

Greeley Chamber Orchestra

conducted by Dan Frantz

*Featuring Calvin Pfund, piccolo trumpet
And the Greeley Chamber Choir*

*April 25, 2025, 7:30 p.m.
Trinity Episcopal Church
3800 West 20th Street
Greeley, Colorado*

www.greeleychamberorchestra.org

The Bird Sermon of St. Francis of Assisi **Lizst (arr. Mottl)**

On Hearing the First Cuckoo in Spring **Delius**

Concerto for Piccolo Trumpet and Orchestra **Marcello**
Andante e spiccato
Adagio
Presto

Calvin Pfund, piccolo trumpet

Intermission

Cantata No. 191, Gloria in excelsis Deo **Bach**
Chorus-Gloria in excelsis Deo
Duet- Gloria patri
Chorus -Sicut erat in principio

The Greeley Chamber Choir
Lynette Pfund, soprano, Christopher Pfund, tenor
Marcia Bohenblust, flute

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>

Calvin Pfund

Trumpeter Calvin Pfund is currently a junior at Michigan State University where he studies with world renowned trumpet artist Justin Emerich. Most recently Mr. Pfund was a semifinalist in the International Trumpet Guild Orchestral Excerpts competition held in Anaheim California. While at Michigan State University he has performed with the Wind Symphony under the direction of Kevin Sedatole and was featured on piccolo trumpet in Maslanka's Fourth Symphony for band. He currently plays with the MSU Symphony Orchestra. He was a semifinalist in the national trumpet competition, and is competing in both the orchestral and solo competitions at the International Trumpet Guild.

In addition to Professor Emerich, Pfund has studied with his father Christopher Pfund, his grandfather William Pfund, and Anthony Plog. He aspires to be an international trumpet soloist and a legendary trumpet master like his grandfather.

Calvin enjoys spicy food and learning about history, especially German numismatics

Lynette Pfund

Lynette Pfund, soprano, a native of Houma, Louisiana, started studying voice while still in high school. She recently joined the University of Florida School of Music's Opera Workshop program. Pfund previously taught voice and Opera Workshop at the University of Idaho in Moscow, Idaho. She holds both Master of Music and Professional Studies degrees from the Manhattan School of Music as well as a Bachelor of Music degree from Loyola University in New Orleans.

She has performed roles with regional opera companies throughout the United States including the Chautauqua, Omaha, and Sarasota operas, as well as solo concert appearances at both Avery Fisher Hall and Carnegie Hall in New York City. Her wide-ranging opera repertoire includes Pamina in Mozart's *Die Zauberflöte*, Drusilla in Monteverdi's *L'incoronazione di Poppea*, Frasquita in Bizet's *Carmen*, Rosalinda in Johann Strauss' *Die Fledermaus*, Gretel in Humperdinck's *Hänsel und Gretel*, Constance in Gilbert and Sullivan's *The Sorcerer*, as well as the title role in Verdi's *Luisa Miller*. Pfund can also be heard singing the role of Miss Wordsworth in Britten's *Albert Herring* on Vox Records.

An active recitalist and adjudicator, Lynette has appeared as a soprano soloist with orchestras and chamber groups in the United States, performing works by such composers as Bach, Beethoven, Britten, Handel, Haydn, Honegger, Mozart, Orff, Poulenc, Rossini, Rutter, and others.

Christopher Pfund

Christopher Pfund, a native of Eaton, is currently Associate Professor of Music at the University of Florida teaching voice and serving as voice area coordinator. Before joining UF, he was an Associate Professor of Voice and Opera the University of Idaho. He has also taught at both Hartwick and Manhattanville Colleges. Mr. Pfund holds degrees from the University of Northern Colorado, Manhattan School of Music, and The City University of New York Graduate Center. In addition, he was a 20th Century song recitalist at the Banff Centre in Banff, Canada. Awards include the Richard F. Gold Career Grant from the Shoshana Foundation.

He has performed with countless major orchestras and oratorio festivals throughout North America including the Cleveland Orchestra, the Philadelphia Orchestra, the Houston Symphony, the Detroit Symphony, the Dallas Symphony Orchestra, the Bach Festival Society of Winter Park, the New York Oratorio Society, and the Orchestra of St. Luke's. International engagements have included performances in the Czech Republic, Germany, Canada, Mexico, Costa Rica, and Brazil. Universally recognized for his irreverent portrayals of the roasting swan in Orff's *Carmina Burana*, performing the role over 150 times on three continents. His wide repertoire includes not only the standard Baroque masterpieces such as Bach's *Mass in B minor* and Handel's *Messiah* but also much of the 20th century canon of concert repertoire including Britten's *War Requiem* and the Klaus-Narr from Schoenberg's *Gurre-Lieder*.

Lynette and Chris Pfund met the first week they attended classes at the Manhattan School of Music in 1995 and married 1997. This is Ms. Pfund's second appearance with the Greeley Chamber Orchestra, having performed Bach's Cantata #51 with her father-in-law, Bill Pfund in 2005. Chris has performed with the Greeley Chamber Orchestra many times both as a trumpet player and as a tenor soloist performing a cantata by Alessandro Scarlatti with his father in 1994. Chris and Lynette have three children, Calvin, Warren and Cordelia.

Arrangements for Calvin, Lynette and Chris Pfund were made possible by a generous donation from the Estate of Marie Wickland

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

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Franz Liszt (1811-1886)

Before fans broke the internet to buy Taylor Swift concert tickets, crowds lined up to see the Beatles in baseball stadiums and before that Elvis fans would rush stages of every one of his concerts. Over one hundred years before Elvis, Franz Liszt enjoyed the fanatical attention of the crowds. Girls wore bracelets of piano wires he had snapped; they carried phials containing the dregs of his coffee; his cigar butts were revered as sacred relics. One fan is said to have concealed a cigar butt in her blouse as a constant reminder of her idol.

Liszt's performance mannerisms no doubt inspired the frenzy. He walked to the piano, dramatically removed his gloves and dropped them to the floor; he tossed his long mane of hair and tilted his head to accentuate his classic profile. Facial contortions accompanied the eloquent swoop of his hands over the keyboard.

Born in Hungary, transplanted to Vienna at age 10, this child prodigy began to concertize at age 12. Most of the next 62 years were spent in concertizing, composing, teaching literally hundreds of students, and promoting the music of other composers. As Kapellmeister to the Grand Duke of Weimar, Liszt premiered Wagner's "Lohengrin" and was the first in Germany to feature the music of Berlioz.

As a pianist he was unsurpassed. His technique was dazzling. His sight-reading skill was amazing; he perfectly played the manuscript of Grieg's Piano Concerto in A minor in the presence of the composer who had declined to play because of insufficient practice. Transposition--not to worry--Liszt was to accompany a flautist but the piano was tuned a half-step low. He simply transposed, at sight, the entire work one half-step higher. During the concert season of 1841-42, Liszt performed 80 works, 50 of them from memory. Fortunately for aspiring pianists of his time, Liszt condemned a growing fashion of having the webbing of the fingers cut to increase the stretch of players' hands on the keyboard.

Besides piano works requiring considerable technical skill, Liszt's compositions included sacred and secular chorales, songs, and chamber and orchestral works. Probably Liszt's most unique talent was his ability to write piano transcriptions of other composers' instrumental works which captured the essence of the originals.

Liszt's numerous and notorious love affairs included Marie d'Agoult, with whom he had three children. One of his children, Cosima, married virtuoso musician Hans von Bulow in 1857 and later leaving him to marry Richard Wagner. Liszt's marriage to Princess Carolyne Wittgenstein, after a twelve year relationship, was cancelled on the eve of the wedding. Later his life was threatened by a student, Olga Janina, who called herself the "Cossack Countess". Actually she was neither. Her pathological infatuation with Liszt led her to go to his apartment and aim a pistol at him. She intended either to shoot him or force him to take poison. Instead she swallowed the poison, collapsed, and was taken to her hotel where a doctor ascertained that she had taken nothing harmful.

Liszt moved into the monastery of the Madonna de Rosario near Rome in 1863 after the deaths of his older daughter and son in the preceding three years. With only two exceptions, he remained at the monastery until 1868. In 1865, after much deliberation, Liszt entered the four lower orders of the priesthood: doorkeeper, lector, exorcist, and acolyte. He could not celebrate mass nor hear confessions. He was free to marry and was able at any time to retract his vows. After his ordination, he was frequently called Abbé Liszt and was able to wear the appropriate cassock.

From 1872 on, Liszt spent most of his remaining years between Rome, Weimar, and Budapest. Despite failing health, he insisted on attending the Wagner Festival in Bayreuth in July of 1886. While there, to support his daughter Cosima who ran the festival, he developed pneumonia and died on July 31.

The Bird Sermon of St. Francis of Assisi

Among the works which Liszt brought to completion at the Madonna de Rosario were two Franciscan legends. It is said that the first of them, "St. Francis of Assisi Preaching to the Birds", was inspired by the thousands of sparrows that sometimes rose in clouds above the Monte Mario near Rome. Liszt was reminded of the story of Francis of Assisi who beheld the multitude of birds which filled the wayside and was moved to preach to them. "And forthwith those which were in the trees came around him, and not one moved until the Saint had given them his blessing".

In his preface, Liszt apologized to St. Francis for a lack of ingenuity in capturing the scene. Actually Liszt skillfully draws forth bird chirping and twittering from the keyboard. Originally for piano solo, this work was composed in 1862 and arranged for orchestra by Felix Mottl, Liszt's friend at Liszt's request, in 1863. The noisy singing of the birds opens the musical story. At the first entry of St. Francis, Liszt has the monk address the flock in recitative (represented by the horn) and subdue their joyous songs to hear his words. The sermon rises heavenward in a series of solemn chords.

Frederick Delius (1862-1934)

Fritz, as he was named at birth, was born in Bradford, Yorkshire, England to parents who had come from Germany; his father, Julius, was a prosperous wool merchant. Their home was one of musical culture, and Fritz became a proficient pianist and violinist before reaching his teens. His parents were determined, however, that he would follow a mercantile career so the young man spent some frustrating years as a traveling representative for his father's business.

After Fritz suggested orange planting in Florida to his father, Julius acquired a plantation on the St. Johns River and sent Fritz to manage it.

Julius much preferred that Fritz become a manager rather than a "bohemian musician". Once settled in America, Fritz left the oranges to look after themselves, while he bought a piano and found a music theory teacher in Jacksonville. By 1885 he was teaching music in Jacksonville and soon afterward in Danville, Virginia; and by 1886 he was an organist in New York.

Julius finally conceded and agreed to two years (1886-1888) at the Leipzig Conservatory. During this time Fritz met Edvard Grieg who persuaded Julius to abandon the idea of a business career for his son. After Leipzig, Fritz moved to Paris and began the serious development of his music composition. In 1897 he married the artist Jelka Rosen. They settled in Grez near Fontainebleau in an old house with a pleasant garden where they would live the rest of their lives except for several years spent in England and Norway when they fled German occupation during World War I. In 1902 Fritz had anglicized his name to Frederick. Julius lived to see his son make a name for himself, and his mother to see him famous; but both refused ever to hear a note of his compositions.

In 1922, the first signs of illness appeared. He was gradually crippled by paralysis, then blinded, though he retained his hearing and his mental faculties to the end. A young Yorkshire musician named Eric Fenby came to live at the Grez home in 1928. Laboriously dictating between bouts of suffering, Delius dictated to Fenby a quantity of music considered to be some of the most poignant and profound of his works.

Sir Thomas Beecham directed the first performance of many of Delius' works and recorded most of his music. Delius died in France, and it was Beecham who arranged for him to be buried in a quiet churchyard in Limpsfield, Surrey, England.

On Hearing the First Cuckoo in Spring

Written in 1912 this piece is based on a Norwegian folk song. In 6/4 meter the strings provide waves of pleasure as woodwinds take turns with short wistful solo phrases. Gentle, but unmistakable cuckoo calls are played periodically by a clarinet. This music is more beautiful each time it is heard.

Several musicologists have said of the composition, "It is a sublimely atmospheric orchestral work, full of images of nature and spring." Speaking of the composer in general, "Delius' music is lush, impressionistic, rhapsodic, with meanderingly elusive and very rich chromatic harmonies." "In a broad historical sense, his music belongs to the late Romantic period, spanning the end of the 19th and the early part of the 20th centuries. Beyond that it belongs very much to a world of its own."

The Marcello Boys: Alessandro (1684-1750) and Benedetto (1686-1739)

There may not be enough mystery surrounding the Marcello Brothers for a best seller but surely enough for some program notes. Who really wrote the Concerto in D Minor? (Or was it C Minor?) Would the other brother willingly have accepted the credit and praise? Who was Eterico Stinfalico? What year was Alessandro born? What year did he die? Was the lawsuit ever settled?

Sons of a Venetian nobleman, both were highly educated. Benedetto was the more prolific composer of the two. He wrote an eight volume folio of Psalms and was noted for his cantatas. He was a poet, librettist, critic, satirist, a successful singing teacher and a lawyer. He became the governor of Pula, Istria in 1730 and chamberlain of Brescia in 1738.

Much of what is known about Alessandro comes from his civic career and social activities as a member of Venice nobility. He also studied law, was a member of the city-state's high council,

and served the city as a diplomat in the Levant area and the Peloponnese region in 1700 and 1701. He later served in judiciary positions. He briefly indulged in painting and was responsible for paintings found in his family palaces and parish church. He joined the Accademia della Crusca, a literary society, and published eight books of couplets. In 1708, he began a lawsuit against his brothers Benedetto and Gerolamo over the ownership of some boxes in the Teatro S. Angelo. His compositions are not so numerous as Benedetto's but included solo concertos, cantatas, arias, canzonetas, and violin sonatas (he was also a violinist).

Concerto in D Minor for Piccolo Trumpet and Strings

This concerto, originally written for oboe, has become a favorite of talented piccolo trumpet players. The decision to "repurpose" the concerto for Piccolo trumpet is the least of the controversies surrounding the concerto.

For a number of years this work was attributed to younger brother Benedetto. Bach transcribed it as one of a series by Vivaldi and several other contemporary composers and believed it to be a Vivaldi composition. Finally, in 1950, evidence from an undated Amsterdam edition established proof that Alessandro was the true composer. A rather negative and possibly not deserved opinion was expressed concerning the younger brother, "Benedetto would no doubt have been happy to take any credit he could, even if he hadn't done anything to deserve it: as well as being a composer, he was also a politician."

Perhaps in an effort to make sure Benedetto couldn't steal more limelight, Alessandro published some of his music under the name Eterico Stinfalico. Actually, Alessandro used this pseudonym as a member of the Academy of the Arcadians, a group which met regularly at his home to perform works by Alessandro. This work is often recorded under the title of Oboe Concerto in C Minor. Alessandro's dates have also been listed as 1669-1747. The result of the lawsuit? Maybe it's still pending.

Andante e spicatto. The concerto opens with brisk walking figure in the strings which the piccolo trumpet joins playing a skillful melody that, while minor, is nevertheless playful. The movement contains many changes of character and dynamics.

Adagio. The accompaniment, chords in a subdivided three beat meter, begins ever so softly and continues steadily throughout the middle movement. Short phrases of exquisite beauty, described as "upwardly-spiraling trumpet themes enhanced by distinctive ornamentation" continue throughout the section.

Presto. The quick movement puts the soloist and the accompanying strings through their paces with relatively long phrases building to the highest reaches of the instrument. Technically in a minor key, the movement is upbeat and cheerful demonstrating the technical and musical skill of the soloist.

Johann Sebastian Bach (1685-1750)

In July, 1733, Johann Sebastian Bach, who seemed to always be looking for a new job, submitted to the Court of Saxony a Lutheran Mass as a kind of job application. This Missa Brevis, containing only the first two sections of a traditional Ordinary of the Mass, namely the Kyrie and the Gloria, was accompanied by a letter of application which began:

To His Most Serene Highness, the Prince and Lord Frederick Augustus, Royal Prince of Poland and Lithuania, Duke of Saxony, My Most Gracious Lord.

Most Serene Elector, Most Gracious Lord:

To Your Royal Highness I submit in deepest devotion the present slight labor of that knowledge which I have achieved in

musique, with the most wholly submissive prayer that Your Highness will look upon it with Most Gracious Eyes, according to Your Highness's World-Famous Clemency and not according to the poor composition: and thus deign to take me under Your Most Mighty Protection.

The music of the Missa went on a shelf and remained unused.

Around 1740 Bach decided to compile the Latin Christmas Cantata, "Gloria in excelsis Deo" out of three movements of the "Gloria" into tonight's Cantata (#191). He replaced the text of "Domine Deus" with "Gloria Patri" and "Cum Sancto Spiritu" with "Nunc et Semper."

Only in the last years of his life, presumably around 1747-1748, did he start to transform the Missa Brevis of 1733 into a complete Mass. By using newly composed music and material from previous compositions, he added a Credo, Sanctus, Pleni sunt Coeli, Osanna, Benedictus, Agnus Dei, and Dona nobis pacem. The result was Bach's magnificent "Mass in B minor". The Mass in B minor was never performed in Bach's life time. The first known performance of the entire Mass took place in 1859 in Leipzig, over 100 years after his death.

Cantata No. 191, "Gloria in excelsis Deo"

I. Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. (*Glory to God on high and on earth peace to men of good will*)

II. Post Orationem. Duet for Soprano and Tenor Gloria Patri, et Filio, et Spiritui Sancto. (*Glory to the Father, and to the Son and to the Holy Spirit*)

III. Nunc et semper; et in saecula saeculorum. Amen. (*Now and forever, world without end. Amen*)

Greeley Chamber Orchestra

Conducted by Dan Frantz

2025-2026 Season

October 3, 2025

Featuring Lauren Varley, horn

November 14, 2025

**Featuring Marcia Bohnenblust, Deanna Butherus, flutes
and The Greeley Chamber Choir**

February 6, 2026

Featuring Sally Murphy, cello

March 6, 2026

**Featuring the winner of the 2026 Walter and
Virginia Charles Concerto Contest**

April 17, 2026

**Featuring Russell Guyver, viola and Haroutune Bedelian, violin
performing Mozart's Sinfonia Concertante
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.



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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**
Naomi Burnett
Diane Penny
Hannah Sellnow
Amy Welsh

Violin II

Jeanene Gage*
Annette Haller
Sarah Lopez
Bobbie Miller
Lenore Olsen
Alyssa Price

Viola

Molly Johnson*
Russell Guyver
Amanda Jacobs
Jeanece Kieselstein
Jazmin Prellwitz

Cello

Christine Mallery*
Nate Evans

Bass

Jeremy Woods*
John Andretsos

Flute

Marcia Bohnenblust*
Deanna Butherus*

Oboe

Kathy Azari*
Rebecca Hunget*

Clarinet

Richard Fletcher*
Rachelle Dizon

Bassoon

Rob Butcher*
Kristine Fletcher

Horn

Cheryl Primmer*
Starr MacAfee
Megan Nugent
Lu Tovar

Trumpet

Kevin Youmans*
Dayvision Nunes Costa
Bill Pfund
Calvin Pfund

Timpani

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Harp

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* Denotes Principal

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Dr. Joe McAllister, Collaborative Pianist and Assistant Director

Laurie Guthmann, Choir Manager

Soprano

Micayla Bellamy
Maggie Hayes
Donita Hughes
Jéanice Kieselstein
Cindy Kuenning
Chloë Moran
Linda Moreau
Roberta Leed

Alto

Jen Arnold
Joyce Goehring
Sarah Guyver
Linda Haller
Kati Rittner
Agnes Smith

Tenor

Anthony Azari
Chuck Bloser
John Casey
Bill LaForce
Chris Leffler
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