Mexico. She is

an associate professor at the University of Wyoming, where she teaches composition and music theory. Research interests include the music of Pulitzer Prize-winning composer, Shulamit Ran, the cartoon music of Carl W. Stalling, silent movie music, and musical absurdism.

Guzzo is not only an internationally performed composer, but also the founder of New Frontiers Festival of contemporary music based in Laramie, Wyoming. The CSO and audience members welcome Anne Guzzo. We are proud of her accomplishments and grateful that she returned to her home state to share her extraordinary talent with students, musicians and music lovers.

Continuing our exploration of women in music, the second half of the program will be conducted by Avlana Eisenberg, the conductor of the Boston Chamber Symphony, and feature Amy Beach's *Symphony in E minor*. Eisenberg has guest conducted in both Europe and the United States. Her extensive experience spans the orchestral and operatic repertoire as well as ballet, operetta, and musical theater productions. Trained as a violinist, Eisenberg was drawn to conducting at Yale University where she founded the Silliman Symphony. She was also named one of *Glamour* magazine's "Top Ten College Women of the Year." After graduation, she was awarded a Fulbright Fellowship to Paris. She later received a Graduate Performance Diploma from the Peabody Institute and a Masters' Degree in Orchestral Conducting.



Eisenberg's mother, Zina Schiff, is also an accomplished violinist. Schiff attended Curtis Institute, became a protégée of Jascha Heifetz, made her debut with the Philadelphia Orchestra, and met Samuel Barber, whose *Violin Concerto* she later introduced to audiences throughout the U.S. Schiff recorded both the Sibelius and Barber violin concertos with Eisenberg conducting. According to Schiff, "this CD is a historic mother-daughter first."

It is appropriate that a program honoring women include the work of Amy March Cheney Beach. Her "Gaelic" *Symphony* or *Symphony in E minor, Op. 32* was the first symphony composed and published by a female American composer. Beach was only 30 years old when her symphony premiered. The piece debuted in Boston in 1896 to "public and journalistic acclaim." Beach drew inspiration for the large orchestral work from simple old English, Irish, and Scottish melodies.

Beach was born in New Hampshire and showed prodigious talent at a young age. She began formal piano lessons with her mother at age six. Her parents moved to Boston when she was a teenager and although they were advised to enroll Amy in a European conservatory, they chose to keep her in the U.S. At age 14, she studied harmony and counterpoint which would be her only formal instruction as a composer. However, she "collected every book she could find on theory, composition, and orchestration ...[and] ...she taught herself... counterpoint, harmony, fugue." She made her concert debut as a pianist at age sixteen.

At the age of 18, Amy married a Boston surgeon who was twenty-four years her senior. This marriage of convenience was conditioned upon her willingness "to live according to his status, that is, function as a society matron and patron of the arts." She agreed never to teach piano, an activity widely associated with women and regarded as providing "pin money." She further agreed to limit performances to two public recitals a year, with profits donated to charity, and to devote herself more to composition than to performance.

In spite of these restrictions, Beach composed over 300 works during her lifetime, the largest categories being vocal chamber music and art songs. She was often compared to Brahms or Rachmaninoff. In her later works she experimented, moving away from tonality, employing whole tone scales and more exotic harmonies and techniques. She was one of the first American composers to succeed without the benefit of European training, and one of the most respected and acclaimed American composers of her era. She also successfully presented concerts as a solo pianist in both the US and Europe.

WOMEN'S SUFFRAGE TRIVIA

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Betty Ann Shaffer

Jerry & Pat Swan

Sharon Tighe

* Denotes Board Liaison

- Susan B. Anthony and 15 other women voted illegally in 1872.
- Louisa Swain was 69 when she first voted in Wyoming. She was described as “a gentle white-haired housewife, Quakerish in appearance.” (Laramie Daily Sentinel, Sept. 7, 1870.)
- The U.S. Constitution didn’t prohibit women voting but also didn’t guarantee it.
- Wyoming gave women the right to vote in 1869 and Utah in 1870.
- Fifteen states gave women the vote pre-1920. Many of these states were in the West.
- Purple, white and gold were the colors of the American suffrage movement.
- Senator S.C. Pomeroy introduced a federal suffrage amendment in Congress in 1868, but the bill failed. It was introduced every year until 1920.
- New Zealand was the first self-governing nation to give women the vote in 1893.
- The Seneca Falls Convention marked the beginning of the organized women’s suffrage movement on July 19-20, 1848. The convention was held at the Wesleyan Chapel, which is now maintained by the National Park Service. Charlotte Woodward was a 19-year-old farmer’s daughter at the convention and was the only person in attendance who lived long enough to see female suffrage become legal.
- Lydia Chapin Taft became the first recorded legal woman voter in America. Lydia Chapin Taft, now simply known as Lydia Taft, voted in an official New England Open Town Meeting, at Uxbridge, Massachusetts, on October 30, 1756. This is recorded in the records of the Uxbridge Town Meeting.
- Victoria Claflin Woodhull was a feminist, women’s rights advocate, proponent of free love and spiritualist who ran for president of the United States in 1872, 48 years before women could vote. (Her name did not appear on the ballot because she couldn’t pay the fees and wasn’t 35 yet.)
- Susan B. Anthony was a champion of women’s suffrage, who worked until she was 80. Even after retiring, she ensured women would be admitted to the University of Rochester; after fundraising efforts to pay for new facilities came up short, she offered her life insurance.



The CSO After Party Returns!



Join Maestro Intriligator, CSO musicians and other patrons after the Oct. 16th concert at the Rib & Chop House at 400 W. Lincolnway!

There will be cocktails for purchase and appetizers generously sponsored by:

