

Greeley Chamber Orchestra

conducted by Dan Frantz



Featuring Myles Roberts, flute

February 2, 2024 7:30 p.m.

Trinity Episcopal Church

3800 West 20th Street

Greeley, Colorado

www.greeleychamberorchestra.org

Symphony No. 40 in G Minor

Mozart

**Allegro molto
Andante
Menuetto
Allegro assai**

Concerto No. 1 for Flute and Orchestra in G major K313

Mozart

**Allegro maestoso
Adagio non troppo
Rondo-Tempo di Menuetto**

Myles Roberts, Flute

Intermission

Prayer from *Mozartiana*

Tchaikovsky

Symphony No. 41 in C Major, “Jupiter”

Mozart

**Allegro Vivace
Andante cantabile
Menuetto
Molto Allegro**

Please join our soloist, members of the orchestra, and board of directors at a reception in the fellowship hall immediately after the concert.

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

Myles Roberts

South African flutist Myles Roberts was born in Cape Town, South Africa, and started his flute studies at the Hugo Lambrechts Music Centre. A laureate of many prestigious competitions, he is recipient of the 2015 Sir James Galway head joint prize, 2nd prize winner of the CanAmerican Solo Artist Flute Competition 2022, 3rd prize winner of the Colorado Flute Association Solo Artist Competition, 1st prize winner of multiple competitions in South Africa, and recipient of the Oppenheimer Memorial Trust and the National Arts Council of South Africa fellowships. After one year of flute studies, Myles made his solo concert debut with the Cape Philharmonic Orchestra and the Hugo Lambrechts Symphony Orchestra in 2006. Since then, he has performed as soloist with some of the leading orchestras in South Africa, working with conductors including Victor Yampolsky, Theodore Kuchar, Arjan Tien, Martin Wettges and Conrad Van Alphen.

Myles Roberts has given multiple orchestral and solo performances across three continents, and has performed at the Mahler Festival, Verbier Festival, Elbphilharmonie, Hamburg, Schleswig Holstein Musik Festival, Concertgebouw, Robeco Summer Nights, Amsterdam, Opening concert of Young Euro Classic Festival, Konzerthaus Berlin, the Holland contemporary festival in Amsterdam, and some of the leading music festivals in South Africa. His performance engagements in the USA include appearing as guest principal with the Wyoming Symphony Orchestra, Steamboat Opera Orchestra, Fort Collins Symphony, Colorado Dance and Theatre Orchestra, and solo flutist of William Kentridge's "The Head and the Load" at the Adrienne Arsht Center for the Performing Arts in Miami, and the Johannesburg Theater in South Africa.

In addition to his performing schedule, Myles is invited frequently to give masterclasses and workshops for flute players around the world. He has taught as assistant teacher at the University of Northern Colorado, Stellenbosch University, and maintains his online and private studio to flutists around the world.

Myles studied at the Stellenbosch Konservatorium of Music and completed the Bmus and Mmus degrees with Corvin Matei, Civica Scuola di Musica Claudio Abbado a Milano with Raffaele Trevisani, Switzerland, and Italy with Sir James Galway, and in the USA with James Hall and Brook Ferguson. During his doctoral studies, he was honored as a prestigious Doctoral Fellow and received the Graduate Dean's Award for Excellence in Research.

Myles will graduate with a Doctorate of the Arts degree in 2024.

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

Wolfgang Amadeus Mozart (1756-1791)

To say that Mozart was a composer of undeniable genius is scarcely scratching the surface of this man's gifts. His astonishing rate of production continues to stupefy scholars today. In his short life (35 years) he composed over 600 works, including 21 stage and opera works, 15 masses, 41 symphonies, 25 piano concertos, 12 violin concertos, 27 concert arias, 17 piano sonatas, 26 string quartets and on and on.

Mozart was a master of counterpoint, fugue, and the other traditional compositional techniques of his day. More than this, he was perhaps one of the greatest melody writers the world has ever known. That Mozart was aware of his genius seems evident from a letter to his father in 1782 in which he mentioned how the Archduke Maximilian had said, "such people only come into the world once in a hundred years." Mozart composed away from any musical instrument and could complete, mentally, an entire work and then write it down, weeks or longer afterwards from memory.

In the summer of 1788, during a period of six weeks, Mozart wrote his last three symphonies, Symphony No. 39 in E flat Major, completed on June 26; Symphony No. 40 in G minor, completed on July 25; and the "Jupiter", No. 41 completed on August 10. He was also writing letters to a friend and fellow Mason, Michael Puchberg, asking for money (these pleas for loans continued until Mozart's death in 1791). Life was becoming increasingly difficult: pupils were scarce, few people subscribed to his concerts and compositions, a satisfactory court appointment was not to be had, and in June his six month old daughter died suddenly. Somehow Mozart retained his joy of living and propensity for practical jokes.

In his last desperate years, a new maturity came into his music; it took on a new intensity and power. The Mozart of these years is as powerful as any composer before or since.

In 1993 a physicist, Gordon Shaw, reported that a group of college students saw their I.Q.'s increase substantially, if only temporarily, while listening to Mozart's Sonata for Two Pianos in D Major. On another test, Mozart listeners' I.Q.'s increased as much as nine points (the increase began to dissipate after 10 minutes). If one Mozart work can do this, consider the possibilities of an entire evening of his works!

Better yet, just enjoy the music of one of the greatest composers.

Symphony No. 40 in G Minor

In the summer of 1778, Mozart was living in Vienna, beset with worry, debt and discouragement. A year earlier Don Giovanni had premiered, but Mozart had not profited financially from it. Mozart had also failed to be appointed composer to the court of Emperor Joseph II, becoming instead chamber composer, a much lower paid position. Despite the stress of his life only the 40th Symphony is in a minor key of these last three symphonies and even then is not remotely melancholy.

I. Allegro molto. With no preparation at all, the first subject is stated, uneasily and quietly, by the violins. After a complete measure's rest, the second theme is played by violins with a response by oboes, clarinets and bassoons. The exposition is repeated. An exciting development section deals mainly with the first theme. An expressive modulation passage by woodwinds leads to the recapitulation and a coda to end the movement.

II. Andante. The first theme, according to Mozart authority Georges de Saint-Foix, is the

basis for a "song of unsuspected beauty." From its continuation arises a motif of pairs of 32nd notes described as appoggiaturas. This motif, woven around the melodic phrases, is repeated by each section of the orchestra. Again, according to Saint-Foix, "the development has few equals in expressive depth, even in the works of Mozart."

III. Menuett. The third movement contains several 3's. In addition to the usual triple meter and three-part form, the beginning themes are 3-bar motifs. The trio also begins with 2-bar motifs. Is this what is meant by a triple threat? Or maybe it's a quadruple threat!

IV. Allegro assai. This rowdy final movement begins immediately with the violins' ascending tonic chord answered in the next measures by 8th notes. Violins also introduce a contrasting second theme. The development concentrates on the first theme. A recapitulation of the second theme occurs before a final burst of energy brings the symphony to a close.

Dale Dykins, a former professor of music at the University of Northern Colorado, used to play a game called "drop the needle" in his music history classes. Students were given a list of symphonies to learn so well they could identify the composer, the symphony and the movement when Professor Dykins "dropped the needle" on the phonograph record. Many were the symphonies on the test were by Mozart.

Flute Concerto No. 1 in G Major

In January of 1778, Wolfgang and his mother were still in Mannheim. He was anxious to go to Paris but their funds were running low. At about this time he received a commission from a Dutch flutist by the name of De Jean to write some flute concertos and quartets. The result was three quartets for flute and strings and two concertos. The Concerto in G was composed in Mannheim in January or February of 1778. For the second concerto, Mozart, pressed for time, simply transposed to D major an Oboe concerto in C that he had written some months before in Salzburg.

It has been said that Mozart disliked the flute. Indeed, a number of critics who likely are unable to play a note of Mozart, let alone compose a bar of music have enjoyed digging for quotes by the master to this effect. What we do know is that tonight's concerto is wonderful to perform and is wonderful to hear. Mozart wrote wonderful portions for flutes in the symphonies you will hear here tonight as well. A special treat for us is know that the cadenzas heard this evening were composed by James Galway and passed on to his grateful student, Mr. Roberts.

Be prepared for sensational flute playing!

I. Allegro maestoso. This movement contains a wealth of musical ideas. After the orchestral introductions of the themes, the flute enters to repeat and expand the exposition. The development involves a dialogue between flute and orchestra. The recapitulation begins with a repetition of the opening tutti and leads to a cadenza and a quick close.

II. Adagio non troppo. This slow movement in the key of D major is expressive—perhaps wistful. It is in sonata form scored for muted strings. The flute often joins the violins in unison over a pizzicato bass. A short cadenza occurs.

III. Rondo. The final movement is a rondo in sonata form in minuet tempo. It returns to G major, is initiated by the soloist, contains a third cadenza, and comes surprisingly to a soft finish.

Prayer from Mozartiana

(by Tchaikovsky-Liszt-Mozart)

As Mozart revered Bach, so did Tchaikovsky revere Mozart. The composer wrote, "To my mind, Mozart is the culminating point of all beauty in the sphere of music. He alone can make me weep and tremble with delight at the consciousness of the approach of that which we call the ideal.... I love everything in Mozart, for we love everything in the man to whom we are truly devoted."

The 100th anniversary of Don Giovanni was in 1887, and Tchaikovsky set out to compose a work that paid tribute to Mozart with a suite based on music by the master. The composer conducted the first performance of **Mozartiana** in Moscow and helped establish Tchaikovsky in both roles, especially since the audience demanded an encore of the third movement. While Tchaikovsky did base the suite on specific pieces of music by Mozart, he left his own indelible mark on the music as well.

Prayer

Liszt was so moved by Mozart's Ave Verum that he transcribed and elaborated the work in a composition for piano named "The Sistine Chapel". Tchaikovsky restated Liszt's work for orchestra and included it in his tribute to Mozart as Mozartiana's third movement.

Symphony No. 41 in C Major, "Jupiter"

The title, "Jupiter", was probably conferred on Mozart's last symphony by the British music publisher Johann B. Cramer and must certainly refer to the top ranking Roman god. When Mozart wrote the "Jupiter" he started to reshape symphonic tradition. Previously the first movement was truly number one, but with this symphony the final movement became the most important and set the stage for such musical giants as Beethoven, Schubert, and Brahms. To repeat, the Mozart of his final years is as powerful as any composer before or since.

I. Allegro vivace. Three themes with counter-melodies and passage material are marvelously exploited, especially the third and fourth measures of the first subject. A third theme is

introduced at the end of the exposition. Then Mozart shifts from C to Eb with four octaves and begins the development with this "Johnny come lately" third theme. All three major themes are in the recapitulation which is straightforward and terse. Notwithstanding the gentler second and third themes, this movement is essentially one of power and intensity.

II. Andante cantabile. Muted strings introduce the first of two lovely themes which Mozart frequently decorates with chromatic flurries of 16th and 32nd notes. The combination of the aggressive first movement and this gorgeous second movement gives the Jupiter a unique depth of expression. This movement is also in sonata-allegro form, unusual for the second movement of a symphony.

III. Menuetto (Allegretto). The theme and ideas derived from it are highly chromatic. The trio actually begins with a cadence, a touch of Mozartean humor, attached to delicate descending 8th notes played by the oboes and first violins. Sandwiched between occurrences of the cadence theme are some dotted half notes which sound suspiciously like the opening melody of the Finale. The da capo marking signals a return to the menuetto.

IV. Finale (Molto allegro) This is the most remarkable movement of the work. It is one of the most complex movements Mozart ever composed, due mainly to the counterpoint therein. Three themes, actually five ideas, are used. In sonata-allegro form, (the third in the symphony), there is hardly a bar in which some instrument is not imitating another, either a bar later or with some slight variation in notes or rhythm. Mozart piles all five ideas on top of one another in a climax of incredible counterpoint.

Greeley Chamber Orchestra

Conducted by Dan Frantz

2023-2024 Season

March 8, 2024

Featuring Keahi, Donahue, cello, the winner of the
2024 Walter and Virginia Charles Concerto Contest
Performing Saint-Saëns' Concerto for Cello and Orchestra

April 19, 2024

Featuring Nat Wickham, trombone
performing Guilman's *Marceau Symphonique*
And the Greeley Chamber Choir
performing choral works by Mendelssohn

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 \$15.00 and available at the door. Youth grades K-12 are always admitted free.

www.greeleychamberorchestra.org

And remember our Friends at the Greeley Chorale!

The Greeley Chorale presents a full evening of entertainment and libations on Saturday, February 24th with **Cabaret & Cabernet**. Enjoy the pre-show reception, during which you can enjoy hors d'oeuvres, wine, and non-alcoholic beverages, browse the Silent Auction, or try your luck at the Wine Pull or Whiskey Drawing! Then enjoy the talents of Chorale members in solos and small ensembles, along with a few selections by the entire Chorale!

UNC Campus Commons, 1051 22nd St, Greeley Doors open at 5:30, and the show starts at 7:00.

Tickets are \$22 for adults, \$10 for students, and are available at greeleychorale.org/tickets, by calling the UNC.

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 nursing 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 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.

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