

Greeley Chamber Orchestra

conducted by Dan Frantz

Featuring Lauren Varley, horn and Charles Moore, tenor

*October 3, 2025, 7:30 p.m.
Trinity Episcopal Church
3800 West 20th Street
Greeley, Colorado*

www.greeleychamberorchestra.org

Entrance of the Queen of Sheba

Handel

Kathy Azari, Rebecca Hungett, oboes

Introduction of the Serenade

Brian Luedloff

Serenade for Tenor, Horn and Orchestra

Britten

Prologue-horn

Pastoral-Cotton

Nocturne-Tennyson

Elegy-Blake

Dirge-Anonymous

Hymn-Ben Jonson

Sonnet-Keats

Epilogue-distant horn

Charles Moore, tenor, Lauren Varley, horn

Intermission

Romance for Horn and Orchestra

Raum

Lauren Varley, horn

Symphony No. 6 in F major, "Pastoral"

Beethoven

**Allegro ma non troppo-Awakening of joyful feelings
upon arrival in the country**

Andante molto moto-Scene by the brook

Allegro-Merry gathering of the country-folk

Allegro-The Storm

Allegretto-Thanksgiving after the storm

Please join our soloists, 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

Lauren Varley

Originally from the Lehigh Valley, Pennsylvania, Lauren Varley received her Bachelor of Music degree from the Boyer College of Music at Temple University and the Master of Music degree from San Francisco Conservatory of Music.

Additionally, Lauren spent summers studying at the Bar Harbor Brass Festival, Sewanee Summer Music Festival and the Aspen Music Festival and School and was an associate member of the Civic Orchestra of Chicago. Her primary teachers include Adam Unsworth and Bob Ward.

Lauren's energetic passion as an educator and performer has led to performances throughout the country at venues from the Hollywood Bowl to the Kennedy Center for the Performing Arts. Prior to joining the faculty at University of Northern Colorado, Lauren served on the brass faculty at Luther College in Iowa and The University of Alabama.

In addition to her orchestral experience, Lauren loves playing music for opera and ballet as a member of Opera Colorado and the Colorado Ballet. Lauren is also a member of the Greeley Philharmonic and Fresno Philharmonic in California. Throughout Colorado, she has performed with the Ft. Collins Symphony, Steamboat Symphony Orchestra, Boulder Philharmonic, Colorado Springs Philharmonic, Denver Brass and the Colorado Music Festival. Recent solo performances include Mozart's 3rd Hon Concerto with the Greeley Chamber Orchestra and "Wingspan" by Gary Kuo with the University of Northern Colorado Band.

Lauren has also performed and recorded with the award-winning Opera Parallele, a San Francisco based opera focusing on contemporary works. In California, she also performed with the Marin Symphony, Monterey Symphony, Santa Rosa Symphony, Symphony, Napa Valley and San Francisco Symphony. In 2008, Lauren was the grand prize winner of the Berkeley Piano Club Concerto competition.

In addition to teaching and performing, Lauren loves skiing and hiking throughout Colorado and is training for her third triathlon. She is also a "retired" championship level Irish dancer. Lauren lives in Greeley with her husband, Jubal Fulks, and their four children.

Charles Moore

Declared a "skyscraping tenor" in a review by Arkansan music critic Eric Harrison, Dr. Charles Moore hails from Kingston, Jamaica, and had his early music beginnings in the Boys Choir of the St. Richard's Catholic School under the baton of internationally renowned conductor and musician Lloyd Hall. While maintaining an active national and international performance schedule, Dr. Moore received his Bachelor of Music

degree in Vocal Performance from the University of Mississippi and his Master of Music and Doctor of Musical Arts Degrees in Performance and Pedagogy from the Louisiana State University. His area of focus in his terminal degree was on the works of H. Leslie Adams.

Recent Theater appearances include The Prince in *Rusalka*, Ferrando in *School of Lovers*, Vuval in William Grant Still's *Troubled Island*; Pat in David T. Little's *Dog Days (an American Prize winning production)*; Pirelli in *Sweeney Todd*; Bénédic in *Beatrice et Bénédic*; Ruggero in *La Rondine*; Camille in *The Merry Widow*; Mack "The Knife" in *Die Dreigroschenoper* and Fenton in *The Merry Wives of Windsor*. Concert performances also include Beethoven Ninth Symphony with the Denver Young Artist Orchestra, Don Ottavio from Mozart's *Don Giovanni* with the Louisiana Philharmonic Orchestra, excerpts from Handel's *Messiah* with the Longmont Symphony Orchestra & Jefferson Chamber Orchestra, *Elijah* with the Diocesan Festival Choir and Orchestra in Jamaica, and Saint-Saëns's *Oratorio de Noël* with the Gonzales Chamber Orchestra. Dr. Moore is Associate Professor of Voice at the University of Northern Colorado.

Dr. Moore has also done much work in the preservation and dissemination of folklore and music forms within the Caribbean. This includes his membership with the Jamaica Folk Singers as well as participating in research which led to the declaration of the Maroons of Jamaica as a *UNESCO Masterpiece of the Oral and Intangible Heritage*. This has fueled his interest in presenting the music of minority composers and features their work in his recitals. These composers include Robert Owens, Noel G. Dexter, H. Leslie Adams, Harry Burleigh, Jacqueline Hairston, and Ned Rorem, to name a few. His pedagogic interests include vocal pathologies and injuries, as well as the paths to recovery for the singer and performer. Dr. Moore is Associate Professor of Voice at the University of Northern Colorado.

This is Dr. Moore's fourth time performing with the Greeley Chamber Orchestra.

Brian Luedloff

Brian Clay Luedloff is Director of Opera Theatre at University of Northern Colorado, which produced the world premiere of his libretto for an adaptation of Shakespeare's *The Taming of the Shrew*; 2025 will see the premiere of his original libretto for *221B: a Sherlock Holmes Opera*. Luedloff served as Artistic Director for Opera Fort Collins for nine seasons, garnering an American Prize award-winning production of Donizetti's *Daughter of the Regiment*. He staged more than 100 productions in North America, serving on the staging staff of Lyric Opera of Chicago, San Francisco Opera, Washington National Opera, the Dallas Opera and Houston Grand Opera.

Arrangements for tonight's soloists were made possible by a generous donation from the Estate of Marie Wickland

George Frideric Handel (1685-1750)

By age twenty-five, Handel was well known throughout Italy and Germany. In 1710 he had been appointed Kapellmeister at the court of the Elector of Hanover. In 1711 he visited England and scored a major success with his opera *Rinaldo*. A year later he returned to London to stay. Beginning in 1720, Handel wrote a succession of operas, which made him the most highly esteemed composer in England. When the popularity of his operas waned, Handel turned to the oratorio. A number of masterworks followed: *Messiah*, *Judas Maccabaeus*, *Solomon*, *Theodora* and *Jephtha*.

“Entry of the Queen of Sheba”

from Solomon

Handel composed *Solomon* between May 5 and June 13, 1748. It was premiered on March 17, 1749, at Covent Garden. The author of the words has never been identified. The plot was based chiefly on II Chronicles, I Kings and a few hints from Josephus, *Antiquities of the Hebrews*.

Act I deals with the dedication of Solomon's newly completed temple and his happy marriage to the Pharaoh's daughter. Act II concerns the familiar story of two women who disagree over the identity and the true maternity of a baby, and Solomon's drastic solution to the problem. Act III features the visit of the Queen of Sheba and her admiration for the wisdom and splendor of Solomon's Court. Winton Dean, former dean of British music critics, wrote, “What gives this oratorio strength is Handel's vision of Solomon's Court as a tribute to the England of his patron George II where he had made his home.”

At the beginning of Act III the Queen of Sheba's entrance is introduced with this delightful sinfonia. While the double basses and violas relax with eighth notes, the other instruments are kept busy, dealing with two themes built on a steady patter of 16th notes and a syncopated second idea introduced by two oboes.

This three-minute gem is often played as an individual number, at times as a wedding

processional. It may be found on YouTube arranged for piano solo, piano duet, organ solo, two organ arrangement, a button accordion number and even as a mandolin solo. A noted public performance opened the ceremonies of London's 2012 Olympic Games. Incidentally, this piece was performed by the Greeley Chamber Orchestra at its very first concert.

Benjamin Britten (1913-1976)

In addition to being sought after as a performer and conductor, Benjamin Britten was one of the most important and influential British composers of the 20th century. With the exception of his mother, Britten was the only member of his family to display musical talent or interest. His father refused to have a gramophone or radio in the house, making Britten one of the last composers to be entirely brought up on live music. As early as five years old he was attempting his own compositions; and by 1924 he was studying composition with Frank Bridge, the English composer, conductor and violinist.

Britten continued to focus his entire music career on his compositions – frequently declining opportunities to perform or conduct if he felt it would take his time and attention away from writing music. He wrote for nearly every type of ensemble imaginable and is especially beloved for the time and effort he took to compose for children and amateur performers. A mild stroke affecting his right hand had ended his performing career three years before he passed away, but Britten continued to write music right up until his death in 1976.

Serenade for Tenor, Horn, and Strings

Although Benjamin Britten was known to compose music geared towards amateur performers, the *Serenade for Tenor and Horn* is not an example of such a piece. While Britten was composing for the Royal Air Force Orchestra, he met Dennis Brain, the principal horn player of the London Philharmonic Orchestra. Britten took great pleasure writing

elaborate horn solos for Brain who in turn would suggest edits only if a certain passage was truly impossible to perform. The famous tenor Peter Pears premiered the piece with Dennis Brain on October 15th, 1943.

While Britten liked using poetry in his works, he normally set only one work per author or time period to music. This serenade is unique in that the poetic selections span the 15th to 19th centuries, and the themes of evening and dusk are present in all the poems. Letters from Britten indicate that he originally planned to title the collection “Nocturne” or “Nocturnes,” and an early manuscript suggests that he intended to have a seventh movement based on another Tennyson poem

The **Serenade** opens with the unaccompanied horn introducing a lyrical **Prologue** that invokes an image of dusk or nightfall. Britten used the natural harmonics of the horn to introduce and emphasize tones and pitches that are less exact than modern instruments. These sounds harken back to an earlier time, from which many of the following poems arise.

The **Serenade’s** six movements present poems with allusions to the end of day, evening and nightfall, by British poets spanning four centuries. The tenor voice presents the poems in concert with the horn soloist and supported by the string orchestra. These poems, always meant for an individual’s personal interpretation, are as follows:

Pastoral. *The Evening Quatrains* by Charles Cotton (1630–1687).

Nocturne. *Blow, bugle, blow* by Alfred Lord Tennyson (1809–1892).

Elegy. *The Sick Rose* by William Blake (1757–1827).

Dirge. *Lyke-Wake Dirge*-anonymous (fifteenth century).

Hymn. *Hymn to Diana* by Ben Jonson (1572–1637).

Sonnet. *To Sleep* by John Keats (1795–1821).

The work ends as it begins, with the solo horn sounding the Prologue, now the **Epilogue**, in the distance as the journey to night is complete.

Elizabeth Hodges Raum (b. 1945)

Born in New Hampshire, Elizabeth Raum studied oboe at the Eastman School of Music, graduating in 1966. From 1968 to 1975 she played principal oboe with the Atlantic Symphony Orchestra in Halifax, Nova Scotia. In 1975, when her husband accepted a position in the Music Department of the University of Regina, she relocated to Regina, Saskatchewan with him. There she joined the Regina Symphony Orchestra; from 1986 until her retirement in 2010, she played principal oboe and was a member of the orchestra’s Chamber Players. In 1985, she completed a master’s degree in composition from the University of Regina. That same year she became a Canadian citizen. An extremely prolific composer, her works include six operas, over 90 chamber pieces, 18 vocal works, choral works including an oratorio, several ballets, concerti and major orchestral works. Raum has been the featured artist-composer at numerous music festivals and conferences and earned many awards, medals and commissions for her compositions. She was conferred a Honorary Doctorate in 2004.

Romance for French Horn and Orchestra

This piece was commissioned in 1992 by the Concours de Musique du Canada as a concours or test piece for French Horn. It is very melodic and romantic in style. Originally for horn and piano, the composer’s husband Richard (a trombonist) requested that she write a version for trombone and orchestra. Versions for trombone, bassoon, and cello as well as the original for horn now exist.

Ludwig van Beethoven (1770-1827)

Beethoven loved the countryside. In the summer months he lived in one or more of the villages that surrounded Vienna. In the country he could take long solitary walks through the fields and woods. “How glad I am to be able to roam in wood and thicket, among the trees and flowers and rocks. No one can love the country as I do. My bad hearing does not trouble me here. In the

country, every tree seems to speak to me, saying, 'Holy! Holy! 'In the woods, there is enchantment which expresses all things.' Beethoven pondered new ideas on his walks. In 1818 a friend wrote, "I encountered Beethoven several times on my walks, and it was most interesting to see him, a sheet of music paper and a stump of a pencil in his hand, stop often as though listening, then write a few notes on the paper."

Symphony No. 6 in F major, "Pastoral"

Although early sketches for this symphony date from 1802, the actual composing was done during the summers of 1807 and 1808 in Heiligenstadt, at that time a rural retreat and a peaceful environment. Here he composed, not only No.6, but Symphony No. 5, the Cello Sonata in A-Major, and the two op. 70 Piano Trios. Beethoven originally cataloged the Pastoral Symphony as number 5 and the C-Minor Symphony as number 6. The error was corrected at the time of publication. In Beethoven's sketchbook for Symphony No. 6, he attached the heading "Characteristic Symphony. The recollections of life in the country." Movement titles were added later.

On December 22, 1808 on a bitterly cold night, a concert of Beethoven's music was presented in suburban Vienna's Theater-an-der-Wien, lasting four hours. The Pastoral Symphony and the C-Minor Symphony No.5 made their debuts. Also programmed were the Choral Fantasy, Piano Concerto No.4 with Beethoven as piano soloist, and movements from other works. The theater was cold, the orchestra under-rehearsed and the young soprano soloist had a bad case of stage fright. One member of the audience wrote that the maxim 'One can have too much of a good thing' was confirmed.

I. Allegro ma non troppo. *Erwachen heiterer Empfindungen bei dem Lande* (Awakening of Joyful Feelings upon Arrival in the Country). This movement is in F Major, a key that Beethoven often used for his more cheerful music. The

theme, thought to be based on an old Slavic folk tune, is repeated continually throughout the movement, often in altered form.

II. Andante molto moto. *Szene am Bach* (Scene by the Brook). This is the longest movement of the symphony and represents country life at its most relaxed. Not a contrast with the first movement, it is a natural outcome. Melodies unfold above the continuous flow of the water recreated in rippling sixteenth notes. The scene varies as the brook bubbles along. A nightingale (flute), quail (oboe) and cuckoo (clarinet) are heard at the end of the movement.

III. Allegro. *Lustiges Zusammensein der Landleute* (Merry gathering of country-folk). A joyous peasant dance is taking place. Amateur musicians from the village band, barely talented or barely sober, (oboe, clarinet and horn) play solos but begin on the wrong beat. The patient bassoon maintains its calm F C F note pattern. In the trio, the dance changes and becomes heavily accented and in duple meter depicting the heavy foot stomping of a joyful Austrian country dance. The first dance returns but now is almost frantic.

IV. Allegro. *Gewitter Sturm* (Thunderstorm). In the distance a pianissimo D-flat tremolo is heard in the low strings, and a shrill piccolo announces that a fearful storm is coming. The storm breaks and rages: raindrops, lightning, thunder are heard. The storm seems to subside only to break out anew. Finally, the weather clears: oboes form a rainbow; and with the flute's rising scale, the sun breaks forth.

V. Allegretto. *Hirtengesang-Frohe und dankbare Gefuhle nach dem Sturm* (Shepherd's Song - Joyful and grateful feelings after the storm). Joyful yodels from the clarinet and horns return the music to the joyful key of F Major. The finale, in the form of a rondo, expresses thanksgiving and restores repose. A rustic yodel (muted horn) is heard at the very end of the symphony.

Greeley Chamber Orchestra

Conducted by Dan Frantz

2025-2026 Season

November 14, 2025

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

Beethoven: Overture to Egmont

Cimarosa: Concerto for Two Flutes and Orchestra

Telemann: Laudate Jehovam

Mozart: Solemn Vespers

February 6, 2026

Featuring Sally Murphy, cello

Boccherini: Concerto for Cello and Orchestra

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.

Greeley Arts Legacy

Please join the Greeley Chamber Orchestra and friends at the Greeley Arts Legacy Celebration and Induction of the 2025 honorees for their contribution to the Arts in our community. This year the Arts Legacy will honor Connie Willis, author, Francis Denning, fine arts and the GCO's own ***Bill and Sue Pfund***, musicians and community leaders who have so selflessly contributed to music in Greeley for over 50 years.

The event on October 23, 2025, which is free to the public, will begin at 7:00 pm followed by a reception in the Two Rivers lounge. To reserve your free tickets, go to:
www.ucstars.com

And remember our Friends at the Greeley Chorale!

The **Greeley Chorale** presents the kickoff concert for the Chorale's 61st concert season with **"The Tie That Binds"**. The performance is Saturday, October 11, 7:30 p.m. at 1st Congregational Church, 2101 16th Street, Greeley.

This performance is also the debut of the Chorale's new Artistic Director, Dr. Clelyn Chapin. "I am delighted to be the new Artistic Director of this fantastic group. The Chorale is truly one of the finest choral ensembles in the Rocky Mountain West, if not the entire country!"

The concert will also feature the Jackson Elementary School Choir, Cheyanna McGlothlin, director,

Tickets are \$22 for adults (\$27 at the door), \$10 for students (\$15 at the door), plus any applicable ticket fees. Tickets are available at greeleychorale.org/tickets, 970-351-4849, at the UNC Ticket Office at UNC Campus Commons, or at the door.

***Do you wish to receive post card or electronic reminders for our concerts?
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>

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*
Dayvission Nunes Costa
Bill Pfund
Calvin Pfund

Timpani

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* Denotes Principal

Greeley Chamber Choir

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
Alex Shipley

Bass

Bill Kindel
Greg Kuenning
Joe McAllister
Cameron Meyer
Gary Schnell
Thomas Smith

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