

Greeley Chamber Orchestra

conducted by Dan Frantz

Featuring Hanguang Wang and Adam Żukiewicz, pianos

Beethoven in the Rockies Festival

September 29, 2023, 7:00 p.m.

University Commons Auditorium

Greeley, Colorado

www.greeleychamberorchestra.org

Leonore Overture No. #3

Beethoven

Concerto for Two Pianos and Orchestra

Mozart

Allegro

Andante

Rondeau: Allegro

Hanguang Wang and Adam Żukiewicz, pianos

Intermission

Symphony No. 8 in F Major

Beethoven

Allegro vivace con brio

Allegretto scherzando

Tempo di Menuetto

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

Hanguang Wang

Born and raised in China, Hanguang Wang started learning the piano at the age of six. She completed her Bachelor of Arts in Piano Performance at the Shandong Normal University, China. Upon her arrival in the United States in 2016, Hanguang began her studies with Dr. Zukiewicz at the University of Northern Colorado, completing her Master's degree and Performance Certificate in Piano.

Hanguang is a versatile performer specializing in solo and chamber music, and has performed in the United States, Italy, Slovenia, and China. Since 2017, she has worked as a Graduate Assistant at the UNC School of Music, where she serves as a collaborative pianist, contributes to opera rehearsals, accompanies voice classes, and performs with UNC symphony orchestra and wind ensemble. Additionally, she is an active harpsichordist and has been featured in UNC Early Music Ensemble (URSA Consort) concerts, performing virtuosic renditions of Baroque masterpieces such as Henry Purcell's opera *Dido and Aeneas* and Scarlatti's religious works *Stabat Mater*.

Alongside her musical commitments, she is also the Managing Director of Beethoven in the Rockies (BIRT), where she is responsible for publicity and program writing, among other responsibilities. Hanguang is currently pursuing her Doctorate in piano and harpsichord performance at the University of Northern Colorado. Her principal teachers include Adam Zukiewicz, Debra Throgmorton, and Yao Wang.

Adam Piotr Żukiewicz, piano

Adam Piotr Żukiewicz is an award-winning, internationally acclaimed concert pianist. He has concertized across Europe, United States, Canada, Japan, Brazil, Hong Kong, and Macau, and his performances were broadcast in USA, Canada, Italy, Slovenia, Germany, and Poland. Mr. Żukiewicz consistently receives critical acclaim, while his creative programming and interpretations continue to engage and inspire audiences around the world.

As an active soloist and chamber musician, Adam Piotr Żukiewicz performs internationally in USA, Canada, Germany, Italy, Slovenia, Hong Kong, and Poland. Highlights of recent performances include recitals at St. Martin-in-the-Fields in London (UK), Royal Łazienki Theatre in Warsaw, and Chicago Cultural Center (Dame Myra Hess Memorial Concert Series), concerts with the Edmonton Symphony Orchestra, Toronto Sinfonietta, Toronto Concert Orchestra, and Celebrity Symphony Orchestra. Adam Piotr Żukiewicz has performed in some of the most important concert venues, including Carnegie Hall in New York, Kennedy Center (Terrace Theatre) in Washington DC, Palau de la Musica Catalana in Barcelona, Residenztheater in Munich, Goldensaal at the Musikverein in Vienna, Teatro alla Scala in Milan, KKL Luzern, and many others.

Adam Piotr Żukiewicz served as faculty at the University of Toronto and St Michael's Choir School in Toronto. His students studied in renowned institutions such as Indiana University and Eastman School of Music, and their successes include festival and competition awards in Canada and USA.

Mr. Żukiewicz is an Assistant Professor of Piano at the University of Northern Colorado in Greeley, Colorado, where he currently resides. He is also a Resident Faculty Pianist at the International Music Festival of the Adriatic in Duino (Italy), and a founding member of the Colorado Piano Trio and Max Joseph Trio. He is also the founder and director of the Beethoven in the Rockies Festival.

Arrangements for our soloists appearance tonight were made possible by a generous donation from Patricia Streeter.

Beethoven: Overture to Leonore No. 3

Fidelio stands as Beethoven's sole opera, a captivating romantic drama that underwent a decade-long journey from its early beginnings in 1804 to its final version in 1814. Throughout its compositional process, Beethoven wrote four overtures for this cherished work, with the "Leonore Overture No. 3" emerging as the most beloved and frequently performed in concert.

The opera was born in the aftermath of the French Revolution (1789-1799), a tumultuous period characterized by political upheaval and a fervent yearning for freedom. The libretto for Fidelio draws inspiration from a true story of that era, capturing the remarkable journey Leonore, a fearless and devoted wife who assumes the guise of a young man named Fidelio. She ventures into the depths of a prison where her husband, Florestan, languishes unjustly. Through her unwavering determination, she rescues Florestan from political imprisonment and imminent doom. Notably, the premiere of Fidelio, in November 1805, unfolded against the backdrop of Napoleon's army recently occupying Vienna, infusing the opera with an added layer of relevance and intensity. Its themes of freedom and political struggle resonated profoundly with the revolutionary spirit of the time, embodying the passionate quest for liberation and the ultimate triumph of humanity.

Returning to Leonore Overture No. 3, it serves as an instrumental summary of the opera, effectively distilling the essence of the entire opera, offering a condensed yet impactful musical journey through its narrative and themes. The overture follows the sonata-allegro form, beginning with a broad and slow introduction. A full orchestral chord in fortissimo opens the introduction, followed by a descending scale widely interpreted as a musical portrayal of Florestan's descent into prison, capturing the atmosphere of uncertainty and anguish that pervades his unjust captivity. The clarinets and bassoons give us the themes from Florestan's dungeon aria, a quotation from his second-act aria, accompanied by the strings. The music gradually grows more agitated as it

leads to the syncopated first theme of the main body of the piece, marked allegro in C major. A contrasting second theme emerges with a more relaxed motion in E major. Furthermore, significant themes from the opera also vividly emerged within the overture, including in the development section, sudden dynamic shifts and expressive harmonic explorations mirroring the perilous struggles depicted in the opera; and in the recapitulation section, the most dramatic moment occurs when the trumpet call of Florestan's liberation sounds, and he then realizes that the one who has rescued him - Fidelio - is none other than his beloved Leonore.

The overture reaches its culmination in a celebration of freedom and love, accompanied by rapid scales and the reappearing syncopated motive. An energetic fanfare ensues, bringing this monumental overture to a magnificent conclusion. Perhaps it is the grandeur of the finale that provides subtle hints as to why Beethoven undertook multiple revisions of the overture: how can we effectively commence this compelling opera when the exciting finale has already unveiled Leonore's ultimate success?

Mozart: Concerto for Two Pianos in E flat Major, K. 365

Concerto is one of the areas in which Mozart most fully demonstrated his genius, revolutionizing and perfecting every aspect of the genre, bringing the classical concerto to unprecedented heights in both content and form.

In 1779, Mozart composed his Concerto for Two Pianos, K. 365, shortly after his return to Salzburg from a two-year tour across Europe. The purpose of this tour was to find a more prosperous job, but unfortunately, Mozart did not succeed in his endeavor. Nevertheless, his visits to cities such as Mannheim, Paris, and Munich exposed him to diverse musical styles prevalent in Europe at that time. These encounters laid the foundation for the richness and diversity of musical elements that would greatly influence his later compositions.

Concerto for Two Pianos in E flat Major was his only composition for two pianos and was written

for himself to play together with his loved sister, Nannerl (Maria Anna Mozart). He may have chosen to use the double concerto form because he realized that to be successful, he needed a slightly different approach than he or his contemporaries were used to. Typically, the primary focus of Mozart's concertos is the conversation between the soloist and the orchestra. However, the texture became overly dense when two soloists were involved in. In response, Mozart made the decision to diminish the orchestra's role, repositioning them as accompaniment rather than an equal counterpart to the soloist. This adjustment created the essential space for a dialogue to unfold, allowing the two soloists to propel the musical narrative forward through their alternating, fluid and virtuosic melodies.

In the double concerto, the soloists maintain a relatively consistent relationship. The first piano introduces the thematic material in a high register, while the second piano presents the same material an octave lower. Throughout the piece, there is an engaging dialogue between the two pianos, with fragments of themes and passages swiftly exchanged between them, resulting in an impressive stereo-like effect. The final movement follows a typical rondo structure. A melodious rondo theme resurfaces throughout the movement, but with each recurrence, the music unexpectedly halts on a different pivotal chord. This sudden shift in character leads to a distinct change in the atmosphere.

Beethoven: Symphony No. 8 in F Major

Unlike Beethoven's well-known symphonies, the Eighth Symphony is not as familiar to many listeners. This symphony is a change from Beethoven's usual majestic compositional style, full of sunshine and warmth. At the same time, it is significantly shorter and more concise, exhibiting extremely distinctive classical characteristics. In fact, Beethoven himself referred to it as "my little Symphony in F", in contrast to the longer Sixth Symphony (the Pastoral Symphony), also in F major. Despite its short length, Beethoven was enamored of the Eighth Symphony, deeming it "much better" than his widely acclaimed Seventh Symphony

Beethoven's early music shows some traces of imitation of Haydn, but then it moved righteously in the direction of Romanticism. However, it was not until the Eighth Symphony that an "extremely classical" work re-emerged. In addition to being the shortest and simplest of the symphonies, this symphony employs the most classical harmonic language, adheres strictly to a structured form, uses material with concentration and economy, and the entire work resembles a rigorously mathematical problem. If this symphony is a Haydn work surely some will believe it, but it is not without the warmth and power of Beethoven. Just as there is "recapitulation" in life, this symphony also represents Beethoven's "second childhood" in a way.

In the Eighth Symphony, Beethoven explores subtle changes in the symphonic tradition. For example, he surprised listeners by omitting the slow introduction in the first movement and instead beginning with a gesture of closure. The opening two bars, which would typically serve as the end of a symphonic argument, are placed at the beginning. Interestingly, the first movement concludes with the same music, now in its proper place, bringing a sense of symmetry. In another unexpected alteration, Beethoven replaces the traditional slow movement with an Allegretto scherzando in the second movement. Initially, it was thought that this movement was a nod to the metronome, which had just been invented at the time by Johann Maelzel, but further evidence suggests that the metronome was actually invented a little later. Nonetheless, a metronome-like ticking sound continues throughout the movement. This constant and steady ticking may cause some confusion, naivety or mockery, but it is undoubtedly a pleasurable confusion. The third movement is a light-hearted minuet and trio, featuring rough, thumping rhythms that are a departure from the elegant Baroque style, although the choice of genre might have appeared slightly dated to listeners during Beethoven's time. This is followed by the sharp finale, the most disturbing movement of all. Nonetheless, the symphony's energy and passion, reminiscent of a perpetual motion machine, propelled it to a successful conclusion.



Greeley Chamber Orchestra

P.O. Box 200041 Evans CO 80620

Dear friend of the Greeley Chamber Orchestra,

Thank you so much for coming to tonight's concert celebrating the music of Beethoven!

The Greeley Chamber Orchestra is a modest organization. We don't have glossy advertising, just great music. Our organization is pretty lean as a volunteer community orchestra has to be in times like this. If you enjoy the live performances of music the GCO provides our community, we would welcome your support. To keep live performance of music affordable to everyone in our community, the GCO has kept ticket prices low.

Money aside, we have always maintained that the greatest contribution that can be made to an arts organization is your attendance and we are hoping that everyone will be comfortable coming to our concerts during this next year. Most of all, we need you, our audience and supporters, to come out for the concerts. Your participation keeps the live performance of great classical music alive! And, remember to bring the little ones to the concerts so they can begin to love great music. For 42 years youth under 18 have always been admitted free to our concerts! So you do not miss one night of great music, please sign up for our email or post card reminders!

Thanks for all of your support through the recent pandemic and let us all safely, but enthusiastically, again enjoy the live performances of classical music!

Greeley Chamber Orchestra

Conducted by Dan Frantz

2023-2024 Season

November 17, 2023

Featuring Charles Moore, Tenor and
The Greeley Chamber Choir

February 2, 2024

Featuring Myles Roberts, Flute
In an all-Mozart concert!

March 8, 2024

Featuring the winner of the 2024 Walter and
Virginia Charles Concerto Contest

April 19, 2024

Featuring Nat Wickham, Trombone
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

The Concert begins at 7:30 p.m. General Admission tickets are \$15.00 and available at the door. All youth grades K-12 are always admitted free.

www.greeleychamberorchestra.org

And remember our Friends at the Greeley Chorale!

Sunday, October 15 at 3 p.m. at UNC Campus Commons, 1051 22nd Street.

The Greeley Chorale presents "Spotlight on Female Composers". The program features works composed by women from the 17th through the 21st centuries. Selections vary from Marianna Martines' Dixit Dominus from the 17th century, to an arrangement of the Irish tune The Girl I Left Behind Me, arranged by Alice Parker, plus many more.

Tickets are \$22 for adults, \$10 for students, and are available at greeleychorale.org/tickets, by calling the UNC Ticket Office at 970-351-4849 or in person at the ticket office.

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, administrators, computer engineers, entrepreneurs, 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 at 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](#) and was entered into the Greeley Arts Legacy Hall of Fame in 2023.

MUSICIANS**Violin I**

Carla Hager**
Cary Enlow
Leanne Griffey
Amanda Mason
Debbie Nunley
Diane Penny

Violin II

Roman Carranza*
Deanna Elkins
Royston Hunget
Bobbie Miller
Lenore Olsen
Amy Welsh

Viola

Molly Johnson*
Jeanece Kieselstein
Merritt Martin
Jazmin Prellwitz

Cello

Nate Evans*
Savana Long
Christine Mallery
Mercy Wuehler

Bass

Jeremey Woods*
Lois Bartlett

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Rebecca Hunget*

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Dave Green*
Richard Fletcher

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Kristine Fletcher*
Steve Hanna

Horn

Cheryl Primmer*
Jasmine Perry Grice
Star McAfee
Megan Nugent

Trumpet

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