

Greeley Chamber Orchestra

conducted by Dan Frantz



*Featuring Russell Guyver, viola
And the Greeley Chamber Choir*

April 21, 2023 7:30 p.m.

Trinity Episcopal Church,

3800 West 20th Street,

Greeley, Colorado

www.greeleychamberorchestra.org

Te Deum

Haydn

**Words of Introduction
Brian Luedloff**

Flos Campi

Vaughan Williams

**Russell Guyver, viola
Greeley Chamber Choir**

Intermission

Pastorale from Masques and Bergamasques

Fauré

In honor of Bob and Monica Kahn and Lesley Manning-Borchers

Jonathan Bellman

Symphony No. 101 in D Major-“*the Clock*”

Haydn

Adagio-Presto

Andante

Menuetto

Vivace

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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Russell Guyver

Russell Guyver is originally from London, England. He has followed a varied career as conductor, violist, composer and educator. As a violist he has played in many orchestras including the Scottish Chamber Orchestra, English National Opera, Oxford Philharmonic, Royal Ballet and the Orquesta Sinfónica de Venezuela. He has appeared as conductor, soloist and chamber musician on four continents and has been a guest artist at several annual music festivals in the United States and in Brazil. For many years he has been violist with The London Music Club Quartet. Guyver is in demand nationally as conductor and clinician at All-State conventions and has also served as a coach with the Filarmónica Joven de Colombia.

In 1984 Russell Guyver co-founded the String Orchestra of the Rockies, now a flourishing professional chamber orchestra based in Missoula, Montana. Also active as a composer, he received an Emmy for his score of a PBS docudrama, *Laurence of Alaska*, in 1991 and in 2010 premiered his one-act electric opera *Opera[tion] World Peace*, co-written with Brian Luedloff.

Recent conducting highlights include concerts directing the Orquesta Sinfónica Brasileira, Thailand Philharmonic Orchestra, Orquesta Sinfónica de Uruguay, Cordas de Volta Redonda, Barra Mansa Symphony, Alaska All-State Orchestra, the Colorado Dance Theatre Orchestra, and the UNC Symphony Orchestra.

Guyver recently retired from his position of Director of Orchestras at the University of Northern Colorado. Under his direction, the UNC Symphony Orchestra was awarded "Best U.S. College Orchestra" by DOWNBEAT magazine ten times and was twice selected to represent the USA in the International Cycle of University Orchestras in Zaragoza, Spain. Russell Guyver received his musical training at the Guildhall School of Music in London, and earned a doctor of musical arts degree in conducting at the University of Kansas under the guidance of Maestro Brian Priestman.

Arrangements for Dr. Guyver's appearance tonight were made possible by a generous donation from Patricia Streeter.

The Greeley Chamber Choir

The Greeley Chamber Choir has performed with the Greeley Chamber Orchestra since 1982. The choir has had five directors over that time; Darrell Saska, Elmer Schock, Brenda Pieper, Betty Ann Cheek, and Bob Olivier. Mr. Frantz has directed the choir since 2001. The Greeley Chamber Choir joins the orchestra twice a year.

The combined forces of these two groups have presented Cantatas by Bach, Oratorios by Handel, and sacred and secular works by Beethoven, Mozart, Schubert and Faure. The choir, composed of community members from all walks of life including professors, music teachers, physicians, realtors, students, librarians and clergy comes together out a shared love of choral music.

The choir would like to thank Reverend Lisa Musser, Parish Rector, and the Trinity Episcopal Church for the use of the church's facilities for choir rehearsals.

Franz Joseph Haydn (1732-1809)

After Prince Paul Anton Esterhazy died in January, 1794, his successor Nikolaus II summoned Haydn back to Eisenstadt. The new prince was very much interested in sacred music with the result that Haydn's chief task was to write an annual Mass for the name day (September 8) of Princess Marie Hermenegild. Between 1796 and 1802 Haydn's works included six splendid Masses, two oratorios (*The Creation* and *The Seasons*) and the *Te Deum in C*. In September of 1800, Lord Nelson spent four days in Eisenstadt in the course of a triumphal tour of Austria. Prince Nikolaus entertained his famous guests, which included Emperor Franz II and the Empress Marie Theresa, with banquets, fireworks, hunts, concerts and balls. Lady Hamilton, who was traveling with Lord Nelson, was an ardent admirer of Haydn, and invited him to accompany her on the *fortepiano* (she had an attractive soprano voice). Haydn presented her with the autograph score of a short cantata, "Lines from the Battle of the Nile," written especially for her. Nelson asked Haydn for an old pen holder in exchange for a pocket watch.

Te Deum in C

Among the works performed during Nelson's visit is believed to have been the *Te Deum in C*, which had been written for the Empress Marie Theresa, the young wife of Franz II. Haydn's rather difficult patron resented the fact that Haydn had written it for the Empress. From letters by the composer it is known that he had promised the *Te Deum* to her for some time, but his many duties prevented him from delivering it as promptly as he wished. The Empress presumably heard the work for the first time on Nelson's visit to Eisenstadt. The composition fell into oblivion until revived in 1958 by the BBC when it became clear the *Te Deum* is worthy of taking its place alongside the six Masses as one of Haydn's most magnificent works.

The first section in C major is one of pure jubilation in its praise for the majesty and glory of God. The C minor Adagio changes the mood, as the words become one of prayer for God's redeemed people. A quicker tempo returns (Allegro Moderato) as the prayers continue. The final entreaty, "In thee, O Lord, have I trusted, let me never be confounded," is repeated many times, giving each section of the chorus an opportunity to sing awesome melismas and bringing this powerful work to a fortissimo finish. The orchestra, especially the unrelenting string accompaniment, is vital to the grandeur of this music.

Ralph Vaughan Williams (1872-1958)

Ralph Vaughan Williams is one of the more significant and prolific composers of the 20th century. Drawing on the influences of English folk song and Tudor polyphony, he succeeded at reviving British music during a career that spanned over six decades. Vaughan Williams' output includes nine symphonies, chamber music, music for the stage and many vocal works. Among the most popular of

his compositions are *The Lark Ascending* for violin and orchestra, *Fantasia on a Theme of Thomas Tallis* for double string orchestra and string quartet, and the choral work *Dona Nobis Pacem*.

Flos Campi (notes by Russell Guyver)

Flos Campi-Suite for viola, wordless small chorus and chamber orchestra was premiered in 1925 with Lionel Tertis playing the solo viola part and Sir Henry Wood conducting. It is a unique work, a significant departure for Vaughan Williams, who seems to use the text as a catalyst for painting a detailed sonic picture. *Flos Campi* -- "flower of the fields" -- is a quotation from the Old Testament Song of Solomon, a collection of love songs spoken alternatively by a man and a woman. Vaughan Williams prefaced each of the continuous six sections of his Suite with a quotation in Latin from the text, each setting a mood for the subsequent musical utterance. Here are their translations and a description of the music that follows:

1. As the lily among thorns, so is my love among the daughters...Stay me with flagons, comfort me with apples, for I am sick of love.

The work begins with an exotic and rhapsodic bitonal (in two different keys) duo for oboe and viola, followed by a unison passage for viola and flute. Orchestral strings and other instruments gradually enter playing a longing, lyrical line and this section culminates with an impassioned utterance by the wordless chorus.

2. For lo, the winter is past, the rain is over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtledove is heard in our land.

This is a pastoral, with extended modal polyphony in the chorus and a discreet orchestral accompaniment. The viola enters with a melody in the character of a folk song.

3. I sought him whom my soul loveth, but I found him not...I charge you, O daughters of Jerusalem, if ye find my beloved, that you tell him I am sick of love"...Whither is thy beloved gone, O thou fairest among women? Whither is thy beloved turned aside, that we may seek him with thee?

The solo viola seems to speak pleadingly to the daughters of Jerusalem. The women of the chorus join the viola, and the harp and celesta perhaps suggest the sound of their dazzling raiment, as they go out to seek the lost lover. The orchestra enters, leading to a brief climax. The viola again plays alone before setting out on the quest again with the women's chorus.

4. Behold his bed, which is Solomon's. Three score valiant men are about it...They all hold swords, being expert in war.

The orchestra plays a pagan march with trumpet, drum and cymbals, the viola joyfully joins them and the section culminates with a boisterous entry of the chorus.

5. Return, return, O Shulamitel! Return, return, that we may look upon thee! How beautiful are thy feet with shoes, O Prince's daughter.

The march is transformed into a rhapsodic love song played by the viola, with the drum leading a dance rhythm in the orchestra—a celebration taking us to the climax of the work.

6. Set me as a seal upon thine heart.

A brief viola cadenza serves to introduce the intimate final section of the work, with beautiful pastoral polyphony, which eventually leads to a reprise of the opening oboe and viola duet. Chorus and viola bring the work to a quiet, peaceful conclusion.

Gabriel Fauré (1845-1924)

Fauré's stylistic development linked the end of Romanticism with the second quarter of the 20th century. When Fauré was born, Chopin and Schumann were winding down. He died on November 4, 1924, nine months after the premiere of George Gershwin's *Rhapsody in Blue* at Carnegie Hall. Although Fauré had not indulged in jazz, he had explored whole tone scales, dissonance, highly chromatic harmony and church modes; and was a master of melodic invention and rapid modulation. The period of 1894 to 1900 and the years of World War I were the most productive of his life. In October of 1920, Fauré retired from his position as head of the Paris Conservatoire and was finally able to compose full time. A series of works from this period are considered to crown his compositions and two of them, between 1922 and 1924, the *Piano Trio* and the *String Quartet*, have been designated as masterpieces.

In his final years, Fauré suffered from sclerosis and total deafness. He spent long months in his room while his music was being acclaimed by the outside world. A 2001 article states that "Fauré's stature as a composer is undiminished by the passing of time. He developed a musical idiom all his own."

Pastorale

"Masque" refers to an elaborate court entertainment in England in the 16th and 17th centuries combining pantomime, dialogue, music, singing, dance and mechanical effects (whatever those were). "Bergamasque" is a 16th and 17th century rustic dance originating in Bergamo in the Lombardi region of Italy, so called for the people of this area, once noted for their clownishness. "Divertissement": an entertainment, usually involving singing and dance, which could be inserted into an opera, ballet or other variety of stage performance. "Fetes galante" refers to some of the celebrated pursuits of the idle aristocrats. Hopefully nobody is too confused to enjoy the music.

In September of 1918 Prince Albert I of Monaco commissioned Fauré to compose music for a one act choreographic *Divertissement* by Rene Fachois in the "fete galante" style entitled *Masques et Bergamasques*. Fauré provided eight numbers for its premiere in Monte Carlo on April 10, 1919. Several of the selections were of earlier origin including the exquisite *Pavonne* of 1886. Fauré merely expanded a program previously provided for entertainment given in the Parisian salon of Madeleine Lemaire in June 1902. The actual *Masques et Bergamasques Suite* consists of four parts and was first presented in this form at the *Concerts du Conservatoire* in Paris on November 16, 1919

Pastorale. Andantino tranquillo. performed this evening, is one of the definitions of "beauty and grace". Fauré links the suite together by referring to the opening theme of the "Ouverture.". Fauré, himself said, "For me, art, and especially music, exist to elevate us as far as possible above everyday existence." How appropriate a sentiment for tonight and this time.

Franz Joseph Haydn 1732-1809

When Haydn started composing symphonies they were light or "salon" entertainment. Steadily he extended the emotional and dramatic content, demonstrating the interplay of tragic and joyous feelings thus making this form meet the challenge of his time. Haydn's last twelve symphonies which included number 101, were the culmination of his expansion of the symphony.

Symphony No. 101, in D Major "Clock"

In 1790 Haydn accepted an invitation to visit London. During his stay from 1790 until 1792 he was treated as a royal personage and was begged to return. Return he did, in 1794, bringing splendid and newly composed works including the "*Clock*" *Symphony*. Of this work, the London Morning Chronicle exclaimed "the inexhaustible, the wonderful, the sublime HAYDN!"

I. Adagio-Presto. A modulating and brooding Adagio is followed by a brilliant Presto built on two scampering, almost mischievous themes.

II. Andante. A combination of sweetness, humor and dramatic outbursts is punctuated by a whimsical ticking which inspired the "Clock" title.

III. Menuetto. A lusty rustic dance. A flute solo introduces and capitalizes on the delightful theme of the trio. Also listen for the fun between flute and bassoon.

IV. Vivace. The finale is built upon three themes. The third, a minor theme, inspires a section in d minor which modulates back to D major for a fugue-like ending based on the first theme.

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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Carla Hager**
Amanda Mason
Debbie Nunley
Nicole Jefferis
Diane Penny
Stephanie Pickering

Violin II

Jeanene Gage*
Roman Carranza
Bobbie Miller
Lenore Olsen
Alyssa Price
Amy Welsh

Viola

Merritt Martin*
Diana Delgado
Russell Guyver
Molly Johnson
Jeanece Kieselstein
Jazmin Prellwitz

Cello

Nate Evans*
Savana Long
Mercy Wuehler

Bass

Jeremey Woods*
Lois Bartlett

Flute

Marcia Bohnenblust*
Deanna Brutherus

Oboe

Kathy Azari*
Rebecca Hunget*

Clarinet

Dave Green*
Richard Fletcher

Bassoon

Rob Butcher *
Kristine Fletcher

Horn

Cheryl Primmer*
Megan Nugent

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William Pfund

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* Denotes Principal

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Soprano

Micayla Bellamy
Pam Denison
Maggie Hayes
Susan McKenzie
Linda Moreau
Sarah Moreau
Jude Nordstrom
Michelle Patrick

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Sarah Avery
Laurie Guthmann
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