

Greeley Chamber Orchestra

conducted by Dan Frantz

Featuring Joe McAllister, piano

February 7, 2025, 7:30 p.m.

Trinity Episcopal Church

3800 West 20th Street

Greeley, Colorado

www.greeleychamberorchestra.org

Symphony No. 4 in F Major

Boyce

Allegro

Vivace ma non troppo

Allegro-Gavot

Concerto for Piano and Orchestra No. 24 in C minor

Mozart

Allegro

Larghetto

Allegretto

Joe McAllister, piano

Intermission

Intermezzo Sinfonico from Cavalleria Rusticana

Mascagni

for Dave Green

Symphony No. 103 in E flat Major “Drumroll”

Haydn

Adagio-Allegro con spirit

Andante piú tosto Allegretto

Menuet

Finale-Allegro con spirito

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

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>

Joe McAllister

Joe McAllister is a pianist based in Windsor, Colorado, and currently serves as music faculty at the University of Northern Colorado. At UNC, he serves as opera coach, instructor of vocal coaching courses, and also teaches chamber music literature. He also oversees the work of the piano division Graduate Assistants and coordinates a team of staff pianists at UNC.

As opera coach at UNC, he has worked on productions of Puccini's *Suor Angelica*, Amy Beach's *Cabildo*, Philip Glass's *In the Penal Colony*, Donizetti's *L'elisir d'amore*, Bizet's *Le Docteur Miracle*, and Pauline Viardot's *Cendrillon*. During his doctoral studies, Dr. McAllister assisted with the preparation of Bernstein's *Candide*, Mark Adamo's *Little Women*, Weber's *Der Freischütz*, Mozart's *Le nozze di Figaro* and *Die Zauberflöte*, and Britten's *Albert Herring*.

He is an active performer in the northern Colorado region, and has appeared as pianist in the Greeley Philharmonic Orchestra, the UNC Symphony Orchestra, the Greeley Chamber Orchestra, and the Colorado Dance Theatre Orchestra. He has performed with members of the Colorado Symphony and the National Opera Orchestra and frequently collaborates with his colleagues and students in UNC's School of Music. He is also the rehearsal pianist and coach for the Greeley Chamber Orchestra Choir.

Joe had his conducting debut in the fall of 2023, conducting performances of Philip Glass's *In the Penal Colony* and Amy Beach's *Cabildo*, the latter of which was UNC Opera Theatre's first production of an opera by a female composer. He has also conducted selections from William Walton's *Façade: an entertainment* as part of UNC's Poudre River Chamber Players series. In the fall of 2024, he conducted two performances each of Bizet's *Le Docteur Miracle* and Viardot's *Cendrillon* as part of UNC's Opera Theatre.

Joe has found a deep source of inspiration from nature, and exercises this interest through a love of hiking. He has completed the 491-mile Colorado Trail, the 96-mile West Highland Way in Scotland, the 64-mile Ocean to Lake trail in South Florida, and the 177-mile Der Westweg in the Black Forest of Germany. Since moving to Colorado in 2016, he has climbed Longs Peak, Pikes Peak, and Colorado's tallest mountain, Mount Elbert. He has hiked over 1,100 miles in this great state. A native of South Florida, he has also enjoyed much canoe camping throughout the Florida Everglades and Florida Bay.

Prior to his appointment at UNC, Joe served as instructor of piano at Front Range Community College in Fort Collins, Colorado as well as staff pianist at Florida Atlantic University and Metropolitan State University of Denver. Joe received his undergraduate degree in piano performance from the Boston Conservatory, his graduate degree in piano performance from Florida Atlantic University, and earned his Doctor of Arts degree in collaborative piano from the University of Northern Colorado. His primary mentors were Harold Brown, Max Levinson, Dr. Heather Coltman, Dr. Edward Turgeon, and Dr. Willem van Schalkwyk. During his doctoral studies, he undertook studies of piano pedagogy with Dr. Justin Krawitz and taught several sections of class piano each semester. A fervent enthusiast of the composer Olivier Messiaen, Joe wrote his dissertation on the song cycle *Chants de terre et de ciel* for soprano and piano.

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

William Boyce (1710-1779)

A native of London, Boyce became a child chorister at St. Paul's Cathedral and later a pupil of Maurice Greene, one of the Cathedral organists. Subsequently, Boyce held organ positions in various London churches. His early compositions consisted of church music including anthems which are still sung today. His reputation as a composer became known throughout England after he succeeded Greene as conductor of The Sons of Clergy Festival and began to write secular and instrumental music for these popular annual concerts. In 1749 he started writing for the English theater: overtures and incidental music for some fifteen plays.

From 1755-1799 Boyce was Master of the Royal Band, however his deafness, which had begun in youth, became worse and he was forced into semi-retirement after 1769. Boyce devoted his last years to compiling a three volume collection of English church music of the Tudor and Restoration periods. Although the collection initially was not well received, it became influential in determining the repertory of cathedral choirs for a century and a half after its publication.

Boyce wrote many fine anthems and services, a number of symphonies (in the early overture style), several choral odes and theatrical music. In recent years musicians have rediscovered his symphonies.

Symphony No. 4 in F major

The symphonies of Boyce are typically English, filled with sturdy good nature. They bear the composer's initial strength, clearness, and facility. These works are linked to the Baroque concerto grosso with the alternation between small groups of instruments and full orchestra. Although the woodwinds usually double the strings, the horns and bassoons are given solo passages.

The three movement design of the symphony reveals its origin in Boyce's theater music and follows the form of the Italian overture or sinfonia--fast-slow-fast. Boyce often used dance

movements in his symphonies. *Symphony No. 4* features the Gavot, a French dance which is said to have originated among the Gavot peasants, becoming more dignified when it became popular at the court of King Louis XIV.

Wolfgang Amadeus Mozart (1756-1791)

From time to time musicians ponder the genius of Mozart and conclude "We are indeed fortunate." Just as Bach set out to compose and, as a result, built upon past musical constructions, Mozart (and subsequently Beethoven) seemingly had no choice but to compose music for his "present" without a care for the "future" of music. Now we can clearly see how he transformed what music was able to communicate.

Mozart wrote virtually all of his concertos with himself in mind as the soloist which was very convenient since he rarely wrote out the solo part until AFTER the premiere performances (if then). We look back at his last symphonies and see that the last three contain the cheerful No.39, the dark No.40 in G-minor, and the conclusion to his work as a symphonist, the *Jupiter*, No.41. Such a pattern is also seen in his last three piano concertos. The "sunny" concertos No. 22 and 23 lead to the 24th in C minor which Mozart biographer Einstein refers to as an "explosion of the dark, tragic emotions".

Concerto for Piano and Orchestra No. 24 in C minor K. 491

Before the first notes are sounded, the audience notices the difference in the orchestration. Mozart concertos to this point were generally written for strings with two oboes and two horns in the wind section but the C minor brings out the whole orchestra flute, oboes, clarinets (newcomers to the orchestra), bassoons, horns, trumpets, and timpani. Each movement features the piano alone performing cadenzas. The cadenzas used tonight by Dr. McAllister are by Ferruccio Busoni (1866-1924). The Busoni cadenzas are widely acclaimed but seldom offered in concerts making tonight's performance all the more notable.

Allegro: The Allegro starts with a dark theme that is fully developed by the orchestra, however the soloist starts with yet a second theme that expands on the octave jumps of the introduction. This intensity of the minor key is felt throughout the movement.

Larghetto-The slow movement is actually a slow rondo which starts with the soloist "teaching" the theme to the orchestra before the orchestra joins the soloist in supporting an eloquent melody characterized as "poetic tranquility".

Allegretto-The final movement is one of Mozart's finest "theme and variation" movements as the audience barely recognizes at times that the composer is retelling the same theme. Despite its bouncy character, the theme still communicates a seriousness stated by the earlier movements.

Pietro Mascagni 1863-1945

Mascagni, son of a baker, was born in Livorno, Italy. In 1822 he was admitted to the Milan Conservatory but did not complete his studies, opting to conduct for a traveling opera company. For the next few years, he lived in poverty while directing a music school, conducting a town band and giving piano lessons.

In 1890 he won first prize in a competition by writing *Cavalleria Rusticana*. He completed the score in less than three months but thought it so poor that he refused to submit it. His wife, without the composer's knowledge, sent the score to the sponsor, publisher Sonzogno. The premiere was an unparalleled triumph. Mascagni had to take forty curtain calls; and when he arrived home later that night, he found the entrance to his house besieged by opera lovers. He had to sneak into his apartment through a window. The opera's sensational success was soon repeated throughout Europe and the world.

Cavalleria Rusticana was his most successful work. From 1895-1902 he was director of the Rossini Conservatory. He was a distinguished conductor, and in 1929 was elected to the Royal

Italian Academy. His close ties to the Fascist regime caused his friends to reject him. Consequently, he spent his last days in disgrace and poverty. He died in Rome on August 2, 1945 only two weeks before the end of World War II.

"Intermezzo Sinfonica" from Cavalleria Rusticana

This one-act opera exemplifies the trend toward realism (verismo) which came to the fore in Italian opera in the late nineteenth century. Set against the religious background of Easter, it is a tale of jealousy and unfaithfulness of lovers. The "Intermezzo" covers a scene change and with its spiritual serenity creates an Easter atmosphere. However, the opera ends in tragedy when one of the young lovers is killed in a duel. Scored for flutes, oboe, clarinets, bassoons, horns, harp and strings with organ, this simple poignant melody has long been a favorite of chamber orchestras. The Intermezzo has been called by some "the most beautiful 3 minutes in music".

Franz Joseph Haydn (1732-1809)

Haydn lived in the last true period of patronage, where artists were carried by a person of royalty, power, or wealth as a glorified servant. These situations, while not good for the self-esteem, did allow many musicians to compose great works. Certainly that is true in the case of Haydn who worked for a great number of patrons in Europe. Haydn was a fruitful composer (how else could you characterize one who wrote 104 symphonies) but also a teacher of youngsters such as Mozart and Beethoven. In fact, if Haydn had died at age 36 as Mozart did, he probably would only be remembered for being a teacher as most of his compositions would have never been composed.

According to one account, "on a morning in the fall of 1790 a man appeared at Haydn's lodging in Vienna and bluntly announced, "My name is Salomon, I have come from London to fetch you. Tomorrow we shall conclude our agreement." After thirty years of serving The Esterhazy family, Haydn had moved to Vienna and was now free to embark on new opportunities. Peter

Joseph Salomon and Haydn did reach an agreement and left Vienna on December 15, 1790 to arrive in London on January 2, 1791. This first visit to London was such a musical triumph that Haydn returned in early 1794. A young Beethoven, whose hearing was still intact and whose genius was recognized by Haydn, was to accompany the master on the second trip but was unable to go. Beethoven never traveled outside of Europe. After his return to Vienna, Haydn was again employed by the Esterhazy family and devoted the remainder of his composing to chamber music, Austria's national anthem, and an oratorio, The Creation.

Symphony No. 103, "Drum Roll Symphony"

This work belongs to the second of two sets of six symphonies, one set for each of his two visits to London. They are also the last of his 100 plus symphonies and are rated as his best. Many of these late symphonies contain folk tunes from the native Balkan people: Croatians, Serbs, and Hungarians among whom Haydn had lived most of his life. One music authority has stated, "The whole nineteenth century, beginning with Beethoven and ending with Brahms, was able to

draw rich inspiration from Haydn's last symphonies."

I. Adagio-Allegro con spirito: An unorthodox timpani roll in the first measure and its repetition further on give this work its identity as the "drum roll" symphony. The main theme is a happy and lively Croatian folk song. The second theme has almost the character of a waltz. In the sparkling conclusion, Haydn manages to include in 16 measures bits from the adagio introduction and both themes.

II. Andante: Again the main theme is a Croatian folk song which receives theme and variation treatment alternately major and minor.

III. Menuetto: A very rhythmic and accented section precedes and follows a trio which consists of even eighth notes.

IV. Allegro con spirito: The symphony concludes with a finale in rondo form in which the main theme has the dramatic thrust and the sensual feeling of a Hungarian gypsy dance.

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Greeley Chamber Orchestra

Conducted by Dan Frantz

2024-2025 Season

March 7, 2025

**Featuring Theo Flake, alto saxophone,
winner of the 2025 Walter and Virginia Charles Concerto
Contest**

April 25, 2025

**Featuring Calvin Pfund, trumpet,
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!

The Greeley Chorale presents the 3rd annual *Cabaret & Cabernet* fundraiser, Saturday, February 22 at UNC Campus Commons. Doors to the lobby open at 5:30 pm., offering patrons heavy hors d'oeuvres, and alcoholic or non-alcoholic beverages at a pre-show reception. In addition, the Chorale's immensely popular Silent Auction will be open, along with a photo booth, wine pull, and whiskey drawing. At 7:00 pm., patrons take their seats in the Performance Hall for the Chorale's ever popular cabaret show, where Chorale members have the opportunity to highlight their talents as individual artists, through solos and ensembles. The full Chorale will also perform.

Tickets are \$36 for adults and \$15 for Children 12 and under, plus applicable fees, and are available at greeleychorale.org, by calling 970-351-4849, or through the UNC Ticket Office in Campus Commons, 105122nd Street in Greeley.

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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