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### Cheyenne Symphony Orchestra

1904 Thomas Avenue • P.O. Box 851 • Cheyenne, WY 82003

Phone (307) 778-8561 • Fax (307) 634-7512

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Program Layout

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Kathleen “Cindy”  
Lewis



Kim Lovett



Frank Magazine



Adam Miller



Myra Monfort



Craig Schulz



Tom Satterfield



Natalie K. Winegar



## Message from the President

### Welcome to the CSO's 55<sup>th</sup> Season!

The Cheyenne Symphony Orchestra is celebrating its 55<sup>th</sup> anniversary this year—the Emerald Anniversary—and we have great things in store for you this season. Whether you are an annual subscriber or attending a concert for the first time, you have discovered that the Cheyenne Symphony Orchestra is one of our community's real gems.

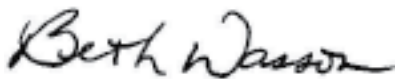
Last year, during his inaugural season, Maestro William Intriligator took us on an amazing emotional journey with the music of the symphony and provided a taste of great things to come under his direction. This performance season is even more exciting, featuring an array of favorite classical works ranging from Vivaldi's *The Four Seasons* to Schubert's *Unfinished* Symphony No. 8. The season is capped off with an exciting performance of many of the greatest hits from the world of opera, featuring a very large massed choir, our symphony and two exceptional opera singers.

Like rain on the high plains, the arts are sometimes taken for granted until their absence is felt. Music of the symphony impacts and unites our community in countless ways. A healthy cultural arts presence, including a professional orchestra, is a vital part of the community infrastructure and is an essential tool in economic development. As community members and patrons of the arts, we have a responsibility to champion arts programs like the Cheyenne Symphony Orchestra to ensure sustained progress toward making Cheyenne a thriving, vibrant place to live.

The Board of Directors is working hard to ensure that the CSO remains financially healthy during this difficult economic time. Needless to say, a symphony orchestra cannot support itself from ticket sales alone. Ticket sales and fund-raising events cover only a portion of the orchestra's expenses. I want to express my sincere appreciation to our sponsors and donors for their financial contributions, which allow the Cheyenne Symphony Orchestra to bring exceptional symphonic music to Wyoming, which in turn strengthens the fabric of the community.

On behalf of the Board of Directors, I thank you for sharing this season with us. We are going to have a great time. I hope you will be sure to bring a friend or two to future concerts. Now, sit back and simply enjoy the great music!

Sincerely,



Beth Wasson



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mankind cannot  
comprehend."

~Beethoven



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The Cheyenne Symphony Orchestra asks you to join us in thanking those community-minded businesses who are members of the Cheyenne Symphony Business Partner Program for the 2009-2010 concert season. These valued Business Partners provide funding to sponsor *Classic Conversations*, the *HighNotes* and *Musical Notes* newsletters and other activities that help us communicate with you. The contributions of the Cheyenne Symphony Business Partners are a critical part of the continuing success of your symphony.

There are three levels of donations available to businesses interested in being a Cheyenne Symphony Business Partner. Gold Business Partners contribute \$1,000 and sponsor *Classic Conversations*, a one-half hour informal conversation with the Maestro before each masterpiece concert; Silver Business Partners contribute \$750; and Bronze Business Partners contribute \$500. All partners receive varying proposal rewards based on their level of support. Gold Business Partners receive a profile of their organization in the *HighNotes* newsletter, and all receive recognition as a sponsor in the season program. To become a Cheyenne Symphony Business Partner, please contact the Cheyenne Symphony Orchestra office at 307-778-8561.

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# Welcome from the Music Director

Dear Friends,

Welcome to another season of great music with the Cheyenne Symphony Orchestra! This year we celebrate our 55<sup>th</sup> Anniversary, the Emerald Anniversary, with musical gems that will surely delight you.

Thank you for being here. We really appreciate your support and your presence at these concerts as we journey together and explore, over the course of the season, the treasures of our rich musical inheritance.

There is nothing like the experience of hearing a live performance by a fine orchestra playing great masterpieces of music. It is an opportunity for relaxation as well as stimulation. It is a very personal time of feelings and reflection, and yet it is also a communal experience, a unique gathering together of audience and performers as a community.

This season we will perform many well-known favorites including Vivaldi's *Four Seasons*, Beethoven's *Eroica* Symphony, Schubert's *Unfinished* Symphony, Tchaikovsky's *Pathétique* Symphony, Sibelius' *Finlandia*, and Copland's *Appalachian Spring*.

We will also present a concert of "greatest hits" from the world of opera. Whether you are a devoted opera fan or new to opera, you will recognize and be swept away by the opera excerpts we have selected and the powerful sound of our large, massed chorus and opera soloists.

We will be joined by many outstanding guest artists, including violinist Michael Ludwig, who will play Tchaikovsky's violin concerto, and Gareth Johnson, who will play the *Four Seasons*. Pianist Ron Regev joins us for Mendelssohn's second piano concerto and the amazing cellist Zuill Bailey will perform Dvořák's cello concerto.

We invite you to join us for two Hausmusik events and *Baroque in the Barn*. These more intimate concerts literally allow you to get up close and personal with the performers.

Yes, orchestral music can have a powerful effect on all of us. Whether it excites you into giving a standing ovation or moves you so deeply that you shed tears, we hope that you enjoy these concerts immensely. It is our privilege to perform for you.

Musically Yours,



Dr. William Intriligator  
Music Director & Conductor



**Dr. William Intriligator** was appointed Music Director and Conductor of the Cheyenne Symphony Orchestra in 2008. Although this is only his second season with the orchestra, his musicianship, energy, and personality have already made a strong impression on the orchestra, its audiences, and the Cheyenne community.

In addition to his responsibilities in Cheyenne, Intriligator is also in his tenth season as Music Director and Conductor of the Dubuque Symphony Orchestra in Iowa, where he has guided the orchestra through an exciting period of artistic and organizational growth.

As a guest conductor, he has led performances with distinguished orchestras, including Honolulu, Houston, Minnesota, Richmond, Saint Paul, Savannah, Syracuse, and Tulsa. He has conducted at music festivals in Aspen, Colorado, and in Astoria, Oregon.

Formerly Apprentice Conductor and Staff Conductor of the Minnesota Orchestra, he led that orchestra in youth concerts and new music readings, while also assisting with subscription concerts and national tours.

See **Intriligator** • Page 91

# Orchestra Members

## Orchestra Committee

Jennifer Swanson–Horn, Chair  
Quentin Oliver–Viola  
Suzy Wagner–Cello, Representative to the Board  
Thomas Van Schoick–Percussion  
Melanie Fisher–Bassoon

## Orchestra Members

### Violin I

Stacy Lesartre, Concertmaster  
Hee-Jung Kim, Assistant Concertmaster  
Jennifer Lyford, Principal  
OPEN, Assistant Principal

### Violin II

Christine Short, Principal  
Mary Gindulis, Assistant Principal

### Violin III Section

Jean Farley  
Stephanie Garvey  
Chris Jusell  
Nicole Michael  
Barbara Owens  
Wyatt True  
Jaylene Willhite

### Viola

James Przygocki, Principal  
OPEN, Assistant Principal  
Lauren Jaap  
Quentin Oliver  
Chue Vue

### Cello

Richard von Foerster, Principal  
Heidi Mausbach, Assistant Principal  
Camilla Bonzo  
Jack Hansen  
Mary Kiesling  
Norman Savig  
David Short  
Suzy Wagner

### Bass

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Joel Bonzo, Assistant Principal  
Dennis Griffing  
David Saccardi

### Flute

Ysmael Reyes, Principal  
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### Oboe

Gina Johnson, Principal  
Marilyn Johnson

### Clarinet

Heidi Mendenhall, Co-Principal  
Debra Wilbur, Co-Principal

### Bassoon

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Melanie Fisher, Co-Principal

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David Hay, Principal  
David Wood  
Jennifer Swanson  
Jeff Rubin

### Trumpet

David Shaner, Principal

### Trombone

John Neurohr, Principal  
William Scharen  
William Runyan

### Tuba

Robert Brewer, Principal

### Timpani

Eric Hollenbeck, Principal

### Percussion

David Johnson, Principal  
Thomas Van Schoick

### Harp

OPEN, Principal

### Keyboard

Debra Throgmorton, Principal



## Classic Conversations

### Enhancing Your Concert Experience

One hour before each Masterpiece Series concert our conductor presents *Classic Conversations*, a unique musical experience in which he shares insights about the evening's performance. The conductor may be joined by the guest artist.

The conductor plays recorded excerpts from the music that will be performed that evening and points out what the audience should listen for, the historical context in which the music was composed, and the meaning behind the music. This information greatly adds to one's appreciation and understanding of the performance. The audience is encouraged to ask questions and make comments about the performance. We also encourage you to read the program notes, which contain relevant biographical information about the composer and other historical information about the music.

*Classic Conversations* is a very popular event, which is demonstrated by the fact that the number of attendees has greatly increased through the years. Many concert-goers are convinced they enjoy the programs more by attending these sessions. We are grateful to the generous sponsors of *Classic Conversations*—Dray, Thomson & Dyekman, P.C., and First American Title Company.

An additional presentation, which takes place at noon on the Friday before each concert at Laramie County Library, is sponsored by the Union Pacific Railroad. Maestro Intriligator presents *Tuna Fish & Peanut Butter Classic Conversations*, an informal and informative hour of conversation. This program is open to everyone, whether or not they have a concert ticket. Attendees will have an opportunity to learn more about the music being played and have any questions answered. All are encouraged to bring lunch and a friend.



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# House Etiquette

Whether this is your first concert, or you are a seasoned veteran of the symphony, you may have questions concerning concert etiquette. Here are some frequently asked questions to help make your experience more enjoyable.

**What should I wear?** Most concert-goers dress in business or business casual clothing. You might prefer to be a little more formal, particularly if it's a special occasion, or you might prefer to be a little more casual; in other words, it's your choice.

**When should I arrive?** We try our best to begin all concerts on time. Therefore, we recommend that you try to arrive no later than fifteen minutes before the concert is scheduled to begin, which is 7:30 P.M. To help reduce distracting noises during the performances, there are designated pauses in each program when late arrivals will be seated. Unfortunately, some concerts have no late seating. If you have to leave a concert before its end, please do so between program works.

**When do I clap?** If nobody claps when the piece is over, it probably isn't. Many works in classical music have three or more movements or sections. A short pause usually falls between each of them. It has become customary over time not to clap during these short pauses. To find out the number of movements and corresponding number of pauses in a piece, turn to the program page in your program book. You will find that each work is subdivided by movement. After the last movement, applaud to your heart's content.

**What's in the air?** Perfume and colognes can be enchanting, but the person next to you may be asthmatic, allergic, or not enjoy the fragrance at all. It may be best to save those lovely aromas for less crowded areas, or go lightly with them.

**May I bring my cellular phone?** Pagers, alarm watches and cellular phones should be turned off or set on vibrate before entering the theatre. Please contact the house manager before entering the theatre if emergency notification may be required. Texting is distracting to other concert-goers, so please refrain from that also.

**May I take pictures?** No still cameras, video cameras or tape recorders are permitted at any CSO performance unless prior permission is obtained from the symphony.

**May I bring my children?** This decision is yours to make and should be based on the individual child's level of maturity. If you bring a child, make sure etiquette is part of the experience. Children love learning new things.

**Musical chairs?** We have all noticed there are empty seats in the Civic Center during a symphony concert. However, these seats may well belong to someone, whether it be a season member who could not make it to the concert, or someone arriving late. As a courtesy to these people and those around them, please do not sit in any seats that appear to be unoccupied. It is always best to enjoy the performance from the seat you purchased.

**Are there accommodations for disabled patrons?** Handicapped parking is available in the parking garage next to the Civic Center and curb-to-seat assistance is available upon request at the box office. Handicapped seating is offered on the main floor, with tickets available in all price ranges. Patrons with oxygen tanks are urged to use quiet, continuous flow models if at all possible. Hearing impaired devices may be obtained at the box office.



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## Hausmusik Series

### Michael Ludwig

Friday, September 18, 2009 • 7:00 PM

Hosted by Bob & Charla Nelson

Michael Ludwig played with the Cheyenne Symphony on September 15, 2001, just four days after the World Trade Center disaster. Unable to rehearse with the symphony, he flew to DIA the afternoon of the performance, and presented a concert that was both healing and exciting, playing Khachaturian's Violin Concerto. Ludwig is an impressive performer of international renown and will delight his audience at this Hausmusik event as evidenced by some of the following quotes:

"A musician of profound artistry and consummate integrity, Michael Ludwig possesses a gorgeous sound which he projects with heartfelt passion and intensity."—Van Cliburn

"Brilliant colors accompany intense moods as he caresses the instrument, as if enraptured by a love affair we're allowed to observe, if only for the evening."—*The Pueblo Chieftain*

"...a brilliant soloist..., displaying a wonderful tone, fabulous control, dramatic style and stunning technique."—*Schenectady Daily Gazette*

Join Michael Ludwig for a special evening of passionate music at the home of Bob and Charla Nelson on Friday, September 18, 2009 at 7:00 pm.



### Zuill Bailey

Friday, February 26, 2010 • 7:00 PM

Hosted by Sloan & Anna Marie Hales



Zuill Bailey is an engaging, multi-faceted American artist; a powerful performer who dazzles audiences with his technical and artistic command of the cello and is one of the most sought after cellists performing today. His performances include concerts with orchestra, recitals and chamber music in the U.S. and abroad. His recent CD "Russian Masterpiece" is currently on the top 10 on the Classical Billboard Charts.

Bailey continues to fly out of what he calls his "hometown" of El Paso, Texas and travels more than 200 days a year playing 80 concerts from San Francisco to Moscow, the Kennedy Center to Carnegie Hall, Australia, China, the Middle East, Cuba, South America and more. This Hausmusik recital will sell out fast as a recent performance in El Paso did. Enjoy this rare opportunity to enjoy an artist of this caliber at the home of Sloan and Anna Marie Hales, Friday, February 26, 2010 at 7:00 pm.

### Baroque in the Barn

Thursday, May 20, 2010 • 6:30 PM

Wyoming Hereford Ranch Sale Barn



In May of 2009, Maestro William Intriligator and some of the finest players of the Cheyenne Symphony brought back *Baroque in the Barn* after an absence of several years. An audience of over 150 was delighted with a fresh new presentation of baroque music and reminded why it was such a popular evening for so many years.

The Maestro is again planning an exciting evening of baroque music. The event includes a delicious chuck wagon style beef dinner at the Wyoming Hereford Ranch Sale Barn. Put on your western wear and enjoy an event that has proved to be one of the best traditions in Cheyenne.



## Sponsor Profile

### Cheyenne Regional Medical Center

Cheyenne Regional Medical Center has been a member of this community since 1867 and is proud to once again sponsor the Cheyenne Symphony Orchestra.

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Pictured from left from CRMC are Paul Panico, Chief Operating Officer; Kim Webb, Chief Financial Officer; Leigh West, VP Planning & Communications, CSO Music Director William Intriligator; Jim Mueller, Board of Trustees and David Squires, Chief Information Officer.



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The Cheyenne Symphony Orchestra Board of Directors, staff and musicians wish to express their gratitude to the following individuals who have given to the 2009 Annual Fund campaign. The Annual Fund is a generous portion of the Cheyenne Symphony's fund raising efforts. The campaign begins on January 1st each year and continues throughout the calendar year. Gifts received directly benefit the CSO's operations. Contributions may be made any time by phoning the CSO office at 307-778-8561 or by mailing your gift to the CSO at P.O. Box 851, Cheyenne, Wyoming 82003.

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## Season Concert

September 19, 2009

# Tchaikovsky Celebration

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Mr. Ludwig's travel provided by

Reneé C. Middleton, in Honor of Past Presidents Club

Cheyenne Symphony Orchestra

presents

William Intriligator, Music Director and Conductor

Michael Ludwig, Violinist

Violin Concerto in D major, Op. 35 (1878)

Pyotr Ilyich Tchaikovsky (1840-1893)

- I. Allegro moderato
- II. *Canzonetta*: Andante
- III. *Finale*: Allegro vivacissimo

Mr. Ludwig, violin

## Intermission

Symphony No. 6 in B minor, Op. 74 *Pathétique* (1893)

Pyotr Ilyich Tchaikovsky (1840-1893)

- I. Adagio—Allegro non troppo—Andante—Allegro vivo—Andante come prima—Andante mosso
- II. Allegro con grazio
- III. Allegro molto vivace
- IV. Finale: Adagio lamentoso



## Guest Artist

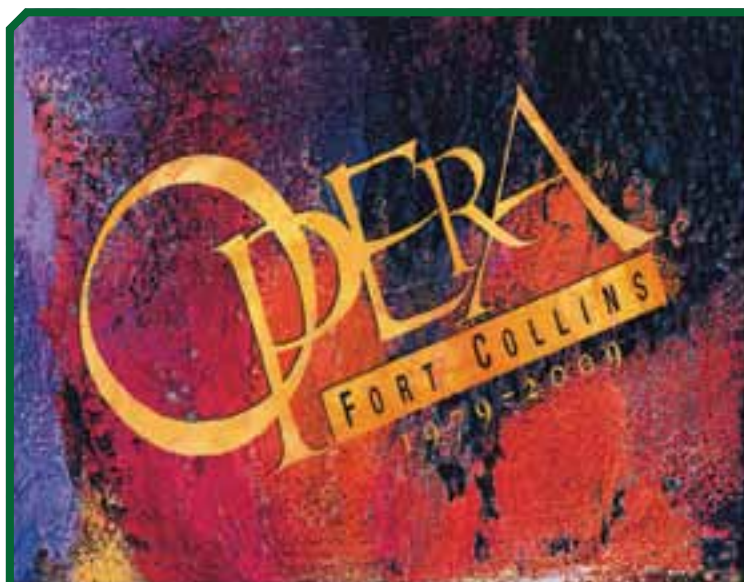
### Michael Ludwig

Hailed by Strad Magazine for his “effortless, envy-provoking technique... sweet tone, brilliant expression, and grand style,” Michael Ludwig enjoys a multi-faceted career as a soloist, recording artist, and chamber musician. A highly sought-after soloist, he has performed on four continents, and sought after as a chamber musician, he has shared the stage with numerous acclaimed artists.

Michael Ludwig’s critically acclaimed discography includes recordings with the Royal Scottish National Orchestra, Buffalo Philharmonic Orchestra, and Virginia Symphony Orchestra. His credits include live U.S. radio broadcasts and features on Bulgarian National Radio and Balkan Bulgarian Television. As a producer his honors include a Mid Atlantic Emmy Award nomination. Ludwig has served as the artistic producer of The Philadelphia Orchestra’s national radio broadcasts, syndicated by the WFMT Fine Arts Network in Chicago.

Ludwig provides master classes around the world and has held faculty positions at Rowan University and the University of the Arts in Philadelphia, the School of Orchestral Studies in Saratoga Springs, New York and the National Youth Orchestra Festival. He has held the appointment of Sterne Virtuoso Artist-in-Residence at Skidmore College, has given master classes and coachings with the New World Symphony, served as a member of the board of directors of the Philadelphia Youth Orchestra, and is currently a member of the Artistic Advisory Board for Access to Art, Inc.

Michael performs on a rare violin made in the late 1700’s by the Cremonese master Lorenzo Storioni and a Dominique Peccatte bow. His violin has been lauded in a Fanfare review by Jerry Dubins as “one of the most gorgeous instruments I’ve ever heard.”



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## Program Notes

### Violin Concerto in D Major, Op. 35 Pyotr Ilyich Tchaikovsky (1840-1893)

Most probably, no composer other than Beethoven has enjoyed the popularity in this country than that of Pyotr Tchaikovsky. His reputation has been secure since his early maturity, and yet, it is equally true that no other major modern composer has endured the distortions and indignities as that imposed upon his personality and personal life after his death. A welter of factors have been trotted out to “explain” his art and its personal genesis: his sexuality, politics, religious beliefs, social class. Every generation of musicologists—radical and otherwise, social commentators, and political ideologues has taken its shots at the man. And it must be said, chief among the negative attitudes simply has been the implication that his music is vulgar, overly emotional, and void of intellectual attainment--all clearly a reflection of the composer, himself!

That said, it is refreshing to see that much of the critical persiflage of the last century is now being replaced by a clearer, less ideologically freighted appreciation. He is historically important for his integration of the symphonic tradition of Beethoven and Schumann into the colorful, nationalistic atmosphere of Russia. But, ultimately it is the eloquence and technical mastery of his compositions that founded his lasting popularity. He was blessed with an extraordinary gift for melodic imagination, and learned to use it in contexts of structural integrity--not a given among the world's great melodists.

The violin concerto was written in 1878 during a time of his growing success as a composer, after having lived in Moscow for slightly over a decade. During that time he had composed four of his six symphonies, his first

piano concerto, and other important works. However, composition of the violin concerto is associated with one of the most controversial and unfortunate episodes in Tchaikovsky's life—his ill-fated marriage with Antonina Ivanovna Milyukova. It was a hurried affair, with neither party's motives exactly clear even today, after endless sifting of the evidence. It lasted only two months, but they never divorced. Thereafter, Tchaikovsky underwent a long-term re-orientation in his artistic output.

After returning from recuperation from the marriage in Switzerland, Tchaikovsky set to work on the concerto, collaborating with a young violinist, Iosif Kotek, who had been a student of his at the Moscow Conservatory. It was completed swiftly, but the première was delayed, owing to the difficulty of finding a violinist who was either willing—or able—to perform it. It finally received its first public performance in Vienna in 1881. The ensuing review by the famous Viennese critic, Eduard Hanslick (you may remember his difficulties with Richard Wagner) has gone down in journalistic history. Among his comments were that in the work “the violin . . . is beaten black and blue;” that the finale has the “brutal and wretched jollity of a Russian holiday” with “savage vulgar faces . . . curses . . . and vodka.” “Tchaikovsky's Violin Concerto gives us for the first time the hideous notion that there can be music that stinks in the ear.”

Well, today of course, we all know better. It is one of the most difficult of violin concertos, and Tchaikovsky's inimitable melodic gift is omnipresent. It is a masterpiece, even though it never achieves the traditional balanced give and take expected between orchestra and soloist. Its effervescence, bravura, and appealing melodies have earned it a lasting place in the repertoire.

## Program Notes

### Symphony No. 6 in B Minor, Op. 74 (*Pathétique*)

Pyotr Ilyich Tchaikovsky (1840-1893)

This symphony is Tchaikovsky's last work—he died of cholera only nine days after its première—and it is universally hailed as one of his finest. It exhibits all of the characteristic passion and melodic beauty for which the composer justly is known, and is suffused with a dark and tragic essence. Tchaikovsky struggled all of his life with his identity, fears of social rejection, and frustrated relationships with others. By the end of his life these issues had surely come to head, and the composer freely spoke with his brother of the reflection of his suffering in this final, gripping composition. There is even a current musicological fight over whether or not he poisoned himself to end his life (under threat of social disgrace), or deliberately drank the unboiled glass of water during an epidemic. In any case, the circumstances of his life's final struggles are manifest in this beautiful and tragic work. In the event, he had at first actually considered "Tragic" as a subtitle for the symphony, but his brother suggested the Russian for "pathos," and the French equivalent, "pathétique," is the evocative descriptor that we all know. But, be aware of inexact translations—there is nothing pathetic here.

The first movement is conventional in its form, but the mature composer exhibits a sense of tight construction, and weaves the movement with his characteristic contrast of exciting, dynamic motives and delicious lyrical melodies. The mood for the entire symphony is set at the very beginning by the brooding bassoon solo. The second movement is one of the most well known of his symphonic movements, cast as it is in five-four time, an

absolutely innovative use of the metre in art music (is it not unknown in Russian folk music). The main theme and its manipulation is so smooth and adroit that it is altogether easy to forget the unusual time signature, and simply to experience the music as being some kind of waltz with a "limp." And remember, no one excelled Tchaikovsky in the waltz. The third movement is an exciting and optimistic march, but the heavy brass and snappy rhythms notwithstanding, it doesn't seem a military march at all. Rather, it is a march from the world of the ballet—the *Nutcracker* and *Sleeping Beauty* come to my mind. No Shostakovitchian Russian soldiers are goose stepping here! The final movement in many respects is the characteristic movement of the symphony. It is most unusual in that it ends softly—very softly. No Romantic symphony had ever ended that way—they end loud and with a bang—right? And great applause! But in this case the agony and beauty of this reflection of the composer's life and experience terminates in a final expiration that is remarkable for its challenging softness. "This is the way the world ends/Not with a bang but a whimper." Hold your breath...and then feel free to respond with as loud a reaction as you may wish.

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## Sponsor Profile

### Adora Day Spa/Cheyenne Skin Clinic

Sandra K. Surbrugg, M.D., has been practicing dermatology since 1985. She joined the Cheyenne Skin Clinic in 1988 and later built the Adora Day Spas with the purpose of providing the community with the finest skin health available. The clinic serves patients throughout the tri-state area, offering complete medical and surgical dermatologic care. Drs. Surbrugg, Kathleen Thomas, Mary Cole, Julie Neville and Cathy Parish, FNP treat diseases of the skin, hair and nails with an open, honest and friendly communication style that best serves patients.

Dr. Surbrugg is board certified by the American Board of Dermatology, specializing in dermatologic surgery and dermatopathology. Dr. Surbrugg has served as Chief of Staff of the hospital. Her professional affiliations include American Academy of Dermatology, American Medical Association, Wyoming Medical Society, Women's Dermatologic Society, American Society of Dermatologic Surgery and Colorado Dermatologic Society, as well as her community involvement with Laramie County Community College Foundation, Wyoming Health Insurance Risk Pool and the Wyoming Medicare Advisory Committee.

Dr. Thomas has been practicing dermatology at the Cheyenne Skin Clinic since 1997. She is a board certified pediatrician who has chosen to limit her practice to dermatology. She has over ten years experience in dermatology with a special interest in acne, eczema and pediatric dermatology. Dr. Thomas has served on the Credentials Committee for Cheyenne Regional Medical Center.

Dr. Cole has been in Cheyenne since 1999, and she joined the staff of Cheyenne Skin Clinic in 2001. Her professional affiliations include the Wyoming Medical Society, the Wyoming Dermatologic Society and the Colorado Dermatologic Society.

Dr. Neville is a board certified dermatologist with a Mohs fellowship from Yale University. She joined the Cheyenne Skin Clinic in September 2007. Dr. Neville is a member and fellow in the American Academy of Dermatology, American College of Mohs Surgery, Colorado Dermatologic Society and Wyoming Medical Society. She has completed research in skin cancer treatments and has written several papers and given presentations on this and other dermatologic topics.

Cathy Parish is a certified Family Nurse Practitioner. She received her BS in Nursing in 1983 at the University of North Dakota and a master's degree in nursing in October of 2005. Cathy joined the Cheyenne Skin Clinic in November 2005. Cathy's work experience includes over 20 years in the nursing field. Cathy has a special interest in the treatment of acne, psoriasis, excessive sweating, wart treatment, skin cancer screening and education and treatment of photo-damage.



Maestro William Intriligator visits the skin specialists at Cheyenne Skin Clinic. Pictured from left are Dr. Kathleen Thomas, Cathy Parish, FNP-C, Maestro Intriligator, Dr. Sandra Surbrugg and Dr. Julie Neville.

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Life is a journey  
through a desert."*

*-Pat Conroy*

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## Sponsor Profile

### **Sierra Trading Post®**

Sierra Trading Post began in a small office in Reno in 1986 with one employee and a vision for the future. From humble beginnings to employing approximately 650 people and occupying over 500,000 square feet, founder and president Keith Richardson can say with confidence that his vision has been fulfilled. Having relocated in 1992, Keith and his wife Bobbi are often asked why they decided to set up Sierra Trading Post headquarters in Cheyenne. The LEADS program (Laramie County Corporation for Economic Development) was a key factor in the move. LEADS allowed Keith and Bobbi to build Sierra Trading Post headquarters for the same cost to rent a facility in Reno. Add this to Wyoming's low cost of doing business, great employees and Wyoming's wonderful lifestyle—how could they stay in Reno?

A world-wide retail leader in outdoor gear, women's, men's and children's attire and much more, Sierra Trading Post is a mail and internet-based outlet store that sells name brand items at a savings of 35-70%. With nine catalogs ranging from Shoes, etc. to Women's and Men's Classics, Sierra Outdoor and Adventure Edge, there's something for everyone. In addition, Sierra Trading Post has four retail stores located in Cheyenne, Cody, Reno and Boise, Idaho, where shoppers can find the same great deals on all your favorite brands. Cheyenne's retail store alone has expanded from 5000 square feet to an amazing 30,000 square feet since inception.

Sierra's core principles center on responsible business ethics and the ability to give the best prices and service possible. With a strong belief in the benefits of community development, Sierra Trading Post strongly supports economic and community growth within the Cheyenne area. In addition to the Cheyenne Symphony Orchestra, Sierra Trading Post contributes to many other charity events and non-profit organizations, including Cheyenne LEADS, the Greater Cheyenne Chamber of Commerce, Cheyenne Frontier Days, Art for the Cure and the Longs Peak Boy Scouts. In addition, the Richardson Family Foundation partners with over 60 individuals to help support many local and non-local charities.

### **The Kenneth & Myra Monfort Charitable Foundation**

The Cheyenne Symphony is very pleased to receive the gift of a Yamaha Celesta generously donated by the Kenneth & Myra Monfort Charitable Foundation. The Foundation generally restricts its focus to Northern Colorado but in keeping with its commitment to the arts, it supports the Cheyenne Symphony and the Colorado Symphony Orchestra, as well as numerous other art organizations and projects in Northern Colorado. Ms. Monfort, pictured at right with Chloe Illoway, is a strong supporter of the arts and community activities and has served on many boards and organizations. Currently serving on the Cheyenne Symphony Board of Directors as well as the Ft. Collins Symphony Board of Directors, she also serves on the task force of Colorado State University's Capital Campaign. She is a trustee of the Monfort Family Foundation and President of the Kenneth and Myra Monfort Charitable Foundation. Ms. Monfort received her Bachelor of Arts – Cum Laude from Barnard College, Columbia University and her Juris Doctor from the University of Colorado Law School. She resides in Fort Collins with her husband, Dr. William Runyan.

Celestas are made to order and take approximately three to four months to build. The Cheyenne Symphony's order was placed in Denver but was manufactured in Yamaha's factory in Japan. It came through customs approximately four months after it was ordered. A celesta consists of graduated steel plates that are struck by hammers activated by a keyboard. The sound of the celesta is similar to that of the glockenspiel, but with a much softer timbre. This quality gave rise to the instrument's name, celesta, meaning "heavenly" in French. The sound of the celesta delivers an addition of color to a piece rather than melody, harmony or rhythm. In combination with other instruments, it brightens the overall sound. It combines most effectively with harp, high strings and woodwinds, especially the flute. Listen for the beautiful sound of the celesta this season.



Keith and Bobbi Richardson, owners of Sierra Trading Post, have been generous sponsors for many years and co-sponsor the opening night concert.



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We work with community partners who understand the needs of individuals, families and organizations, and match our resources with those community needs. Through our collaborations, families can find affordable places to call home, people can gain job skills, kids from diverse backgrounds can achieve in school, and the wealth of the arts can become more accessible to everyone. Working together, we can develop creative solutions that maximize our human and financial potential.

You can count on us to help meet community needs in many ways, including providing cash grants, loan assistance, in-kind donations, sponsorships of non-profit organizations, and volunteering our time and expertise.

Through the U.S. Bancorp Foundation, we provided more than \$20.7 million in cash grants to qualified nonprofit organizations in 2008. The CSO has been a recipient of these foundation funds since the 2002 concert season.



U.S. Bank Regional President Steve Lovas presents CSO Executive Director Chloe Illoway with a grant check for the 2009-2010 concert season.

### **Target**

The Target Store in Cheyenne is very proud to have celebrated its 24<sup>th</sup> year of serving both the residents and the community of Cheyenne. In addition, Target Stores is extremely proud to sponsor the Cheyenne Symphony Orchestra. Since the opening of the Target Stores, Target has contributed to the Cheyenne Symphony Orchestra's many musical and educational programs. This past year, Target continued its proud history of giving by providing a major grant to underwrite the Youth Educational Concerts.

Caring about the community is part of Target's legacy of giving. Since 1946, employees have given five percent of their income to the communities they serve. Today that equals more than \$3 million every week to support education, the arts, social services and volunteerism.

Target's education programs are reaching more kids, teachers and classrooms than ever. Through "Take Charge of Education," Target has given more than \$200 million to over 100,000 K-12 schools nationwide.

Target is making the arts affordable and accessible by offering more than 1,500 free or reduced-admission days a year at over 70 museums and performing arts organizations.

Target's work in social services is helping to foster safe families and communities. They support key partners, like the Salvation Army, by providing funding, in-kind merchandise and volunteer support for local disasters.

Target encourages and celebrates volunteerism among team members, retirees, families and friends in hopes that everyone will get involved in their communities.



### **Wyoming Community Foundation**

Connecting people who care with causes that matter to build a better Wyoming is the Wyoming Community Foundation's mission. With this goal, they encourage the growth of a permanent charitable endowment that can meet the changing needs of communities. They accomplish this by developing partnerships with donors and others who believe that positive change can occur through effective charitable giving.

The Wyoming Community Foundation offers easy ways to help make a significant difference with your giving. Each individual, family or organization they work with has unique charitable interests and unique financial circumstances. They can help make the most of both, so donors receive the greatest return on their community investment.

The Cheyenne Symphony has been a proud recipient of generous grants from the Wyoming Community Foundation for many of the recent concert seasons.



## Cheyenne Symphony Foundation

The Cheyenne Symphony Foundation is a non-profit organization dedicated to providing grant support to the Cheyenne Symphony Orchestra through its Permanent Endowment. Earnings realized from the Endowment are used to support the Orchestra and its community and educational outreach programs. Through the generous gifts of visionary donors, the Endowment allows the Foundation to provide much needed grant support to the Orchestra. The Foundation is the proud sponsor of the "Prelude for Youth Program" where 120 tickets per concert are given free-of-charge to Laramie County students, helping to introduce young people to the beautiful world of orchestral music.

We want to do more. We need your help and commitment. Please make a gift to the Foundation. Gifts at any level are appreciated greatly. Gifts, whether in the form of cash, stocks or bonds, through your will, living trust or other options, will help maintain the viability of our Orchestra.

Donors are recognized in the Symphony program, and major gifts are recognized on the Foundation's "Sound Investment" wall display in the Cheyenne Civic Center lobby. Learn more about the CSO Foundation on the following pages.



CSO Foundation Board  
Front Row: Ken Erickson, John Metzke and Dana Metzke.  
Back Row: Brandi Monger, Guido Pagnacco and Tom Stuckey.

*"The life of the arts, far from being an interruption, a distraction, in the life of a nation, is very close to the center of a nation's purpose...and is a test of the quality of a nation's civilization."*  
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# Cheyenne Symphony Foundation

## *Don't wait until you get to Heaven to hear beautiful music!*

If you treasure the music of the Cheyenne Symphony Orchestra, please join the efforts of those who are working to ensure the Symphony's grand performances will continue to be heard now and into the future. Please consider making a gift to the Foundation's Permanent Endowment Fund. The Foundation Board is seeking to create an Endowment totaling \$2,000,000 or more to provide grant support for the Cheyenne Symphony Orchestra. The earnings realized from the Endowment Fund are used to support Orchestra performances and its educational outreach programs. Since its reorganization in 1998, the Foundation's Endowment has grown from \$130,000 to more than \$1.6 million. Only a portion of the Endowment earnings are distributed each year; the rest is reinvested for future growth. Because of the support of many caring donors, the growth of the Foundation's Endowment has enabled the Foundation to grant critically needed funding. Such wonderful support is made possible solely through the generous gifts from those who love the Symphony's music.

Your gift, whether it be 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 in the Cheyenne Civic Center lobby.

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 and help the Cheyenne Symphony Orchestra by gifting to the Foundation, call the CSO office at 307-778-8561 or contact any Foundation Board member.

### **Maestro Club**

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# Cheyenne Symphony Foundation

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See **Overture Club** • Page 34

## Past Presidents Club

The Cheyenne Symphony Orchestra is proud to be celebrating its 55<sup>th</sup> anniversary as a cultural gem in the Magic City of the Plains, providing life and vibrancy to our community. The Symphony was incorporated in 1954 and became a professional symphony in 1981. Since that time, many dedicated individuals have served on the CSO Board of Directors and as its President. Each has contributed to the strong organization that exists today. The CSO would like to recognize and thank the following individuals who have served as Board President since 1981, and to those who have made a special financial contribution to a special "Past Presidents Club" financial challenge.

We have had 21 Presidents in 28 years. William W. St. Clair was the first president in 1981, when the CSO first became a professional symphony, and Greg Dyekman has just finished a two-year term as president. Nancy Kaufman, now in Fort Collins, had the longest term, serving three years. All presidents now serve for two years. Three of our presidents have passed away and we do not know where to find another two. Do any of you know where we can find Kermit Allard or Ann Huey?

1981–1982	William W. St. Clair
1982–1983	Eugene H.C. Engrav
1983–1984	Jane Iverson
1984–1985	John B. Gramlich
1985–1986	Kermit Allard
1986–1987	Ann Huey
1987–1988	James Willms
1988–1989	James Gusea
1989–1990	Patrick Rice
1990–1991	Stan Bader
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## The Cheyenne Symphony Foundation Mission

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

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### Author of Program Notes— Dr. William E. Runyan

William Runyan has played bass trombone with the Cheyenne Symphony Orchestra for eighteen years. A retired university professor, he taught music history, tuba, trombone, and euphonium lessons, and conducted wind ensemble and orchestra. Dr. Runyan holds MA and PhD degrees in musicology from the Eastman School of Music in Rochester, New York. While there, he was a student of Emory Remington, Donald Knaub, and Charles Warren Fox.

A published author, he has written encyclopedia and periodical articles on opera, orchestration, and brass instruments, as well as editing historical editions of music. He is married to Myra Monfort, formerly of Greeley, Colorado, and a member of the CSO Board of Directors. They have five children and step-children and four grandchildren in New York City and Colorado.



Pictured on the entryway steps to Little America are (from left) DeeDee Smidt, Sales Manager, Mustafa Menekse, Catering Manager, Greg Manning, Sales Manager, Santiago Ramos, Executive Chef, Frank Harris, General Manager, Paul Korte, Catering Manager and CSO Executive Director Chloe Illoway.



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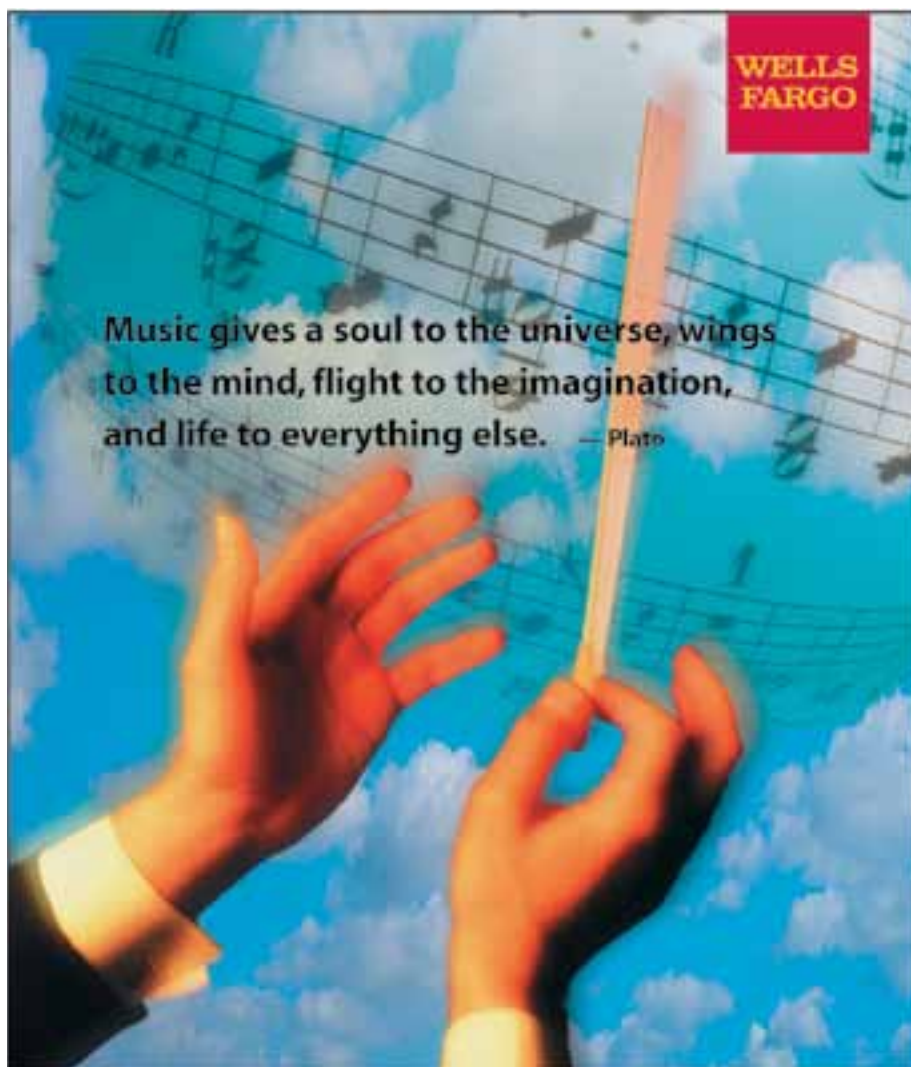
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We wish to honor those individuals who contributed their time and talents in helping to create this year's program...

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**Program Notes**—Dr. William E. Runyan

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Ron Regev, Pianist

*L'Italiana in Algeri* Overture (*The Italian Girl in Algiers*)(1813)      Giacchino Rossini (1792-1868)

Piano Concerto No. 2 in D minor, Op. 40 (1837)      Felix Mendelssohn (1809-1847)

- I. Allegro appassionato
- II. Adagio: Molto sostenuto
- III. Finale: Presto scherzando

Mr. Regev, piano

## Intermission

Symphony No. 3 in E-flat major, Op. 55 *Eroica* (1804)      Ludwig van Beethoven (1770-1827)

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto–Poco Andante–Presto

## Guest Artist

### Ron Regev

Ron Regev received critical acclaim for his performance of Mozart's concerto KV503 with the Chicago Symphony Orchestra under maestro James Conlon, an event for which he had but one day's notice. The *Chicago Sun-Times* reported that he "played with impressive certitude, flying freely through the arpeggios and digging robustly into the melodies."

Winner of numerous awards and prizes in competitions, he is also a recipient of prizes and scholarships for performing chamber music in Israel and abroad. Mr. Regev was awarded America-Israel Cultural Foundation scholarships until the end of his formal studies, and was awarded a Fulbright grant for his studies in the United States.

A student of Professor Emanuel Krasovsky, Mr. Regev completed his Bachelor of Music degree at the Samuel Rubin Israeli Academy of Music (Tel Aviv University) summa cum laude. He continued his studies at the Juilliard School in New York, where he received his Master of Music and Doctor of Musical Arts degrees, studying piano with Mr. Jerome Lowenthal and chamber music with Mr. Joseph Kalichstein, as well as serving on the faculty. Mr. Regev's doctoral document, titled "Mendelssohn's Trio opus 49: A Study of the Composer's Change of Mind," won Juilliard's centennial year's Richard F. French Doctoral Prize for outstanding work on a doctoral document. He is currently on the faculty of the Jerusalem Academy of Music and Dance.



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## Program Notes

### *The Italian Girl in Algiers*

Gioachino Rossini

There are any number of great composers who have been able to produce overtures that entertain, lift the spirits, and bring musical “sizzle” to a symphony concert. But almost none excel those of Gioachino Rossini in sparkle, wit, and vivacity. Their droll wit, sly contrasts of mood, and careening drive to the end are simply inimitable. From their conception for Italian opera audiences primarily in the first decade of the nineteenth century, to their familiar use as springboards for movie and television high jinks today, they simply endure.

Rossini was the most important composer of nineteenth-century Italian opera before Giuseppe Verdi. And while he is historically significant for his innovations in serious Italian opera, clearly his *opere buffa*, or comic operas, are his lasting contributions for opera fans everywhere. These are works of his early maturity, roughly before 1820, before he began to focus upon a more serious style. American audiences are most familiar with *The Italian Girl in Algiers* (1813) and *The Barber of Seville* (1816), but there are other masterpieces, as well. After wide European success in the 1820s, Rossini wangled a lifetime annuity from the French government about the time of the composition of his crowning achievement, *William Tell* (1829)—a French grand opera—and promptly retired at the age of thirty-seven. For the next forty-odd years he enjoyed the largess of the French government, and composed very little, certainly no major operas. It's not that he was lazy, although a famous anecdote relates that while composing in bed (which he usually did) he dropped an unfinished aria on the floor, and rather than go to the trouble of getting up to retrieve it, he simply composed another one! In his defense, we should recognize how much work that he had accomplished early—34 operas by the time that he was 31.

*The Italian Girl in Algiers* was given its first performance in Venice in May of 1813, and if there is an award for the most zany of Italian comic operas, then this one surely gets the plume. The plot is impossible to summarize briefly, but it consists of the usual mistaken identities, exotic settings, implausible relationships, and in this case, a Turkish Bey, or lord, who needs an Italian girl to alleviate his boredom with his harem. The overture begins quietly with soft pizzicatos in the strings, lulling the listener, only to be startled by a sudden

*fortissimo* outburst from the whole orchestra. A poignant oboe solo follows. Soon, the *allegro* kicks in, and we're off to the races. A series of vivacious, brief solos by the various woodwinds follow, aptly illustrating why this work is a perennial favorite of woodwind players. Here and there, and especially towards the end, the famous “Rossini *crescendo*” (a passage with a repeating figure over static harmonies, that constantly gets louder) generates the excitement for which Rossini is famous, and which never fails to please. It all simply reminds us that great art isn't always profound, but can also stir with adroit simplicities.

### Piano Concerto No. 2 in D Minor

Felix Mendelssohn

Mendelssohn was a prodigy, born into a distinguished family of Jewish bankers and philosophers. He and his sister Fanny—also a talented composer, conductor, and pianist—were raised in a warm, intellectual, highly supportive artistic family. They matured early, and a stream of musical compositions flowed from them both. Mendelssohn was clearly one of the most important German composers of his time, and infused the expressiveness of early romantic music with the clarity and intellectuality of Mozart and Haydn's classicism. This exquisite balance found expression in a wide variety of musical genres; Mendelssohn was as at home writing Protestant oratorios such as *Elijah* and *St. Paul* as he was composing chamber music and symphonies. He created a significant body of work in his relatively short life, including major works for orchestra that constitute an important part of today's repertoire. These works include five symphonies, six concert overtures, and six concertos.

His musical style reflects, to a large degree, his upbringing and his personality—it speaks of discipline, balance, and an overall cheerful, largely untroubled mien. While his compositions reflect solicitude for clear, balanced musical structures, and an obvious avoidance of excess romantic emotion and empty virtuosity, there is nevertheless a sentimental and emotive quality to them. And this is certainly true of that genre most likely to fall victim to romantic excess—the piano concerto. Mendelssohn wrote his first mature piano concerto in 1831—there were several quite good student works, earlier—and in it he advanced some felicitous changes in the form of the first movement. He did away with

## Program Notes

the time-honored practice of separately giving both soloist and orchestra a shot at the main themes, and simply telescoped that section into a tighter form. Both the soloist and the orchestra thereby “share” the single statement of themes. He also—in a move that reflected a general tendency in the romantic period—joined all three movements for continuity.

Mendelssohn enjoyed an enviable reputation in Britain, and his many trips to that country were among his greatest successes. Newly married to Cécile, on his honeymoon he composed his Piano Concerto No. 2 in the summer of 1837, and gave its première in Birmingham that fall. The second concerto shares many of the characteristics of the first, given above. The first and last movements—listen carefully, as all three are blended together—are perfect examples of Mendelssohn’s characteristically brilliant, but somewhat delicate piano figurations. This certainly is not the bellowing virtuosity of Franz Liszt that we hear here. The slow movement, to my mind, alludes to the gentle atmosphere in the composer’s famous *Songs without Words* for solo piano. It must also be admitted, that Mendelssohn’s performance of Beethoven’s *Emperor Concerto* in England in 1829, only two years after Beethoven’s death, seems reborn in the delicious slow movement.

Mendelssohn’s piano concertos are not heard in our concert halls nearly as much as his violin concerto, or many of his other works, for that matter. Their graceful beauty and flawless craftsmanship are a refreshing delight.

### Symphony No. 3 in E<sup>b</sup> Major *Eroica*, Op. 55

Ludvig van Beethoven

Beethoven’s first symphony has been called “a fitting farewell to the eighteenth century” and dates to 1800, eight years after his arrival in Vienna as a young composer. His second symphony was completed in 1802, the momentous year of his “Heiligenstadt Testament.” The latter document marked the turning point in Beethoven’s life. It was an anguished letter (never sent, however) to his brothers in which he acknowledged the tragedy and despair of his increasing deafness, but it also revealed his resolution to not end it all, but to live for his art. Both symphonies contain few, if any hints, of not only this personal crisis, but for that

matter, of the enormous musical changes in the nature of musical composition that he was about to impose upon the world.

His third symphony was simply unprecedented; it was a watershed composition whose import to those who followed was similar to that of Stravinsky’s *Rite of Spring*. It changed forever what one expected of a symphony—in length, in complexity, in dramatic expression, in creativity, and in thematic treatment. It marks the beginning of the symphony’s place as the highest aspiration of serious instrumental music throughout the nineteenth century and for much of the twentieth. Written during the years 1803–04, it was given its première (private) in 1804 at the palace of his patron, Prince Lobkowitz. Initial critical reaction was favorable, but did acknowledge that the work challenged listeners to abandon simple expectations of entertainment, and to enter the world of critical appreciation. The *Eroica*, following its name, is truly heroic in many dimensions. In terms of the music, itself, it simply essayed more, achieved more, and marked out a bold new path for symphonic composition. It is also a work—although elements of a personal heroic intensity had appeared earlier in his piano sonatas—that became the norm for the spiritual tone of the composer’s mature works—the Beethoven that we know so well. Finally, the *Eroica* is completely the child of its times. The French Revolution only a decade before had changed European history in a cataclysmic upheaval that was both political and philosophic. Change and the expectancy of change had been wrought by heroic action and thought, and Beethoven was keenly reactive to it. In a well-known anecdote, he furiously ripped Napoleon’s name from the dedication page after the latter betrayed his republican ideals and named himself emperor.

The first movement begins simply with two hammer strokes in the tonic key, and the familiar—and simple—main theme ensues in the cellos, pausing famously and enigmatically on the strange C# in the fifth measure. This note is a harbinger of marvelous things to come, as the composer sets up an adroit manipulation of themes, fragments of themes, and motives. There are not just two main themes in the conventional fashion, but a literal embarrassment of riches. Beethoven cunningly hints at their significance and works them in and out of each other in a fashion that is redolent of a murder mystery in

See *Eroica* • Page 46

## Sponsor Profile

### American National Bank

Since opening our doors in 1919, American National Bank of Cheyenne has lived up to its motto, "Connecting with our customers and our community every day."

American National Bank is one of Wyoming's largest financial organizations with assets of over \$480 Million. The bank has remained on the cutting edge of developing technology, and was one of the first banks in Wyoming to introduce Check 21, In-store banking and drive-ups. We now not only have offices in Cheyenne but also in Casper, Laramie, Buffalo, Gillette and Worland as well. With seven Wyoming Branches, two Cheyenne Albertsons In-store locations, Online banking, and 22 ATMs across Wyoming, American National Bank always has customers' convenience in mind. Yet, we are still very much a hometown bank. The staff prides itself on knowing each and every customer who walks through the door. The employees' philosophy is to create the kind of place where they would want their children to work, and the staff's morale reflects this emphasis on positive motivation.

While banking has changed significantly since 1919, the bank's commitment to the community has not. We have been major contributors to Cheyenne LEADS, The Greater Cheyenne Chamber of Commerce, Habitat for Humanity, the United Way, the Cheyenne Animal Shelter, and more than eighty other non-profit organizations throughout the city. We support youth groups as well as the Laramie County Community College, Cheyenne Regional Medical Center, and The University of Wyoming.

The community involvement begins at the top. Our Cheyenne Market President, Tom Bass, brings over 30 years of banking and community service to our organization. He serves on several boards throughout the community, including the YMCA, Cheyenne LEADS, Honor Flight Wyoming and Wyoming Bankers Association, and is a proud supporter of the United Way and several other community efforts. A strong belief in Cheyenne means that the bank makes every effort to help and promote the city. All American National Bank employees are encouraged to get involved in the community through volunteer efforts, and they are given time to do so during work hours. Employees have implemented many fundraising projects to be donated to various organizations benefiting the Cheyenne Community.



Pictured above are ANB Regional President Stig Hallingbye, CSO Executive Director Chloe Illoway, ANB Cheyenne Market President Tom Bass and former CSO Board President Greg Dyekman.

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### Pioneer Printing & Stationery Co., Inc.

**Pioneer Printing**—A piece of Cheyenne's history and future

Established in 1869 as SA Bristol Company, by S.A. Bristol himself, the shop was first located between 18<sup>th</sup> and 19<sup>th</sup> Street, on what is now O'Neil Street. Mr. Bristol hauled his printing equipment by team and wagon to form what is now the longest continuous business in the state of Wyoming on his own back porch. S.A. Bristol was the grandfather of Charles Bristol, father-in-law to Daze Bristol.

Since then, Pioneer Printing has moved from West 16<sup>th</sup> Street, near the hill overlooking Crow Creek, to the north side of 16<sup>th</sup> Street, between Carey and Pioneer Avenues, and then to Capitol Avenue. It is presently located at 514 West 19<sup>th</sup> Street, coincidentally across the street from the old Bristol home and its original location in 1869.

In 1890 Bristol brought in the first Monotype machine to be introduced in the west. This machine eliminated hand setting and launched the business into a new era of printing. When S.A. Bristol passed away, ownership passed to William Fairchild who, in 1930, moved the shop and changed the name to Capitol-Pioneer Press.

The business changed owners three more times, from Fairchild to Jack Burri to Charles Nichols, who re-named the company to Pioneer Printing and Stationery Company in 1953 and then to Bob Schriener and Jake Ohashi. In 2003, Mr. Schriener and Mr. Ohashi sold Pioneer to Jerry Ziemann, the former production manager of 25 years.

Pioneer Printing is now a state of the art print shop with the best equipment the industry has to offer. Under the ownership of Jerry Ziemann, Pioneer Printing has become a leader in quality and customer service and continues to expand throughout the states of Wyoming, Colorado and, recently, Texas.

The Ziemann family is excited to be a part of Cheyenne and the shop doors are always open to visitors wanting to see the new era of printing in Wyoming!



CSO Executive Director Chloe Illoway stands with Pioneer Printing's new Vice President Bill Larson in Pioneer's Cheyenne printshop.

**When I speak of the gifted listener,  
I am thinking of the nonmusician  
primarily, of the listener who intends  
to retain his amateur status. It is the  
thought of just such a listener that  
excites the composer in me.**

*~Aaron Copland*

**One good thing about music, when  
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*- Bob Marley*

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## Program Notes

### **Eroica • continued from Page 43**

which only at the end are the logical relationships really clear. Powerful climaxes are contrasted with lyrical moments; driving rhythms are punctuated with displaced accents; and the whole is carried by a tight structure that evokes a sense of inevitability to everything that happens. It's a long movement—longer than most complete, four-movement symphonies up until that time.


The second movement is unique—it's not the usual slow movement that often is a placid retreat from the storm of the faster movements. Rather, Beethoven borrows a bit of the heroic spirit of the French composers of the time, and casts this movement as a funeral march. French composers such as Gossec, Mehül, and Cherubini had often served up these dark marches as requisite patriotic music for the large civic ceremonies of the time, and these works of apotheosis served admirably as models for Beethoven's creation of tragedy in this movement. The main theme is long, and its generally despairing mood is broken by moments of optimism and hope. Beethoven, being Beethoven, cannot resist a later fugal development of the theme. But the despair is clear at the end, as the movement literally concludes with a halting, fragmentary disintegration of the theme into nothingness. This movement publicly has marked the demise of notables from Toscanini and FDR to that of Adolf Hitler.

The scherzo of the third movement is a rollicking, good-natured affair. Especially ingratiating are the little overlapping fanfare-like figures played by the horns in the middle section. Most composers before Beethoven had contented themselves with only two French horns, but Beethoven's ideas needed three of them, so the symphony orchestra's growth in instrumental forces begins.


The last movement, as you may imagine, brings on more innovations. For most symphonies up until that time, final movements had served as a merry cap to the proceedings, with little import of the earlier movements. Beethoven writes as a *finale* for this powerful symphony a series of variations on a simple little tune and its bass line that is a *tour-de-force* of creativity. We hear the bass line first, probably thinking, "That's the theme!" The composer gives us a couple of variations on it, and then over the third variation, the "real" theme appears as a melody over the bass line that appeared to be the first theme. More variations ensue, each with its own

character, followed by a marvelous fugal development of the bass theme in the eighth variation—Beethoven pulls out every trick as the little bass line is almost "developed out of existence." Next comes a gentle statement of the melody by the winds in a beautiful, slow iteration that is incomparable. The full orchestra then triumphantly takes the last variation, uniting bass and melody. Beethoven, of course, is not finished, and a coda with more development—it's Beethoven, remember—takes us to the smashing climax.

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## Community Support

### City of Cheyenne

The City of Cheyenne is a strong supporter of the **YES!** Concerts, which are presented to more than 3,000 fifth and sixth Cheyenne grade school students. This project brings these young students to the Cheyenne Civic Center to promote an appreciation of all types of music and to broaden their experience. For some students this is the first live concert they will experience in what is hopefully the beginning of a lifelong appreciation of music.

The Cheyenne Symphony wishes to thank Mayor Kaysen and the City Council members for their support and encouragement of the symphony's education program.

### Laramie County School District No. 1

Laramie County School District No. 1 and its music department have been strong supporters of music education for all students and have encouraged the Cheyenne Symphony's education programs for many years. In 2009, LCSD No. 1 has a total K-12 enrollment of 12,832 students serving 33,268 households. Many of these students are involved in music programs, including the All-City Children's Chorus, All-City Band, All-City Orchestra, All-City Vocal groups and Youth Symphony, in addition to elementary music classes, choir, orchestra and band at all levels. Each year all the District's fifth and sixth grade students are able to attend a special event presented by the Cheyenne Symphony. The annual **YES!** (Youth Education Symphony) presentation gives students an opportunity to learn about classical music as presented by the Cheyenne Symphony Orchestra. They learn about the instruments, the role of musicians and the conductor, and about the music that is presented. The Cheyenne Symphony is very pleased that LCSD No. 1 has made every effort possible to ensure the students are able to attend these concerts.

"There is nothing more notable in Socrates than that he found time, when he was an old man, to learn music and dancing, and thought it time well spent."

~Michel de Montaigne



CSO Education Coordinator Mary Kay Huck, CSO Executive Director Chloe Illoway and Mayor Rick Kaysen spend a little time visiting in the City courtyard.



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