

Greeley Chamber Orchestra

conducted by Dan Frantz



*Featuring Lauren Varley, horn
Jubal Fulks, guest conductor*

*February 3, 2023 7:30 p.m.
Trinity Episcopal Church,
3800 West 20th Street,
Greeley, Colorado*

www.thegco.org

Overture to Les Danaïdes

Salieri

Concerto for Horn and Orchestra in E Flat, No. 3

Mozart

Allegro

Romance

Allegro

Lauren Varley, horn

Intermission

Symphony No. 35 in D Major “Haffner”

Mozart

Allegro con spirito

Andante

Menuetto

Presto

Portraits of Greeley Chamber Orchestra soloists displayed at concerts this season and on the Program covers have been donated by Stan Kerns, Contemporary Studios

The Greeley Chamber Orchestra is the Orchestra in Residence at the Trinity Episcopal Church, an arrangement made possible by the generosity of the members of the church and supporters of the orchestra

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Please go to our web site: www.greeleychamberorchestra.org

Lauren Varley

Originally from the Lehigh Valley, Pennsylvania, Lauren Varley is Adjunct Professor of Horn at the University of Northern Colorado. Lauren's energetic passion as an educator and performer has led to performances throughout the country at venues from the Hollywood Bowl to the Kennedy Center for the Performing Arts. Prior to joining the faculty at University of Northern Colorado, Lauren served on the brass faculty at Luther College in Iowa and The University of Alabama.

In addition to her orchestral experience, Lauren enjoys playing music for opera and ballet. She has performed with the Colorado Ballet and is a member of Opera Colorado. Lauren is also a member of the Greeley Philharmonic, Denver Brass and Fresno Philharmonic in California. In Colorado, she has also performed with the Ft. Collins Symphony, Steamboat Symphony Orchestra, Boulder Philharmonic and Colorado Springs Symphony. She is a former associate member of the Civic Orchestra of Chicago.

An ardent advocate for new music, Lauren has performed and toured extensively with the chamber ensemble Gemini Duo, which has commissioned several new works for horn, violin and electronics. Lauren has also performed and recorded with the award-winning Opera Parallele, a San Francisco based opera focusing on contemporary works. In California, she also performed with the Marin Symphony, Monterey Symphony, Santa Rosa Symphony, Symphony Napa Valley and San Francisco Symphony. In 2008, Lauren was the grand prize winner of the Berkeley Piano Club Concerto competition.

Lauren received her Bachelor of Music degree from the Boyer College of Music at Temple University and the Master of Music degree from San Francisco Conservatory of Music. Additionally, Lauren spent summers studying at the Bar Harbor Brass Festival, Sewanee Summer Music Festival and Aspen Music Festival and School. Her primary teachers include Adam Unsworth and Bob Ward. In addition to teaching and performing, Lauren loves skiing and hiking throughout Colorado and is training for her second triathlon. She is also a retired championship level Irish dancer. Lauren lives in Greeley with her husband and four children.

Jubal Fulks

Conductor and violinist, Jubal Fulks, Professor of Violin at the University of Northern Colorado, is an award-winning and critically acclaimed artist and teacher who performs music from every historical era through the works of today. As a soloist, he has performed with orchestras across the United States and has been heard on National Public Radio's "Performance Today." As a recitalist and chamber musician, he has appeared at numerous summer festivals and concert series in the United States and has toured extensively in Europe and Asia. Fulks is violinist of the Colorado Piano Trio, which has performed across the United States including Weill Hall at Carnegie Hall. Orchestral experience includes GRAMMY-nominated performances with Philharmonia Baroque Orchestra in the San Francisco Bay Area and, in New York City, at the Mostly Mozart Festival at Alice Tully Hall, in the Jazz at Lincoln Center series, and the New York String Orchestra at Carnegie Hall. He is a leader of Sacramento-based baroque chamber orchestra "Sinfonia Spirituoso," and has performed regularly with Baroque Chamber Orchestra of Colorado and Boulder Bach Festival. Festival. Dr. Fulks has held teaching positions at the University of Alabama, Luther College (Iowa), Stony Brook University, and Michigan Technological University, and he continues to conduct master classes at universities throughout the country. During the summer months he teaches and performs in Burlington, Vermont at Green Mountain Chamber Music Festival, and has been on the summer faculties at Kinhaven Music School, Montecito International Music Festival, and Lutheran Summer Music Festival in Iowa. He is a leader of the Sacramento-based baroque chamber orchestra "Sinfonia Spirituosa," and along with the Colorado Piano Trio maintains an active recording and national performing schedule. Dr. Fulks is currently Professor of Violin at the University of Northern Colorado, where he was named the 2022 College of Performing and Visual Arts Scholar of the Year. He lives in Greeley, Colorado with his wife, hornist Lauren Varley, and their children Patrick, Finnian, Oliver, and Flannery.

Arrangements for Ms. Varley and Mr. Fulks appearance tonight were made possible by a generous donation from Patricia Streeter.

Antonio Salieri (1750-1825)

Salieri would likely be unknown to most concert goers were it not for the 1984 film, *Amadeus*. In that movie, Salieri is portrayed as woefully resentful of the skills of Mozart and is even implicated in Mozart's deteriorating health and death. Otherwise, would Salieri be familiar to us? Remember, in 1950 the music of Vivaldi was virtually unknown except for his *Gloria, Concerto for Two Trumpets* and the *Four Seasons*. J. S. Bach was unknown to most until Mendelssohn resurrected the master's music. In the late 1700's not everyone would be a Mozart or Beethoven and that was exactly what Salieri's legacy was: He was a good composer when the world was gifted with two great composers. Salieri could claim credit for being an instructor of Hummel, Beethoven and Schubert and as a composer he was productive but history has failed to keep his music in the forefront. A point of fact, this is the first time the GCO has performed a work by Salieri (after 41 seasons?).

Overture to Les Danaïdes

The opera, *Les Danaïdes*, was premiered in 1784; and the opera was so successful Salieri was commissioned to write two more operas almost immediately. You will recognize the everyday story line: Danaus had fifty daughters and his twin brother (and sworn enemy) Aegyptus had fifty sons. Danaus engaged his daughters to each marry one of Aegyptus's sons (yes, cousins all) and made each of his daughters promise to kill their husbands on their wedding night. Such a cheerful sentiment stretched over five acts. The overture begins with ominous chords in D minor but gives way to a playful Allegro in a much more cheerful key of D Major. The doom and gloom of the opera surfaces from time to time only to end the overture and lead into the opera and all of its unhappiness.

By the way, the use of trombones in the opera predates Mozart's *Don Giovanni* by 4 years but most think of Mozart as introducing trombones to the opera orchestra.

Wolfgang Amadeus Mozart (1756-1791)

Mozart could be tactless, sharp and severe in his criticism. He said exactly what he thought about other musicians. He also had the reputation of being giddy, light headed, temperamental and obstinate. On the other hand, with friends, he was lively, affable, cheerful and a soft touch. He wrote reams of music for friends, students and musicians whom he admired. One of them was Joseph Leutgeb (1732-1811), a Viennese-born horn player. The two had met during Mozart's childhood when Leutgeb was playing with the Salzburg Court Orchestra. Leutgeb had moved on to other positions in Europe but returned to Vienna to (of all things) run a cheese monger's shop. When Mozart moved to Vienna, the two renewed their friendship; and Mozart completed four concertos for his

friend. Leutgeb was often the victim of Mozart's jokes. One concerto was written in a variety of colored inks.

Horn Concerto No. 3 in E flat, KV 477

In Mozart's time, horn concertos were extremely popular; and the horn used was a "natural" horn, one without valves. The horn player could play only a limited number of notes without pushing his hand into the bell to adjust the pitch. Leutgeb was extremely proficient at this and when not slicing cheese, could handle anything Mozart could dish out.

Mozart's traditionally used strings, a pair of oboes and a pair of horns to accompany the solo instrument being featured in his concertos but the KV. 477 calls for clarinets and bassoons and presents a warmer texture.

I. Allegro. The opening of the concerto, like so many of Mozart's melodies, is just pleasant. Free of turmoil. The listeners find a smile creeping over their faces. Only Mozart could create such a melody for an instrument that simply was limited in what notes could be called upon. After the string introduction, the horn comes in with the theme and almost immediately expands showing the dynamic range of the instrument.

II. Romance. This serene second movement is filled with tender dialogue between the soloist and orchestra. We now understand the benefit of using clarinets and bassoons, as the tonalities blending with the soloist result in chords of sound that almost disguise the horn.

III. Rondo. The last movement is a rousing rondo. Most find it impossible not to tap their knee with the rhythm of the music. Again, the horn is asked to play in all of the musical ranges of the instrument but also in all the dynamic ranges (loud/soft) fully showing off what the player and the instrument can accomplish. The smiles continue to the end of this most pleasant and enjoyable concerto.

Symphony No. 35 in D Major, Haffner

Sigmund Haffner had been the mayor of Salzburg and had helped the Mozarts on their early tours of Europe. His son, also Sigmund Haffner, commissioned Mozart to write a serenade for the 1776 wedding of Marie Haffner and Franz Xavier Spath. The result was the famous *Haffner Serenade*. When the younger Sigmund Haffner was to be elevated to the nobility in 1782, he requested Mozart's father, Leopold, to ask Wolfgang to provide music for this special occasion.

In the summer of 1782, Wolfgang was living in Vienna. Although his opera *Abduction from the Seraglio* had just scored a success, his plans to marry Constanze Weber had not, at least not with Papa Mozart, who had tried to dissuade his son from the marriage. In fact, Leopold had stopped writing for three months to show his displeasure,

but in mid-July he broke the silence to pass on Haffner's request.

On July 20 although swamped with work, Mozart answered in the affirmative. He also sent the original score of his opera with a proud account of its success. Six days later a coolly indifferent reply arrived. Mozart was crushed but proceeded to fulfill his commitment.

The ceremonial music was sent, section by section, to his father including an introductory march and two minuets. At the end of December 1782, Mozart decided to include the work in a concert, eliminating the march and one of the minuets. The work, designated as a symphony, was performed on March 23, 1782, in Vienna.

Information is lacking about the Haffners' reaction to the music or if it was performed for the ennoblement ceremony. The manuscript of the symphony is currently in the archives of the Juilliard School of Music.

I. Allegro con spirito. Mozart wrote his father that this movement should be played "with fire." The exposition of the first subject is introduced by all the instruments in unison. The second subject is similar in melodic material and rhythm. Mozart did not repeat the exposition, an unconventional procedure for that time. A short

development section follows. The recapitulation is similar to the exposition. This movement closes with a short four bar coda.

II. Andante. Slow graceful melodies are in sharp contrast to the first movement. A brief chorale-like passage in this G major movement is presented by the woodwinds and replaces the development. The rhythmic structures of the first subject and the second are in contrast to each other. This movement has been described as delicate and elaborate but definitely relaxing.

III. Menuetto. In D major, the Menuetto is a bright contrast to the Andante. Tonic and dominant chords prevail in this movement. The dynamic level remains at forte except when IV and VI chords occur. The Trio, in the key of A major, is in ternary form, as is the Menuetto, but it maintains piano dynamics. The Menuetto is brighter and lighter whereas the Trio has a more flowing effect.

IV. Presto. As in the first movement, the key is D major and in sonata form. This movement, which Mozart instructed to be played as quickly as possible, contains musical surprises such as unexpected silences and rapid dynamic shifts. A bright grace-note passage appears near the end of this whirlwind movement.

Future Concerts

March 3, 2023

Featuring the Michael Toews, violin, winner of the 2023 Walter and Virginia Charles Concerto Contest and the Greeley Children's Chorale

April 21, 2023

Featuring Russell Guyver, viola the Greeley Chamber Choir

The Greeley Chamber Orchestra performs all concerts in the majestic sanctuary of the Trinity Episcopal Church, 3800 West 20th Street, Greeley

Concerts begins at 7:30 p.m. General Admission tickets are \$10.00 and available at the door. All youth grades K-12 are always admitted free.

And The Greeley Chorale!

The Greeley Chorale presents ***Cabaret & Cabernet*** on Saturday, February 25 at the UNC Campus Commons. Doors open at 5:30 p.m., offering patrons heavy hors d'oeuvres, and alcoholic or non-alcoholic beverages at a pre-show reception along with Silent Auction and a wine pull a whiskey drawing. At 7:00 p.m., the Chorale will present their Cabaret show!

Tickets are \$32 for adults and \$10 for Children 12 and under, and are available at greeleychorale.org/tickets, at 970-351-4849, or at the UNC Ticket Office in Campus Commons, 1051 22nd Street in Greeley.

The Greeley Chamber Orchestra

The Greeley Chamber Orchestra was founded in 1981, presenting its first concert on October 30, 1981. Through the years, the orchestra has grown from a very modest group of 17 musicians to its present size of over thirty-five. The orchestra has been allowed to perform all its concerts in the majestic sanctuary of the Trinity Episcopal Church, a setting that is acoustically perfect and visually stunning.

The music the orchestra performs during its five-concert season is exciting and unique. The Greeley Chamber Orchestra has presented not only a varied spectrum of works but has featured some of the finest talents of Northern Colorado, many of whom are faculty at the remarkable School of Music of the University of Northern Colorado in Greeley. The Orchestra is joined twice a year by the Greeley Chamber Choir to perform works for choir and orchestra.

The repertoire of the Greeley Chamber Orchestra certainly focuses on music of the Baroque (Bach, Boyce, Handel, Telemann, and Vivaldi) and Classical (Beethoven, Haydn, Mozart and Schubert) periods but has also featured the music of various late 19th century (Brahms, Debussy, Ravel, Tchaikovsky and Wagner) as well as 20th century composers (Argo, Ehle, Prokofiev, Puccini, Shostakovich and Sibelius,)

The Greeley Chamber Orchestra is comprised of talented musicians from the northern Colorado and southern Wyoming area who take time from their busy schedules to collectively perform music. The musicians of the groups come from all walks of life and include accountants, computer engineers, homemakers, nurses, pharmacists, physicians, sales persons, teachers and students. This remarkable group of volunteers comes together every week to prepare the world's finest music, driven by their passion for wonderful music.

Dan Frantz

Dan Frantz founded the Greeley Chamber Orchestra in 1981 and has served as the orchestra's conductor since that time. Prior to moving to Greeley, Mr. Frantz performed trumpet in the Brico Symphony and other groups in the Denver area. He came to Greeley in 1975 to attend the University of Northern Colorado's School of Nursing, graduating with a Bachelor's degree in 1979. During his undergraduate years he studied trumpet with William Pfund and Gene Aitken, and presented two performance recitals through the School of Music. Mr. Frantz was accepted as a student by the renowned conductor, Antonia Brico in 1980; and studied conducting and music with her until her death in 1989. He has led the Greeley Chamber Orchestra and Greeley Chamber Choir in performances of a diverse listing of composers and types of music, championing the music of local composers and the less familiar works of baroque and classical masters. He has collaborated with a wide variety of local soloists and in 1993 conducted the Colorado Symphony Orchestra. He frequently serves as an adjudicator at various contests and competitions as well as supporting local public school music programs.

Mr. Frantz received his Master of Science degree in Psychiatric Nursing from the University of Colorado in 1985 and serves as a Clinical Specialist in Psychiatry North Range Behavioral Health. He has taught in both the Department of Psychiatry in the School of Medicine and the Graduate Program of the School of Nursing at the University of Colorado Health Sciences Center, and frequently serves as guest lecturer and presenter at various schools and programs. He was the first man to be awarded the Florence Nightingale Award for Excellence in Nursing (1993) and was selected as Honored Alumni for Humanitarian Service from his alma mater, the University of Northern Colorado (1994). Dan was honored with an award for Lifetime Contribution to the Arts in 2005 by [ArtsAlive](#).

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