

# *Greeley Chamber Orchestra*

*conducted by Dan Frantz*



*Featuring Nat Wickham, trombone  
And the Greeley Chamber Choir*

*April 19, 2024 7:30 p.m.  
Trinity Episcopal Church  
3800 West 20<sup>th</sup> Street  
Greeley, Colorado*

*[www.greeleychamberorchestra.org](http://www.greeleychamberorchestra.org)*

**The Hebrides (Fingal's Cave)**

**Mendelssohn**

**Morceau Symphonique**

**Guillmant**

**Nat Wickham, trombone**

***Intermission***

**Psalm 42**

**Mendelssohn**

**Chorus: Wie der Hirsch schreit**

**Aria: Meine Seele dürstet nach Gott**

**Recitative and aria: Meine Tränen sind meine Speise**

**Chorus: Was betrübst du dich, meine Seele**

**Recitative: Mein Gott, betrübt ist meine Seele**

**Quintet: Der Herr hat des Tages verheißen**

**Chorus: Was betrübst du dich**

**Katherine Muser, soprano  
Greeley Chamber Choir**

**Verleih uns Frieden gnädiglich**

**Mendelssohn**

Please join our soloist, members of the orchestra, choir 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*

Do you wish to receive post card or electronic reminders for our concerts?  
Please go to our web site: [www.greeleychamberorchestra.org](http://www.greeleychamberorchestra.org)

**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**

The members of the Trinity Episcopal Church would like to cordially invite all interested persons to activities and services at the church.  
<https://www.trinitygreeley.org>

## **Nat Wickham, trombone**

Nat Wickham's first musical inspirations were experienced in his childhood home where both parents were professional performers and music teachers, and all four siblings have enjoyed professional careers in music. Today, Wickham is a dynamic trombonist who enjoys a career as a classical and jazz solo artist, recording artist, clinician, adjudicator and educator, and performs throughout the United States, Canada, and Europe.

As a classical artist he performs a wide variety of solo repertoire in recitals and is frequently featured as guest soloist with professional, university and high school orchestras, wind bands and jazz bands. He was the first-ever soloist with the Ensemble Henri Tomasi in Marseille, France for their inaugural concert. In addition to his solo career, he is Associate Principal Trombonist with the Fort Collins Symphony, and was Principal Trombonist with the Greeley Philharmonic Orchestra for 23 seasons which included several performances as featured soloist. Wickham has also performed with the Colorado Symphony, Colorado Ballet, Rochester Philharmonic, Colorado Music Festival, Opera Colorado, Spokane Symphony, and Boulder Philharmonic Orchestras, the Denver Municipal Band, the Boulder Brass, and for two years he was principal trombonist with the Rochester Broadway Theater League.

Wickham's work as a jazz artist encompasses the entire spectrum in the genre. Having been resident jazz trombonist and trombone pedagogue at Jazz en Vercors in France, he has toured France on four occasions, performing in major jazz venues and conducting educational workshops. He is in demand as a jazz trombonist throughout the United States, performing and recording with numerous big bands, as well as being invited to be guest soloist with university and high school jazz bands. For six years he was lead trombonist and soloist in the Bob Curnow Big Band and has performed with the Woody Herman Orchestra, Natalie Cole, the Nelson Riddle Orchestra, and numerous other jazz artists. As music director and soloist with the Denver Municipal Jazz Band, he leads big band concerts throughout the Denver Metro area. With collaborating artist, Steve Kovalcheck, their trombone/guitar jazz duo has performed at the International Trombone Festival, the Big 12 Trombone Conference, and at local venues and festivals.

Recently retired from 37 years of college teaching, Wickham holds the title Professor of Music, Emeritus from the University of Northern Colorado. While on the faculty, he developed a diverse studio of trombone, bass trombone and euphonium students pursuing bachelors, masters and doctoral degrees in both classical and jazz emphases, as well as in music education. Many from his studio hold positions in professional orchestras, military bands and jazz bands, and have been appointed to university and K-12 music teaching positions. Under his baton, UNC trombone ensembles performed at the International Trombone Festival in Nashville, the Eastern Trombone Workshop in Washington, DC, and the Big 12 Trombone Conference in Lubbock, TX. Prior to his position at UNC, Wickham taught at the Eastman School of Music, Eastern Washington University, Central Michigan University, and the University of Wisconsin at River Falls.

Wickham has served on the Board of Directors for the International Trombone Association and is a frequent performer at International Trombone Association Festivals. He also served on the Resource Team for the International Association for Jazz Education.

He holds the Doctor of Musical Arts and the Performer's Certificate from the Eastman School of Music in Rochester, New York. His Bachelor and Master of Music degrees are from the University of Northern Colorado. He has studied trombone with John Marcellus, Buddy Baker, Carl Lobitz and Roy Main. Jazz improvisation and composition teachers have included Buddy Baker, Ramon Ricker, Jiggs Whigham, Bill Dobbins and David Hanson.

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

### **Felix Mendelssohn (1809-1847)**

The grandson of famous philosopher Moses Mendelssohn, Felix was well educated. He and his sister Fanny were subjected to a strict schedule of study. At 5:00 AM they arose to work on music, history, Greek, Latin, natural science, contemporary literature and drawing. By age 16 Felix had written four operas, several concertos, symphonies and cantatas in addition to piano music. By age 17 he had composed the ever popular "Overture to A Midsummer Night's Dream."

In 1835 Mendelssohn took over the Gewandhaus concerts in Leipzig. One of the first conductors to use a baton, he was dictatorial, insisting on accurate rhythms and smooth ensemble and demanding obedience from his players. He was known to lose his temper at less than satisfactory results. He also revised the repertoire, making Mozart, Beethoven, Haydn, Bach and Handel the mainstay with newer composers such as Rossini, Liszt, Chopin, Schumann and Schubert being included.

In 1841 Mendelssohn assumed management of the concerts of the Berlin Academy and from that point on his life was extremely busy. He appeared all over Europe as a guest conductor and was a particular favorite of England's Queen Victoria and Prince Albert. In 1842 he established the Leipzig Conservatory. He was then active as a composer, conductor, pianist, teacher, administrator and family man (he had married in 1837 and the couple had five children). He carried on an enormous correspondence and was instrumental (no pun intended) in founding various music festivals.

Physically and emotionally exhausted, Mendelssohn continued to work. In May of 1847 his sister Fanny died from a stroke. Upon hearing this, Felix himself suffered a stroke. With his family he made a trip to Switzerland to relax but in September another stroke left him partially paralyzed and he passed away at age 38 on November 4, 1847.

### ***The Hebrides (Fingal's Cave Overture)***

In the summer of 1829, Mendelssohn and an English friend, Carl Klingmann, spent two weeks in Scotland. In a letter to his family dated August 7, 1829, Felix enclosed the first twenty-one measures of a theme inspired by the sight of the Hebrides. The island of Staffa also made a profound impression, and the musical sketch was later developed into an overture called "The Lonely Island." Rewritten, it was entitled "The Hebrides." Mendelssohn was persuaded to give his overture the alternative title "Fingal's Cave" at the time it was published.

The island of Staffa is less than a mile long and its cliffs, rising from 50 to 135 feet are riddled with caves. Fingal's Cave on the southern point of the island, is 76 yards deep and 66 feet high and is composed of natural stone columns which are almost perfectly symmetrical. Klingmann wrote "a greener roar of waves surely never reached into a stranger cavern--its many pillars making it look like the inside of an immense organ."

The first theme is stated quietly by the violas, cellos and bassoons. The violins and higher woodwinds pick up the melody with punctuations from the timpani. This theme recurs throughout the work in slight variations. The cellos introduce a contrasting melody soon taken over by the violins. The opening theme returns and the two themes seem to compete. An agitated series of heavy chords by the full orchestra might indicate that a storm has blown up. Horns and trumpets announce a return to calm. Both themes are restated and, following a final variation for full orchestra, the work comes to a quiet conclusion.

### **Alexandre Guilmant (1837 – 1911)**

Guilmant was born into a family of accomplished organists in a small town in northern France. His first organ teacher was his father who was a local organist and also an organ builder. At age 34 Alexandre became the organist of the prestigious *la Trinité Church* in Paris, a position he held for over 25 years. His talent on the organ was widely recognized and at the age of

fifty-nine succeeded none other than Charles-Marie Widor at the Paris Conservatory. While serving as a church organist, Guilmant traveled extensively performing recitals on organs throughout Europe displaying not only his extraordinary talent but also introducing the public to works for organ by Bach, Widor and his own compositions for the “king of Instruments.”

### ***Morceau Symphonique***

Guilmant composed extensively for solo organ but also wrote for other instruments including eight symphonies for orchestra and organ. In 1902, while at the Paris Conservatory, Guilmant composed a piece for a competition of the trombone students. The piece, *Morceau Symphonique*, originally written for trombone and piano, has been arranged for various combinations of accompanying instruments including tonight’s orchestration by Lymann Starr. The *Morceau Symphonique* is possibly the most recorded piece for trombone and is a favorite of students and professionals alike. The work is one continuous piece but includes the typical fast-slow-fast structure of a concerto, all the while allowing the soloist to demonstrate the dramatic contrasting characteristics of the instrument along with demanding technical skill.

The trombone, the name roughly translates as “big trumpet”, is one of the most recognizable instruments of the brass family. Every instrument has those who are chauvinistic about the importance of their instrument however the trombone, along with the cello, is an instrument that has range that is roughly identical to the human voice. Because of that range, the trombone has been seen as the ideal complement to chorale works. Until Beethoven wrote trombone parts in his Symphonies 5, 6, and 9, the trombone was essentially heard only in sacred works performed in churches as it was deemed a “sacred sound”. (Mozart did use trombones in his final opera “The Magic Flute”).

### **Mendelssohn and religious music**

Most, if not all, of Mendelssohn’s religious music was influenced by Bach. As a child he was surrounded by the music of Bach who was otherwise nearly forgotten. His father purchased a number of original collections of Bach’s music in the composer’s script at an auction. His great aunt studied keyboard with one of Bach’s sons, Wilhelm Friedemann Bach, and was able to collect some of the original works by the elder, J.S. Bach, from another son, Carl Philipp Emanuel Bach. When Mendelssohn was 15 years old, his grandmother gifted him with a copy of the Passion according to Saint Mathew. Young Felix absorbed the magnificence of Bach’s compositions, especially the rich choral writing and participated in the first performance of the Passion nearly 100 years after the Passion was last presented by Bach in Leipzig. For the rest of his life, much of his effort was spent securing Bach’s music in the musical awareness of Europe. The rest of his life, however, was much too short as he died after suffering a series of strokes at the age of 38.

### ***Psalm 42-As the Hart cries out***

The cantata based on Psalm 42 by Felix Mendelssohn was written in 1837 when the composer was 28 years old. He had recently been named to be the music director of the Leipzig Gewandhaus Orchestra, a position he held for the last ten years of his life and he felt it to be an honor to serve the musical community in Leipzig, the town where Bach served as the cantor of the St. Thomas Church. With this cantata, Bach’s influence is unmistakable. The choral portions open and close the work with solo arias that are written to communicate the scripture through musical expression, not theatrics. This work, while seldom performed, is a musical treasure. Schumann wrote that “Psalm 42 was the highest point that he [Mendelssohn] reached as a composer for the church. Indeed, the highest point recent church music has reached at all.”



# Program Notes

## 1. Chorus

*As the hart cries out for fresh water,  
so my soul cries, o God, to you.*

## 2. Aria

*My soul thirsts for God,  
for the living God.  
When will I reach the place  
where I will behold God's countenance?*

## 3. Recitative and Aria

*My tears are my meal, day and night,  
since daily they say to me:  
"Where, now, is your God?"  
When I look inward  
I pour out my heart in solitude;  
For I would gladly go  
with the crowd and make pilgrimage  
to the House of God,  
with rejoicing and thanksgiving among  
the crowd who celebrate there.*

## 4. Chorus

*Why do you trouble yourself, my soul,  
and are so restless in me?  
Wait for God!  
for I will yet thank him,  
since he brings me aid with his countenance*

## 5. Recitative

*My God, my soul is troubled within me.  
Therefore I remember you!  
Your streams rush forth,  
so here a deep,  
and there a deep roar;  
all the surges and waves  
of your waters flood over me.  
My God, my soul is troubled within me.*

## 6. Quintet

*By day the Lord has  
promised his mercy,  
and by night I sing to him,  
and I pray to the God of my life.  
My God, my soul is troubled within me.  
Why have you forgotten me?  
Why must I go about so sorrowfully,  
when my enemy oppress me*

## 7. Chorus

*Why do you trouble yourself, my soul,  
and are so restless in me?  
Wait for God!  
for I will yet thank him,  
since he is the help of my countenance  
and my God.  
Praise be to the Lord, the God of Israel,  
from now on until eternity*

## **Verleih uns Frieden gnädiglich**

At the end of the 1820's Mendelssohn was devoting himself increasingly to church music. He wrote motets, psalms and eight cantatas on German hymns (chorales) including "Verleih uns Frieden". As a great admirer of Bach, Mendelssohn, who was one of the most prominent in the rediscovery of his idol's music, wrote in an 1831 letter to a friend, "If I am as inspired by the words as Bach was, then it should be all the better for me." For Mendelssohn what counted was only "what flowed from the innermost soul in the most intense earnestness."

Mendelssohn set these words of Martin Luther to music in 1831 and called it simply "Prayer". Sung first by the basses, then repeated by basses and altos, and the third time by all four parts, it has been described as "restrained and enchantingly profound, a harmonious fusion of Baroque and Romantic styles." The following is one of many available English translations.

*"In these our days so perilous,  
Lord, peace, in mercy, send us.  
No God but Thee can fight for us.  
No God but Thee defend us,  
Thou, our only God Savior*

## **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, realtors, students, therapists, and clergy comes together out a shared love of choral music.

# *Greeley Chamber Orchestra*

*Conducted by Dan Frantz*

**Please join us for the first Concert of our 43<sup>rd</sup> Season!**

**October 4, 2024-7:30 p.m.**

**Beethoven in the Rockies Festival**  
**University Commons Performance Hall**  
**(please note change of place for this one concert)**

**Featuring Jubal Fulks, Violin**  
**Beethoven's *Concerto for Violin and Orchestra***  
**Also on the Program: Beethoven's *Symphony No. 4 in B flat***

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](http://www.greeleychamberorchestra.org)**

## **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.

## MUSICIANS

### Violin I

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Cary Enlow  
Amanda Mason  
Debbie Nunley  
Diane Penny  
Stephanie Pickering

### Violin II

Jeanene Gage\*  
Annette Haller  
Bobbie Miller  
Lenore Olsen  
Alyssa Price  
Amy Welsh

### Viola

Molly Johnson\*  
Amanda Jacobs  
Jeanece Kieselstein  
Jazmin Prellwitz

### Cello

Christine Mallery\*  
Nate Evans  
Savanna Long

### Bass

Jeremy Woods\*  
Lois Bartlett

### Flute

Marcia Bohnenblust\*  
Deanna Butherus\*

### Oboe

Kathy Azari\*  
Rebecca Hunget\*

### Clarinet

Dave Green\*  
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\* Denotes Principal

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Dr. Joe McAllister, Collaborative Pianist and Assistant Director

Laurie Guthmann, choir manager and Den Mother

### Soprano

Micayla Bellamy  
Pam Denison  
Maggie Hayes  
Germaine Johnson  
Cindy Kuenning  
Katherine Muser  
Jude Nordstrom

### Alto

Sonia Diller  
Shirley Gamez  
Joyce Goehring  
Sarah Guyver  
Mary Lucas  
Kay VanDerBerghe

### Tenor

Rex Andrews  
Chuck Bloser  
John Casey  
Bill LaForce  
Chris Leffler

### Bass

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Warren Larson  
Joe McAllister  
Cameron Meyer  
Gerry McFarling  
Tom Smith

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