

Greeley Chamber Orchestra

conducted by Dan Frantz



Featuring Jubal Fulks, violin

Beethoven in the Rockies Festival

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

*University Commons Auditorium
Greeley, Colorado*

www.greeleychamberorchestra.org

Words of Welcome

Nicolle Jefferis

Concerto for Violin and Orchestra in D Major

Beethoven

Allegro ma non troppo

Larghetto

Rondo

Jubal Fulks, violin

Intermission

Symphony No. 4 in B Major

Beethoven

Adagio-Allegro vivace

Adagio

Allegro vivace

Allegro ma non troppo

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

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Please go to our web site: 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>

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.

Jubal 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. 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.

Dr. Fulks, along with the Colorado Piano Trio, maintains an active recording and national performing schedule. He has served as both a soloist and conductor with the Greeley Chamber Orchestra. 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 Dr. Fulks' appearance tonight were made possible by a generous donation from Patricia Streeter.

Ludwig van Beethoven (1770–1827)

Beethoven, born in 1770, just a year younger than Napoleon, was profoundly shaped by the ideals of the Enlightenment. Liberty and equality left a lasting mark on his worldview, and at 19, he witnessed the French Revolution and the fall of the French monarchy. These dramatic shifts resonated with him, inspiring reflections of the changing cultural and political landscape in his music. His rebellious nature and forward-thinking ideas quickly drew attention. While living in Vienna, Holy Roman Emperor Francis II labeled Beethoven a “revolutionary,” though the term was far from a compliment. Like many conservative figures, the emperor saw Beethoven’s work as a threat to the established order.

Nevertheless, Beethoven’s passion for individual expression and artistic exploration remained central to his compositions. From his early cantatas for Joseph II and Leopold II or his later masterpiece, the Ninth Symphony, Beethoven’s compositions always radiated revolutionary fervor. His monumental works throughout his career—including the Eroica Symphony, Fidelio, the Fourth and Fifth Piano Concertos, and the music for Goethe’s play Egmont—embodied his revolutionary stance. He constantly pushed the boundaries of traditional musical forms, exploring new possibilities in structure, harmony, and rhythm—not merely for innovation’s sake but as a reflection of his vision for a more just and liberated world. At a time when Vienna’s conservatives feared revolutionary ideas, Beethoven’s music became a powerful voice for human dignity and freedom. His later works, in particular, reflected the sweeping social changes of the time, offering audiences new ways to experience music. Even as his hearing deteriorated, Beethoven’s determination to explore musical and emotional frontiers never waned. By challenging both musical and societal norms, Beethoven transformed the course of Western music and left an enduring legacy as a composer who envisioned a world where art and freedom were inseparable.

Concerto for Violin and Orchestra, Op. 61

Since 1803, when Beethoven composed the iconic Symphony No. 3 “*Eroica*,” his so-called heroic period began, during which he produced a series of grand and majestic works. However, this obsession with heroism sometimes overshadowed the diversity of colors in his music, leading many to overlook the nuances beneath the “heroic” aura. It was not until the last two or three decades, with the advancement of musicological research, that scholars began to uncover and appreciate the distinctive melodies and emotional depth in Beethoven’s middle-period music. This trend also gave rise to books like *Beethoven 1806*.

Musicologist Mark Ferraguto focuses on the composer’s instrumental peak from 1806 to early 1807, showcasing Beethoven’s

multifaceted nature beyond the “heroic” label through masterpieces such as the Fourth Piano Concerto, Symphony No. 4 and three Razumovsky Quartets. During this period, Beethoven also composed his only violin concerto, commissioned by Franz Clement, the concertmaster and conductor of the Vienna Opera. Clement, one of Europe’s most renowned violinists, was praised by critics for his “indescribable daintiness, niceness and elegance, an extremely lovely tenderness and purity of playing.” Naturally, this piece is highly challenging for violinists. Unfortunately, its premiere was not successful, with critics finding the structure weak and the endless repetition tiresome.

With the changing times and shifts in aesthetic tastes, people have begun to appreciate the profound depth of this concerto. Its style is

elegant and grand, adhering to the principles of Mozart's classical concertos, and it combines the rigorous and magnificent German-Austrian tradition with Beethoven's delicate and tender side. Perhaps because the violin was not Beethoven's specialty, this concerto downplays the expected "combative" style between the soloist and the orchestra, instead creating a concerto rich in reconciliation spirit, where the violin and the orchestra converse beautifully and achieve harmony and unity through their interweaving and variations.

The Violin Concerto opens with five gentle timpani beats introducing the sacred first theme, which dominates and unifies the entire movement through its firm rhythm repeated and varied in different contexts. When the solo violin first enters, it does not counter the orchestra or introduce a new theme. Instead, it enriches the music with soaring embellishments and touching elaborations of the movement's melody. This non-confrontational attitude is even more pronounced in the tranquil slow movement, *Larghetto*, loosely based on the concept of "theme and variations." Overall, the music is relatively static, possessing what Donald Tovey called "sublime inaction." The finale is a vibrant and brilliant rondo filled with an atmosphere of joy and happiness.

The Orchestra would like to thank Andrés Jaime and the University of Northern Colorado's School of Music Orchestra for the use of the violin concerto's orchestral music.

Symphony No. 4 in C Major

To many listeners, Beethoven's Symphony No. 4 may not appear as grand as his Symphony No. 3 "Eroica," or as stirring as Symphony No. 5 "Fate," yet it holds a unique place in the hearts of countless composers. Robert Schumann famously described it as "a slender Greek maiden between two Nordic giants," a poetic metaphor that, far from diminishing the work, reveals the unique charm of this symphony.

Compared to the nearly hour-long "Eroica," Beethoven's Fourth Symphony is closer in length and orchestration to the elegant simplicity of Haydn's and Mozart's symphonies. Here, Beethoven sets aside the heroic and revolutionary fervor of his earlier works, instead exploring a more delicate and intimate emotional world. This shift mirrors the sentiments expressed in his love letters to Josephine Brunsvik between 1804 and 1809, letters filled with longing for pure love and a beautiful life. Josephine, widely believed to be a prime candidate for Beethoven's "immortal beloved," lends an air of tenderness and dreaminess to the Fourth Symphony.

The symphony opens with a mysterious *Adagio*, transitioning into the lively *Allegro vivace* built around four delightful themes. The first theme, a spirited tune stated by the violins and quickly joined by the woodwinds, serves as the focal point of the development and recapitulation sections. The following *Adagio* is one of Beethoven's most beautiful, featuring a "rocking" accompaniment and a hypnotic main theme that passes from violins to flute and clarinet. The third movement, *Allegro vivace*, is a boisterous, rustic dance, with playful shifts in rhythm. The symphony concludes with an *Allegro ma non troppo*, a bright and joyful finale.

Despite its relatively conservative structure and orchestration, this finely crafted and highly artistic work is still a delight to behold. As Hector Berlioz puts it, "Beethoven entirely abandons ode and elegy, in order to return to the less elevated and less somber, but not less difficult, style of the Second Symphony. The general character of this score is either lively, alert, and gay or of a celestial sweetness." The music's lightness and optimism—especially following Beethoven's emotional crisis expressed in the Heiligenstadt Testament (1802)—can be seen as a triumphant way of overcoming despair. In this sense, the Fourth Symphony embodies a different kind of heroism, one that, as Romain Rolland said, allows one "to see the world as it is and to love it."

Greeley Chamber Orchestra

Conducted by Dan Frantz

2024-2025 Season

November 15, 2024

Featuring Christine Mallery, cello and The Greeley Chamber Choir
Performing works by Bruch, Vivaldi, Schubert's Ave Maria,
Stabat Mater and Mass No. 2 in G Major

February 7, 2025

Featuring Joseph McAllister, piano performing
Mozart's Concerto for Piano and Orchestra No. 24 in C minor

March 7, 2025

Featuring the winner of the 2025 Walter and
Virginia Charles Concerto Contest

April 25, 2025

Featuring Calvin Pfund, trumpet performing Marcello's Concerto in D
minor
and 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 \$15.00 and available at
the door. Youth grades K-12 are always admitted free.

And remember our Friends at the Greeley Chorale!

"From Chants to Broadway",

Saturday, October 12, 7:30 p.m. at UNC Campus Commons, 1051 22nd Street.

This concert presents a wide variety of musical selections representing various
musical periods. You'll hear everything from Beethoven and Mozart to "Nelly Bly" and "Fiddler on the Roof"!

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

 *Greeley Chamber Orchestra*
P.O. Box 200041 Evans CO 80620

Dear friends 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 44 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!

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**

Amanda Mason**
Brenden Bachaud
Cary Enlow
Debbie Nunley
Diane Penny
Stephanie Pickering

Violin II

Jeanene Gage*
Annette Haller
Lenore Olsen
Alyssa Price
Amy Welsh

Viola

Molly Johnson*
Amanda Jacobs
Jeanece Kieselstein
Jazmin Prellwitz

Cello

Christine Mallery*
Nate Evans
Sally Murphy

Bass

Jeremy Woods*

Flute

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Oboe

Kathy Azari*
Rebecca Hunget*

Clarinet

Dave Green*
Richard Fletcher

Bassoon

Rob Butcher*
Kristine Fletcher

Horn

Cheryl Primmer*
Megan Nugent

Trumpet

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Bill Pfund

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