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2022-2023 Concert Season

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American Voices

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Gloria & Holiday Hits

Saturday, Dec. 17, 2022
7:30 p.m.

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John Rutter's Gloria is a favorite of our Greeley audiences, and of the Chorale too! Come hear this beautiful work, combined with familiar holiday favorites, and featuring a brass choir, as well as performances from Chorale members, individually and in groups!

Mostly Mozart

Saturday, April 15, 2023
7:30 p.m.

First Congregational Church

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We return to Europe with a program featuring Mozart's sparkling Coronation Mass, plus a potpourri of selections previewing the Chorale's June 2023 concert tour of Spain and Portugal!

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About the GPO



The Greeley Philharmonic Orchestra is a regional professional orchestra and is one of only a few orchestras in the United States today to reach the elite status of operating for over a century. It shares this accomplishment with cities much larger than ours, which demonstrates the influence our orchestra has in our region. The GPO believes that the quest for beautiful music was a hallmark of those who settled our area, and so it remains today.

The GPO employs musicians from throughout Colorado and southern Wyoming. Every orchestra member has successfully completed an audition process, and more than 70% of our orchestra members hold a master's degree or higher. Our musicians have made successful careers performing for the GPO and other regional professional orchestras throughout the Front Range and beyond.

Ticket revenue makes up only about 30% of the orchestra's annual operating budget. The GPO continues to grow due to the generosity of its donors, sponsors, and advertisers. Special events and support by the Greeley Philharmonic Guild further help ensure the GPO can continue to make a lasting imprint in our community.



Dear Greeley Philharmonic Orchestra,

Let me just say everyone sounded and looked amazing. I loved the fact that I could close my eyes and the music would paint a picture. The music told a story and I love that.

Sincerely,
Carly

5th Grade - Range View Elementary

From the Chief Executive Officer



The Greeley Philharmonic Orchestra is thrilled to present its 111th concert season, *Connect. Experience. Celebrate.* Although the orchestra has been around for over a century, we are fortunate to celebrate a series of firsts since our industry was shuttered in March 2020. Last year we experienced a plethora of achievements about which we are proud:

- Our first season with new music director and Greeley native, Lowell Graham
- The hiring of our first ever composer in residence, Dylan Fixmer
- Our inaugural collaboration between The Burroughs and the GPO
- The creation of the Greeley Philharmonic Youth Orchestra
- The hiring of Micayla Bellamy, our new Managing Director

As you can see, we have been busy – but we are just getting started. The GPO has served as a pillar of the arts community for more than a century, and the energy and excitement created by our staff, our Board of Directors, our musicians, and our community partners is only the beginning. YOU, our audience members, are the true backbone of the GPO. All the musical

moments created on the stage mean nothing if we don't have a community with which to share our inimitable product.

I sincerely hope that you enjoy what we have created this season. I challenge you to take a risk and attend a concert that you may not fully be invested in, or by bringing a friend or a neighbor who may not have been able to enjoy one of our concerts yet. You are our best resource – a patron that values the arts and the quality of life that makes Greeley so special. Enjoy our season, and we can't wait to continue to share what is around the corner!

Nick Kenny
Chief Executive Officer
Greeley Philharmonic Orchestra

From the Music Director

Greetings: Welcome to your Greeley Philharmonic Orchestra (GPO)! On reflection, I am amazed at how quickly my first season passed. You made my return very rewarding, and I thank you for the kind and gracious welcome. After a couple years of absence because of Covid, returning to the UCCC made last year's reunion very satisfying. As such, the GPO unquestionably showed that it is a treasure of the creative arts not just in Northern Colorado, but the state.

This season is packed with musical diversity. I am thrilled to continue our journey with music that is accessible, thoughtful, and engaging. Each program is designed to be an aesthetic and joyful excursion into the world of symphonic music. Simply, we will experience the range of emotion, color, and impact that live music provides. My goal is to make the orchestral experience central to your lives.

As I have mentioned many times before, our concerts are designed to provide an unforgettable human experience. Your GPO is consummate in its art and craft of communicating the joy of live music. Welcome, and enjoy your 2022/2023 season!

Lowell E. Graham
Music Director
Greeley Philharmonic Orchestra



From the Board President



Welcome to the 2022-23 Season of Your Greeley Philharmonic Orchestra!

I call it YOUR orchestra, because indeed it is! When I moved to Northern Colorado from the Denver area eleven years ago, I was surprised and delighted to find that Greeley had a professional orchestra with over 100 years of performances. Dr. Galen Darrough, director of the Greeley Chorale, always says that he considers the GPO "The Crown Jewel of Greeley", and I agree! We have a magnificent professional orchestra that performs in one of the most premier venues in Colorado. This is something to celebrate.

Now, moving into our second full season with Dr. Lowell Graham at the helm, we will be experiencing what I believe will be season after season of entertaining, exhilarating, not-to-be missed performances! This crown jewel has an exciting future planned, and we are thrilled you will be a part of it.

I am honored to be serving this organization and its mission. I receive so much joy from the varied and fabulous performances, and I also believe that this community treasure needs and deserves my support. It needs all of us! I am confident that with our community fully embracing this orchestra, that we will be the best, most talked about professional orchestra in the region.

Enjoy the season. Please share your comments, because we want to hear from you. On behalf of the GPO Board of Directors, staff, and musicians, I want to thank you for your partnership. We are truly grateful for each and every one of you!

Now, let us Connect, Experience, and Celebrate OUR Greeley Philharmonic Orchestra!

Glenda Haines
Board President
Greeley Philharmonic Orchestra

From the Guild President

A warm welcome to everyone from the Greeley Philharmonic Guild as we connect, experience, and celebrate 111 years of orchestral music in our community. For 50 years the Guild has been proud to support our orchestra as it nurtures, enriches, and inspires our community through symphonic music. The Guild, an energetic and fun group of dedicated volunteers, has championed the sounds of the orchestra since 1972 - an impressive accomplishment and a remarkable milestone.

The Guild remains committed to raising funds and providing educational and social activities centered around music and the arts, and we invite you to join us! Be on the lookout for announcements of our upcoming events and mark them on your calendars. I'm looking forward to seeing all of you and enjoying a great season!

Dimitria Hurst
President
Greeley Philharmonic Orchestra Guild



2022-2023 Board of Directors

The mission of the Greeley Philharmonic Orchestra is to inspire and enrich our community through live orchestral music.

Executive Committee

Glenda Haines, *President*
Linda Winter, *Vice President*
Drew Esquivel, *Treasurer*
Susan McKenzie, *Secretary*
Brian Larson, *Past President*

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Tracy Axton
Ben Barnhart
Pat Campbell
Bob Gies
Dimitria Hurst
Diane Miller

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Kim Larson, *Guild Representative*
Dr. Carissa Reddick, *UNC Representative*

GPO Staff

Nick Kenny, *Chief Executive Officer*
Micayla Bellamy, *Managing Director*
Lowell Graham, *Music Director & Conductor*
Becky Kutz Osterberg, *Orchestra Personnel Manager*
Dylan Fixmer, *Composer in Residence*
Kyle Sneden, *Production Manager*



GPO Guild Celebrates 50 Years

Congratulations to the Greeley Philharmonic Orchestra Guild on 50 noteworthy 🎵 years of support for the orchestra! From 1972 to 2022, the Guild has been proud to champion the orchestra as it nurtures, enriches and inspires our community through symphonic music.



A dedicated and fun-loving group of volunteers, the Guild is almost 50 members strong and has supported the orchestra with close to \$1.2 million. This concert season, the Guild will host the Festival of Trees, Symphony of Spring plant and flower sale, the Mad Hatter's Tea and Dancing Under the Stars.



Support Us & Join Us!

Find us through our website, gpoguild.org, on Facebook, or contact the orchestra office to learn more about how you can get involved.

Your Greeley Philharmonic Orchestra

Violins

Mary Evans

Assistant Concertmaster

Stephanie Bork, 2nd

Principal

Jackson Bailey

Claire Barta

Lee Blackmore

-Benjamin Ehrmantraut

-Nina Fronjian

Katie Kerwin

Ava Pacheco

Autumn Pepper

Danica Smith

Sarah Whitnah

Alexi Whitsel

Chelsea Winborne

Violas

Daniel Moore

Principal

Erin Napier

Associate Principal

Aniel Cabán

Sabrina Romney Lloyd

James Shaw

Cellos

Becky Kutz Osterberg

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Joseph Howe

Associate Principal

Edna M. Hoydar Chair

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Assistant Principal

^Desiree Anderson

Yi-Ching Lee

Beth Wells

Double Basses

^Erik Deines

Co-Principal

^Ernie Glock

Co-Principal

Double Basses con't

Hunter Hawkins

Lauren Phillips

Flutes & Piccolo

Alaunde Copley-Woods

Principal

Florence & Harold Winograd Chair

Allison Gioscia, 2nd

Olga Shilaeva, 3rd/Piccolo

Oboe

Ian Wisekal

Principal

Lee & Karen Korins Chair

Brittany Bonner, 2nd

Associate Principal/Eng. Horn

Clarinets

Robert Vitale

Principal

Robert & Virginia Husman Chair

Bassoons

Charles Hansen

Principal

Robert & Sallie Johnson Chair

Melanie Fisher, 2nd

Horns

Devon Park

Principal

Lauren Varley, 2nd

Susan Fritts, 3rd

Associate Principal

Christen Adler, 4th

Trumpets

Noah Lambert

Principal

Derek McDonald, 2nd

Associate Principal

Madison Sinan, 3rd

Trombones

Frank Cook, 2nd

Tuba

Jason Byrnes

Principal

Todd Family

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Timpani

Gray Barrier

Principal

Percussion

^Leo T. Canale, *Principal*

Harp

Abigail Enssle

Principal

Keyboard

Joshua Sawicki

Principal

^ Acting

- On Leave of Absence



Maestro Lowell Graham



A native of Greeley, Colorado, **Lowell E. Graham** was named Music Director for the Greeley Philharmonic Orchestra (GPO) in 2021. He previously served as Professor of Music holding the Abraham Chavez Professorship in Music at The University of Texas at El Paso (UTEP) from 2002 to 2021. While at UTEP he served as Chair of the Department of Music from 2002-2014 and then as Director of Orchestral Activities and Professor of Conducting from 2010 - 2021. He is now Professor Emeritus in Music for UTEP.

Graham enjoys a distinguished career conducting ensembles in many musical media, including the Green Bay Symphony Orchestra, the Virginia Symphony, the Spokane Symphony, the Valdosta Symphony Orchestra, the El Paso Symphony Orchestra, the American Promenade Orchestra, the Chamber Music Palm Beach Chamber Orchestra, the Westsächsisches Symphonieorchester, the Mormon Tabernacle Choir, Banda Sinfonica do Estado de Sao Paulo, Orquestra de Sopros Brasileira, Banda Sinfonica de la Provincia de Cordoba - Argentina, Banda Municipal de Musica de Bilbao - Espana, Banda Municipal de Barcelona - Espana, the National Symphonic Winds, the National Chamber Players, the Avatar Brass Ensemble and the Denver Brass. In 2006 he was named the "Director Honorifico Anual" for the Orquesta Sinfonica Nacional de Paraguay. He has

held numerous conducting positions to include that of the Commander and Conductor of the United States Air Force's premier musical organization in Washington, DC. As a USAF Colonel, he became the senior ranking musician in the Department of Defense.

He is a graduate of the University of Northern Colorado where he received a Bachelor of Arts degree in music education in 1970 and a Master of Arts degree in performance the following year. In 1977 he became the first person to be awarded the Doctor of Musical Arts degree in orchestral conducting from The Catholic University of America in Washington, D.C.

Graham has initiated many important media projects for American Public Radio and other broadcasting organizations, as well as live telecast/web cast concerts and video productions on which his credits include those of conductor, writer, and musical producer. He is a frequent guest on radio talk shows and performed on NBC's "Today Show" for five consecutive years on Independence Day. In March 1995, he was honored with membership in the prestigious American Bandmasters Association (ABA), the professional association of master conductors and musicians. Membership is considered the highest honor achievable by American bandsmen; it recognizes outstanding achievement in the field of concert bands. In 2014 he was named as the President and CEO of the John Philip Sousa Foundation. In 2018 he became the 81st President of ABA.

In February 1996, he was inducted into the University of Northern Colorado School of Music "Hall of Honor." This distinction was bestowed on only 18 alumni and faculty who have achieved greatness as musician, educators, and humanitarians in the school's first 100 years. He received The Catholic University of America's 1998 Alumni Achievement Award in the field of Music. This award, which is presented annually by the Board of Governors Alumni Association, recognized his accomplishments, and honored him for his life's work. In 1999 he received the University of Northern Colorado Alumni Association Honored Alumni Award in the category of "Contributions to Music."

In 2001, he was the recipient of the Award of Distinction for Contributions to Music Education from the Illinois Music Educators Association. The two previous recipients were Sir Georg Solti and the Chicago Symphony Orchestra and Merle J. Isaac. In 2003 he was the recipient of the Phi Beta Mu International Outstanding Bandmaster Award. In 2008, he was honored by the American School Band Directors Association with the A. Austin Harding Award for "making significant and lasting contributions to the school band movement." In 2013 the University of Northern Colorado Graduate School honored him with the "Century of Scholars Award" in performance representing excellence and achievement in the previous 100 years of the Graduate School. He was inducted into the "Hall of Fame" for the Texas Bandmasters Association in 2019. Graham actively serves as an Educational Clinician for Conn-Selmer Education Division and was inducted into the Conn-Selmer "Hall of Fame" in 2021. Additionally, in 2021 he was named to the National Band Association's "Hall of Fame for Distinguished Conductors."

Graham has released recordings on six labels - Naxos, Telarc, Klavier, Mark, Altissimo and Wilson -- that have been recognized for both their artistic and sonic excellence. These recordings have been recognized in Stereophile's "Records to Die-For" list, The Absolute Sound's "The Super Disc List," as well as one having won a Grammy.

Meet Our New Managing Director



Micayla Bellamy, newly appointed Managing Director of the Greeley Philharmonic Orchestra, is an advocate for the performing arts. Prior to this position, Micayla taught as a middle and high school vocal music director. She believes that art and music reflect the human experience and draw people together.

Micayla has a passion for ethnomusicology, which she sustains through her membership with the Asian Choral Association, singing with the Orpheus Pagan Chamber Choir in Denver, and studying the Thai language and traditional Thai music. She also served as an intern for the Greeley Multicultural Festival, where she helped organize the summer 2021 promotional event and the fall festival's collaborative performances.

In addition to her musical pursuits, Micayla serves on several boards, including CASA of the Continental Divide. Micayla holds a Master in Arts Leadership and Cultural Management from Colorado State University and a Bachelor of Music Education from the University of Northern Colorado.

What are you most excited about with the GPO?

I am excited to experience the background activities of an orchestra. There is so much more than the polished performances (which I love)!

Why did you choose to pursue a position in Arts Management?

As a first-year teacher, I decided to pursue a masters degree. I have a passion for ethnomusicology, and wanted to find a degree in an adjacent field. While I loved teaching, I found that I didn't love the lack of flexibility and seclusion. I enjoy event planning and management, so I jumped at the opportunity when the Managing Director position opened up. This position allows me to work with other creative individuals to a higher degree.

Tell us about your family.

I recently married my high school sweetheart, Tyler. We have an old kitty, Gadget, and a young corgi-border collie mix, Samson. I love my little family and our new home in Evans.

What concert this season are you most looking forward to?

I am excited for Tales of Italian Triumph! My husband and I honeymooned in Italy this summer, so I am looking forward to reminiscing.



A Musical Odyssey



Conducted by Maestro Lowell Graham

Saturday, September 24, 2022 | 7:00 p.m.

Sunday, September 25, 2022 | 2:00 p.m.

UNC Campus Commons

Zampa Overture

Louis-Joseph Hérold
(1791-1833)

UNC Symphony Orchestra
Dr. Andrés Felipe Jaime, *Guest Conductor*

Violin Concerto*

Dylan Fixmer
(b. 1987)

- I Andante con moto
- II Largo
- III Allegro

Dr. Sarah Off, *Violin*

- Intermission -

Symphony No. 1 in E minor

Florence Price
(1887-1953)

- I Allegro ma non troppo
- II Largo maestoso
- III Juba dance
- IV Finale

** denotes world premiere*

A Musical Odyssey

Program Notes



Violinist **Dr. Sarah Off** has established herself as an innovative and passionate performer and educator. Her performances have been described as “brilliant and seamless with great focus” (AZ State Press) and “intuitively talented” (Bridge Initiative). Her diverse and multi-faceted performance career have included collaborations and performances with the Arizona Contemporary Music Ensemble, Oh My Ears New Music Festival, Epik Dance Company, Tempe Center for the Arts Theater Company, Crested Butte Music Festival, the Brentano and Orion String Quartets among many others. In addition to her performance career, Sarah currently serves as Assistant Professor of Violin and Music Business at the University of Northern Colorado where she was recently appointed Dean’s Fellow of Community Engagement and Creative Scholarship and Co-Director of the Northern Colorado Center for Arts Entrepreneurship.

Colorado based composer and musician, **Dylan Fixmer**, is a genuine and passionate artist whose works reflect his diverse music career and variety of musical influences. His music is inspired by the beauty of nature and the human spirit. Composing for others is Dylan’s way to seek truth and heal the soul. Classically trained at University of Colorado and Indiana University Jacobs School of Music, Dylan draws upon a multitude of musical styles and traditions from Classical to Rock, Jazz to Irish, Bluegrass to Hip-hop, and beyond. Recent works include commissions from Opera Guanajuato, the Greeley Philharmonic Orchestra, The Burroughs, and the Old Machines Duo. In 2022, Dylan’s works premiered at the Crested Butte Music Festival and at the Open Space New Music Festival.



Colombian conductor **Andrés Felipe Jaime** has been appointed Visiting Associate Professor of Orchestra at the University of Northern Colorado after finishing his tenure as Assistant Music Director of the Bogota Philharmonic, and as Music Director of the Conservatory Orchestra at the National University of Colombia.

Andrés has actively worked with orchestras in Colombia and the United States, including the Fort Worth Symphony Orchestra, Frost Symphony, National Symphony of Colombia, Bogota Philharmonic, Youth Philharmonic of Colombia, and Orquesta Sinfónica de Antioquia.

An advocate of the symphonic movement of Latin America, Andrés is an active researcher and performer. He is the author of *Orchestral Music of Latin America: A Catalog for Performers*; and co-author of *Latin Orchestral Music: an online catalogue*.



Born in Medellín, Andrés holds Master of Music degrees in cello and conducting from Texas Christian University, and a doctoral degree in conducting from the University of Miami.



A Musical Odyssey

Program Notes

Zampa Overture

Louis Joseph Ferdinand Hérold came from a musical family. His father, a piano teacher by profession, had been a student of Carl Philipp Emanuel Bach and did not intend for his son to follow a musical career. After his father's death in 1802, Louis could finally pursue this avenue and enrolled in the Paris Conservatoire, where he became a virtuoso on piano and violin. While a student, he won the coveted Prix de Rome although one of the judges remarked, "This piece is full of flaws, but I see great things ahead for him."

Following extended visits to Naples and Vienna, he returned to Paris, where he held a variety of positions of increasing importance in the leading musical institutions of that city. Though relatively short-lived (he died of tuberculosis less than two weeks before his forty-second birthday), he had spent more than twenty years writing a prodigious number of compositions that included symphonies, piano concertos, operas, ballets, chamber music, and some fifty-five opus numbers worth of piano sonatas and miscellaneous piano pieces. "I am going too soon," he lamented on his deathbed. "I am just beginning to understand the stage!"

Zampa, an opera-comique in three acts was first performed on May 3, 1831, at the Opera-Comique in Paris. Since Zampa contained spoken dialogue, it had to be performed at that theater rather than the Paris Opera, which would accept only grand operas. Zampa has a colorful, if somewhat grisly plot: Zampa, a pirate of exceptionally bad principles, abducts Camilla from her betrothed and forces her to agree to marry him instead. While celebrating his forthcoming wedding, he becomes inebriated and impudently places a ring on the finger of the marble statue of Alice, who died of a broken heart after Zampa had jilted her. The statue comes to life and drags the pirate to his death beneath the sea. Hérold maintained an especially high level of inspiration and originality throughout the score for Zampa. The overture, one of Hérold's most enduring works, is nowhere near as grim as the plot would suggest, yet it reflects the dramatic impact and musical variety of the work

Violin Concerto

Terri Sternberg was a concert violinist who played with the San Francisco Ballet, the Tanglewood Orchestra under Leonard Bernstein, the Colorado Festival Orchestra, and numerous recording projects. She was an avid gardener and kayaker; she loved her cats and her kitchen gadgets. From this description, one might imagine that Terri lived a beautiful and carefree life. But Terri's life was far from easy. She struggled with trauma from being assaulted and raped while she was attending college, and in 2009 Terri Sternberg became homeless. Her decrepit house was repossessed, and all her possessions stolen or thrown away. She lived from shelter to shelter resting for as long as she could until she had stayed her limit, finally ending out "sleeping under the stars" as she poetically put it in her only autobiography: a three-page memoir featured in a collection of stories entitled "Until They Have Faces" telling stories of the resilience of those without a home. But Terri was so much more than resilient. Even while she slept nights on park benches, she was a public and vocal advocate for the homeless, and she worked with her community to give a voice to a population rejected by society. Terri died in 2013 at the age of 60, still homeless.

Terri's story has haunted me for years. The only reason I know her story is because I discovered a few years ago that my violin was once hers. Her violin was put on consignment when I was working in a music shop in Boulder. Nothing was known about the violin when it was brought in, and it was in such poor condition that no one really bothered to do any research. Something drew me to that instrument however, and I had to buy it. Years later I noticed a hidden compartment in the case under the body of the instrument. There in the mess of used strings and dust was a receipt, business card, and festival flyer tying Terri to this violin.

As I perused any information I could find on Terri, I was heartbroken by her story, but I was also inspired. Her mission was clear, she wanted to be an advocate for those without homes and wanted to help people to understand homelessness. In her words, "Homeless people die younger than most; their energy is worn down by everyday hardships, but also by sneering people whose unvoiced fear is probably that they, too, could become homeless. Almost anyone who owns something has a fear of losing it. And to hate or belittle someone who has lost everything is a great way of talking yourself into believing that it could never happen to you. Well, it did happen. It happened to me."

A Musical Odyssey

Program Notes cont'd

Violin Concerto cont'd

These words became the basis for the melodies with which I wrote the Violin Concerto in memory of Terri. The piece is a meditation on the trauma of homelessness and the constant struggle for humanity those without homes face. Terri sought to give human decency back to those for whom it has been stripped, not by being without a home, but by being shunned for it.

Homelessness for Terri was not a personal issue, it was a societal wound that seems to never heal. My hope is that this concerto, a conversation between one and the many, will help to carry on Terri's message: Until they have faces. Until we can look out the car window at she who is begging for cash and see a woman needing to be loved and supported. Until we can look down the alley at he who is asleep with his dog cradled under blankets of newspapers and see a man who is yearning to feel safe and self-assured. Until everyone without a home is seen as a fellow human suffering and is then provided the means and the path to one of the most basic of human rights, shelter. Until human decency, empathy, and resolve have prevailed, and no person is without a home, we must continue to find the kindness within ourselves to show love to those who have had humanity stripped from them. This was Terri's hope. It is mine too.

Program Notes by Dylan Fixmer

Symphony No. 1 in E minor

Price's Symphony in E Minor is comparable to William Grant Still's Afro-American Symphony that predated it by two years. Both Still and Price sought to use the structure of a traditional European symphony with the sounds of folk and popular African music. In the first movement, Price uses the traditional sonata structure, but the melodies she puts through their formalized symphonic paces are spirituals, folk song and church music. The deeply religious Price again uses a hymn tune in the second movement.

The third dance movement (included left) shows just how approachable and based in vernacular Price's compositions are. The dance is the Juba dance or hambone, which was a dance based in West Africa that was imported by African slaves to American plantations and could be performed at gatherings where instruments, like drums (for fear of transmitting secret messages), were forbidden.

Program Notes by Ricky O'Bannon

About Florence Price

Born in Little Rock, Arkansas in 1887, Florence Beatrice Smith Price received early musical training from her mother. Price went to study at the prestigious New England Conservatory of Music, graduating in 1906 with a Soloist's Diploma in Organ Performance, and a Teacher's Diploma in Piano Performance. Whilst at conservatoire, Price also studied composition with Wallace Goodrich, Frederick Converse, and George W. Chadwick.

After completing her degree, Price returned to the south to teach music at the Cotton Plant-Arkadelphia Academy in Cotton Plant, Arkansas, Shorter College in North Little Rock, Arkansas and then at Clark University in Atlanta (1910-1912). After around 20 years teaching, Price and her family moved to Chicago to ultimately escape the racial tension in the south. It was here that she was able to properly establish herself as a concert pianist, organist, and composer.

During her career Price received many accolades. She composed over 300 compositions, including 20 full orchestral works and over 110 art songs. Her orchestral works were performed by leading American orchestras such as the Chicago Symphony Orchestra, Michigan W. P. A. Symphony Orchestra, the Woman's Symphony Orchestra of Chicago and U.S. Marine Band, to name but a few.

Price also worked with esteemed vocalists such as Ellabelle David, Todd Duncan, and Blanch Theborn. Price was the first African American woman composer to earn national recognition. Seen as a pioneer among women, she was celebrated constantly for her achievements. She was in the cluster of composers in the 1930s-40s that helped define America's voice in classical music. Her musical style represents her cultural heritage, but also the national Romantic style of the period.

Program Notes by Alex Burns



Tales of Italian Triumph

Conducted by Maestro Lowell Graham

Saturday, October 15, 2022 | 7:00 p.m.

Union Colony Civic Center



Overture to *La forza del destino*

Giuseppe Verdi
(1813-1901)

Symphony No. 4 in A Major ("Italian"), Op. 90

Felix Mendelssohn
(1809-1847)

- I Allegro Vivace
- II Andante con moto
- III Con moto moderato
- IV Presto and Finale

- Intermission -

Overture to *Semiramide*

Gioachino Rossini
(1792-1868)

Pines of Rome

Ottorino Respighi
(1879-1936)

- I I Pini di Villa Borghese
Pines of the Villa Borghese
- II Pini presso una Catacomba
The Pines Near a Catacomb
- III I Pini del Gianicolo
Pines of the Janiculum
- IV I Pini della Via Appia
Pines of the Appian Way

Tales of Italian Triumph

Program Notes

Overture to *La forza del destino*

Verdi wrote his four-act opera *La forza del destino* ("The Force of Destiny") on a commission from the Imperial Theater in St. Petersburg, where it was first performed in 1862, when the composer was 49; the premiere of the revised version took place in Milan in 1869. The 24th of Verdi's 28 operas, *La forza del destino* is a dramatic story of love, revenge, and a doomed family, set in 18th-century Spain. The opera is built on the relations among three characters: the pure young Leonora, her beloved Don Alvaro (who accidentally kills her father), and her brother Don Carlos, who swears revenge against his father's killer.

Verdi wrote a dark and dramatic overture, which he called *Sinfonia* in the score, in 1869 for the revised version of the opera. It opens with powerful unison E's from the brass—this is the sound of fate, and it will return several times. The opening theme is restless and surging; Verdi's short metric units (this opening section is in 3/8) accentuate the overture's uneasy mood. The lyric material that follows is drawn from Leonora's aria in Act II, and the overture rises to a dramatic climax on the music that precedes the fatal final duel between Don Alvaro and Don Carlos.

Program Notes by Eric Bromberger

Symphony No. 4 in A Major ("Italian"), Op. 90

Mendelssohn went to Italy in October 1830. The trip lasted 10 months – he started in Venice and worked his way south to Rome, stopping in Bologna and Florence along the way. During his stay in Rome, he witnessed the coronation of Pope Pius VIII and the city's festivities during Holy Week (the week leading up to Easter). From Rome, he went on to Naples and visited Pompeii before returning to Germany through Genoa and Milan.

His impressions of the trip were recorded in a series of watercolors and sketches – Mendelssohn was a decent amateur artist – and in the present Symphony. There is nothing particularly Italian about the Symphony until its final movement. Rather, the work strives more to convey a series of impressions of Italy – Mediterranean sunshine, religious solemnity, monumental art and architecture, and open countryside.

The Symphony opens with a burst of sound – woodwinds and pizzicato strings – whose irrepressible eighth notes become the accompaniment to a jubilant string melody. The winds play an especially prominent role in this movement, with Mendelssohn treating them with a great degree of freedom that gives the movement a transparent, airy texture. It's like a musical rendition of the Italian blue sky that impressed Mendelssohn, who was used to the cloud-flecked skies of northern Europe, so deeply (he once described the Symphony as "blue sky in A major"). The movement is in sonata form, but it also uniquely includes a transitional passage between the exposition and its repeat whose material is developed later. The turbulent minor-key development section also may remind the listener that Mendelssohn was working on his storm-cloud-riddled "Scottish" Symphony (in A minor) at the same time he was composing the "Italian."

In the second movement, an *Andante con moto* in D minor, Mendelssohn recalls the impressive processions he had witnessed during his time in Rome. He evokes these with a dusky melody (oboes, clarinets, and violas) that unfolds over a plodding bassline. This alternates with two contrasting, relaxed, major-key sections.

The flowing minuet (*Con moto moderato*), with its legato writing for strings and winds, offers a musical equivalent of the symmetrical forms and restrained beauty of some of the architecture Mendelssohn saw during his Italian sojourn. The trio sounds vaguely militaristic, with its fanfare-like melodic figure for horns and bassoons.

In the finale, Mendelssohn uses another dance, the raucous Neapolitan saltarello, as the basis of the movement. He never relaxes the tension during the movement, which hurtles to a close with a minor-key reiteration of the first movement's opening theme.



Tales of Italian Triumph

Program Notes cont'd

Symphony No. 4 in A Major ("Italian"), Op. 90 cont'd

Mendelssohn completed the Symphony March 13, 1833, in partial fulfillment of a commission from the Philharmonic Society of London. He conducted the premiere exactly two months later, on May 13, which was a great success – the work was repeated in June. Mendelssohn, however, was never entirely satisfied with the Symphony. He revised it twice, in 1837 and again before he died in 1847, but it was never published during his lifetime. This final version premiered in Leipzig on November 1, 1849, with Julius Rietz conducting the Gewandhaus Orchestra. It is this version that was published in 1851 and is regularly performed today.

Program Notes by John Mangum

Overture to *Semiramide*

The musical joke of “What do you get when you give an Italian boy a pencil? An opera!” probably originated with Rossini. He was a speedy composer and a savvy businessman. By the time he wrote his final opera, *Guillaume Tell*, in 1829, Rossini was a mere 38 years old with 40 successful operas behind him, and independently wealthy. And then he simply retired. Except for composing a small handful of works, the last 36 years of Rossini’s life were spent in relative seclusion and in pursuit of various hobbies including, among several, cooking. His rather abrupt retirement from the opera world at the peak of his genius has never been fully explained, but his musical legacy continues to speak volumes. His operas are still continuously performed, but alongside these full operas Rossini nearly single-handedly transformed the operatic overture into a discreet genre. Rossini’s overtures are each short gems of genius, as suitable to the concert hall as they are to introducing an opera.

Rossini’s Overture to his 1823 opera, *Semiramide*, is one of his great Overtures and often played as a concert piece. It is also the last opera he wrote in Italy. Thereafter, Rossini left Italy and within a year moved to Paris, where he wrote several more operas before beginning his lengthy retirement there. The Overture is filled with the kind of excitement and hummable tunes that prove Rossini’s genius. Behind the tunefulness, however, lies the grim tale of the opera itself which was based on a dramatic tragedy by Voltaire. *Semiramide* is the Queen of Babylon who has fallen in love with Arsace, the Commander of the Assyrian armies. To marry him and make him the King, *Semiramide* has poisoned her husband, King Nino. Things go terribly wrong when Nino’s ghost begins to reveal some truths – one being that Arsace is actually *Semiramide*’s son. In the confusion at Nino’s tomb, Arsace accidentally kills *Semiramide* before he reluctantly ascends the now empty throne.

Rossini’s dramatic composing is some of his best. He begins with a somewhat menacing introduction where the timpani rolls quietly, creating an [...] a quartet of horns and bassoons create a solemn but ravishing theme that will be prominent throughout the Overture. The next theme, introduced by the strings, is wholly [...] then adorns this theme with virtuosic filigree in the winds and a countermelody of the solemn horn [...] the first five minutes of music. Another sparkling piece of inventiveness comes at around seven and half minutes, where, as a break before the Overture’s finale, all the violins play a kind of cadenza en masse – a truly ingenious moment. As the Overture ends, Rossini gives us his signature [...], ending in brilliant bravura.

Program Notes by Max Derrickson

Pines of Rome

One of the leading Italian composers of the twentieth century, Ottorino Respighi is today best known for his “Roman Triptych,” a trilogy of orchestral tone poems. Though similar in structure to traditional symphonies, tone poems differ in that they are meant to illustrate a non-musical source such as a poem, story, or landscape and inspire pictorial or dramatic associations rather than present and focus on purely musical content and structure. The three tone poems of Respighi’s Triptych – *Fountains of Rome* (1916), *Pines of Rome* (1924), and *Roman Festivals* (1928) – each richly evoke different aspects of Roman landscapes and culture. As can be gleaned from its title, the four-movement *Pines of Rome* depicts pine trees in four locations throughout Rome at varying times of day and in various historical periods. Of the three tone poems, *Pines* is the most frequently performed work.

Tales of Italian Triumph

Program Notes cont'd

Pines of Rome cont'd

Respighi chose and musically rendered his four Roman locations with care, each distinctly lovely in its own way. The lively first movement starts the work at the Villa Borghese, a palace built in the seventeenth century complete with charming pleasure gardens. The contrasting second movement, somber and mysterious, depicts early underground Christian burial chambers. Respighi then illustrates the Janiculum, one of the Seven Hills of Rome, with serene and melodic strings and a soaring clarinet solo. This third movement ends with a recording of a nightingale's song, making it one of the earliest works to use electronics within its orchestration. The tone poem's final movement recalls the ancient glories of the Appian Way, an important early Roman road, with an ever-building surge of sound that concludes in a blast of triumphant brass and percussion.

Respighi himself wrote detailed programmatic descriptions of each movement within the score to Pines of Rome:

The Pine Trees of the Villa Borghese - Children are at play in the pine groves of Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes.

Pine Trees Near a Catacomb - We see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of mournful psalm-singing, floating through the air like a solemn hymn, gradually and mysteriously dispersing.

The Pine Trees of the Janiculum - A quiver runs through the air: the pine trees of the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing.

The Pine Trees of the Appian Way - Misty dawn on the Appian Way; solitary pine trees guard the magic landscape; indistinctly, the ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories. Trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth toward the Sacred Way, mounting in triumph to the Capitol.

Program Notes by Laney Boyd

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Poinsettia Pops



Conducted by Maestro Lowell Graham

Saturday, December 3, 2022 | 7:00 p.m.

Union Colony Civic Center

The Greeley Chorale*, directed by Dr. Galen Darrough
The Greeley Children's Chorale*, directed by Sue Davis,
Darlene James, Megan Nugent, & Kris Pierce

Bells of the Winter Range

Dylan Fixmer (b. 1987)

Adeste Fideles

Trad., arr. Arthur Harris (1927-1992)

Dance of the Buffoons from "The Snow Maiden"

Nicolai Rimsky-Korsakov (1879-1936)

March of the Toys

Victor Herbert (1924-1859)

A Classical Christmas^

Ira Hearshen (b. 1948)

Joy to the World

Trad., arr. Arthur Harris

- Intermission -

Festive Overture

Dmitri Shostakovich (1906-1975)

Jingle Bells

Trad., arr. David Willcocks (1919-2015)

Shepherd's Pipe Carol

John Rutter (b. 1945)

Sing Noel, Alleluia!

arr. John Leavitt (b. 1956)

Come to the Music

Joseph M. Martin (b. 1959)

Sussex Carol

Trad., arr. David Willcocks

I Saw Three Ships

Trad., arr. Mack Wilberg (b. 1955)

Away in a Manger

Trad., arr. Mark Armstrong

We Wish You a Merry Christmas

Trad., arr. John Rutter

*Presented by Robert & Diane Miller

^denotes world premiere

Poinsettia Pops

The Greeley Chorale

Under the direction of Dr. Galen Darrough



The Greeley Chorale originated in 1964 as a community chorus, under the direction of Dr. Howard Skinner. Over the years the Chorale has grown from a 40 voice ensemble in 1964 to more than 90 voices today. Along the way, the Chorale has been an integral part of community celebrations, such as the downtown Christmas tree lighting, the Weld County "Concert for Peace", the Hospice Tree of Memories lighting, UNC's "Concert Under the Stars", BT Voices for Hospice, City of Greeley Cinco de Mayo celebrations, the Exchange Club's "Healing Field", the Union Colony Civic Center 25th Anniversary celebration, and the Greeley Independence Stampede, where the Chorale is a perennial performer of the National Anthem. The Chorale also helped create and support the Greeley Children's Chorale, now an independent organization in its 30th season. Now in its 58th season, the Chorale offers 3 concerts a year, plus the NEW "Cabaret & Cabernet" fundraiser in February.

The Greeley Children's Chorale

Under the direction of Sue Davis, Darlene James, Megan Nugent, & Kris Pierce

The Greeley Children's Chorale was founded by Kay (Copley) Boyd in 1990 and consists of two auditioned choral groups: Peak Performers (grades 5-8) and Summit Singers (grades 3-6), as well as one non-auditioned group: Valley Voices (grades 2-4). The Children's Chorale has appeared with the Greeley Philharmonic Orchestra, the Greeley Chamber Orchestra, the Youth Orchestra of the Rockies, the Kream of the Krop Big Band, UNC Choirs, and the Greeley Chorale. Performing our own a cappella version of The Star Spangled Banner has become an annual event at UNC sporting events, Colorado Eagles hockey games, and Colorado Rockies baseball games. The Chorale performed at the National Orff Music Educator Conference in 2013 and made its third appearance at the Colorado Music Educators Association (CMEA) Conference in January 2016 to much acclaim. We are proud to have served the children, families and arts community of Weld County for over 30 beautiful seasons!



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GPO Donors Weigh In: Why Donate?



The feeling of music in our home always brought out dance, laughter, and love. The Greeley Philharmonic evokes all those amazing feelings I associate with my father & music that I listened to at home. My father always either played his guitar or played records of a variety of music in our home from orchestra, mariachi, flamenco, rock & roll, and big band music. It is important to me to be a supporter of the Greeley Philharmonic which allows me to share music with clients, and I feel the GPO enriches our community.

Christina DeLaTorre

Greeley is blessed to have an exceptional, professional orchestra. The GPO has the distinction of being the oldest orchestra west of the Mississippi. Presenting outstanding orchestral music for 110 years, we want to help keep the music playing for years to come. The orchestra is a cultural gem in our community. We have enjoyed high quality performances under the leadership of outstanding conductors. As season ticket holders, we look forward to the GPO's 111th season!

Allen Jost and Helen Freese



I have been a fan of the GPO ever since my husband John and I moved to Greeley in 1976. When it was time to choose a location to establish John's ophthalmology practice, we chose Greeley because of the cultural enrichment that the GPO and UNC's College of Performing and Visual Arts offered. As a granddaughter of Czech immigrants, my love of music and support of the GPO is in my DNA. Czechs have a great love of music. Growing up in a predominantly Czech community in eastern Nebraska, music was a big part of our lives.

Jane Adams



Christmas Brass



Conducted by Maestro Kenneth Singleton

December 15, 16, & 17, 2022 | 7:00 p.m.

A Christmas Festival

Joy to the World
Deck the Halls
God Rest Ye Merry, Gentlemen
Good King Wenceslas
Hark! The Herald Angels Sing
Silent Night
Jingle Bells
O Come, All Ye Faithful

Leroy Anderson (1908-1975)
transcr. by Kenneth Singleton

Es ist ein Ros entsprungen

Johannes Brahms (1833-1897)
arr. Michael Allen

Sonata Vespertina

Pavel Josef Vejvanovský (1639-1693)
transcr. Kenneth Singleton

The Twelve Days of Christmas

arr. by Andrew Kazdin
transcr. Kenneth Singleton

Away in a Manger

Three Traditional Tunes
arr. Keith Snell

Sleigh Ride

Leroy Anderson (1908-1975)
transcr. Kenneth Singleton

Songs of Joy

J.S. Bach (1685-1750) & Ludwig van Beethoven (1770-1827)
arr. Justin Williams, transcr. Kenneth Singleton

- Intermission -

In dulci jubilo

Michael Praetorius (1571-1621)
transcr. Kenneth Singleton

Farandole from *L'Arlésienne*

Georges Bizet (1838-1875)
transcr. Kenneth Singleton

'Twas the Night Before Christmas

Narrated by Nick Kenny
adaptation of the Clement Moore poem
music by Charles Decker (1946)

Greensleeves

setting by Ralph Vaughan Williams (1872-1958)
transcr. Kenneth Singleton

March of the Toys from *Babes in Toyland*

Victor Herbert (1859-1924)
transcr. Michael Allen

Hallelujah Chorus from *Messiah*

- audience sing-along -
G.F. Handel (1685-1759)
transcr. Kenneth Singleton

O Come All Ye Faithful

- audience sing-along -
John F. Wade (1711-1786), arr. by John Rutter
transcr. Kenneth Singleton

Presented by:

Dale Boehner & Signature Stone and The Wheeler Family Foundation

Christmas Brass

Program Notes



Kenneth Singleton was Director of Bands and Chairman of the Wind Conducting Program at the University of Northern Colorado in Greeley, from June 1985 through May 2019. Previously he was Director of Concert Bands at New Mexico State University in Las Cruces. He also taught at the Hartt School of Music (University of Hartford), Albertus Magnus College and Yale University, both in New Haven, Connecticut. Singleton holds degrees from the University of South Florida (Bachelor of Arts) and the Yale University School of Music (Master of Music, Master of Musical Arts, and Doctorate of Musical Arts). His doctorate in tuba performance was the first awarded by Yale in that area.

Under Singleton's leadership the UNC band program, consisting of four concert and athletic ensembles, earned well deserved praise throughout the country and abroad. In December, 2011 the Wind Ensemble visited China, performing in the Beijing Concert Hall and the Sheraton Lions Lake Resort in Qingyuan. For over thirty years the Wind Ensemble performed and/or presented annually at the Colorado Music Educators Association annual convention.

In 1998 Singleton was elected to the Colorado Bandmasters Association Hall of Fame, and in January 2014, he was selected as a member of the Colorado Music Educators Association Hall of Fame. The University of Northern Colorado hosts the Colorado All-State Bands Festival each year, and under the leadership of Singleton and Associate Director of Bands Richard Mayne, the All-State Band weekend became widely recognized as one of the finest in the country.

As a transcriber of wind and brass music, and music editor for the Charles Ives Society, Singleton has more than 100 publications to his credit. His edition of Charles Ives' Third Symphony has been recorded by Michael Tilson Thomas with the Concertgebouw Orchestra (Sony), Leonard Slatkin with the St. Louis Symphony (BMG), and numerous other conductors and orchestras. His brass transcriptions are in the recorded repertoires of the Denver Brass, Summit Brass, St. Louis Brass Quintet, the Dallas Brass, and numerous other professional ensembles.

Singleton was principal conductor of the Denver Brass for twenty-four years and appeared with them this past May for a pair of Memorial Day concerts. He is presently Conductor of the Boulder Concert Band, a premiere adult ensemble with a long history of excellence.

Over the years he has guest conducted numerous ensembles, ranging from the Colorado Springs All-City Band and the El Paso All-Region Symphonic Band, to Orchestra New England and the U.S. Air Force Band. He has conducted All-State Bands in New York, New Mexico, North Dakota, Tennessee, and Colorado.

In 2000, Singleton was elected to membership in the American Bandmasters Association, and in April 2002 he was awarded the Distinguished Service to Music Award by Kappa Kappa Psi, the national college band honorary fraternity.

In 2009 he created an imaginative Christmas Brass Concert for the Greeley Philharmonic Orchestra.

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Rhapsody in Blue

The Best of Gershwin and Ravel



Conducted by Maestro Lowell Graham

Saturday, January 28, 2023 | 7:00 p.m.

Sunday, January 29, 2023 | 2:00 p.m.

UNC Campus Commons

Cuban Overture

George Gershwin
(1896–1983)

Pavane pour une infante défunte

Maurice Ravel
(1875–1937)

Rhapsody in Blue

George Gershwin

Joshua Sawicki, *Piano*

- Intermission -

An American in Paris

George Gershwin

Boléro

Maurice Ravel

Rhapsody in Blue

Program Notes



Joshua Sawicki is a pianist based in Denver, Colorado. He appears regularly with the Greeley Philharmonic, the Colorado Symphony, and the new-music group The Playground Ensemble. He has performed concertos with the Denver Philharmonic, Grand Junction Symphony, Greeley Philharmonic, Lakewood Symphony, Farmington Valley Symphony Orchestra, and the Lamont Symphony Orchestra; recital appearances and competitions have taken him to Paris, Manhattan, Utrecht, Novi Sad, Granada, Cambridge, Tampa, and Aspen where he has received various international prizes. He can be found throughout the state in solo or chamber recitals while also teaching privately and as an adjunct faculty at Regis University and the Community College of Denver; he is also the owner and director of a music school in Aurora. Joshua has studied in Boston, New York, London, Tampa, and Denver with Steven Mayer, Rebecca Penneys, John O’Conor, Anthony di Bonaventura, and Svetozar Ivanov.

Cuban Overture

In February 1932, George Gershwin fled the appalling winter that had overtaken New York that year and sailed, with an entourage of six, to Havana, Cuba, where he holed up just long enough to absorb the local atmosphere and Hispanic verve that went into his Cuban Overture. He finished the piece in New York that August.

Having once left the orchestration of one of his greatest works – the Rhapsody in Blue – to someone else (Ferde Grofé), Gershwin was by now his own very capable orchestrator. He famously asked the great orchestral colorist Ravel for lessons; Ravel asked him how much money he had earned the previous year. Gershwin told him (nearly twenty times Ravel’s own income), and Ravel replied, “I should be asking you for lessons.” Gone, also, is his timidity over his own technical competence. For all its shimmering local color and (especially) rhythmic vitality, the Cuban Overture is in its way a very serious work. At the first performance, the title was simply Rumba (and it certainly is one), but by the second performance Gershwin had retitled the piece, to give, he said “a more just idea of the character and intent of the music.” Not content with demanding Cuban percussion instruments and playing techniques, Gershwin includes in the score a detailed diagram of how they should be deployed on the platform.

Determined to acquire what he considered a “proper” compositional technique, Gershwin had enrolled the previous summer as a student with the uncompromising theorist Joseph Schillinger, who set him to work analyzing Stravinsky and completing compositional exercises of terrifying abstruseness and complexity. The Cuban Overture, paradoxically, was the first fruit of this unlikely relationship. Or maybe the second; only weeks before signing the last page of the score, Gershwin had handed in an assignment entitled Rhythmic Groups Resulting from the Interference of Several Synchronized Periodicities.

None of this prevents the Cuban Overture from being its joyous self, dancing around Échale Salsita, a song that had wafted through every bar in Havana while Gershwin was there, and even sneaking in a glimpse of La Paloma. Gershwin would not live long enough to become a typical product of the Schillinger studio, but only he could perform short-base periodic interference on a rumba.

Pavane pour une infante défunte

Pavane pour une infante defunte (Pavane for a Dead Princess) was commissioned of the 24-year-old Ravel in 1899 as a somewhat whimsical salon piece for piano and premiered in 1902 by Ricardo Vines to much acclaim. The composer was a bit bewildered by the work’s popularity, but nonetheless orchestrated it in 1910 to even greater success.

Rhapsody in Blue

Program Notes cont'd

Pavane pour une infante défunte cont'd

With the Pavane, by contrast, we see his love of older musical forms from the Renaissance, in this case a moderately paced court dance. He chose the title because he was fond of the sonority of the French words (“infante defunte”) and the piece was not meant to be a funeral lament for a child. Rather, Ravel hoped to evoke the scene of a young Spanish princess delighting in this stately dance in quiet reverie, as would have been painted by Velazquez in the Spanish court.

What the Pavane gives us is Ravel’s gift for exquisite melody and his mastery of orchestration. Its perfectly balanced sections between strings, woodwinds and golden glowing brass create a quiescent, inner-splendor; dance-like but meditative. Ravel’s cleverness with pizzicato propels the dance along with graceful but slightly shuffling feet; the harp glissandos swoop with the young dancer’s lifting arms

Program Notes by Max Derrickson

Rhapsody in Blue

Rhapsody in Blue was George Gershwin's first extended work, written hastily for performance at a special evening of Big Band Jazz entitled *An American Experiment in Modern Music* by the Paul Whiteman Orchestra in New York City's Aeolian Hall in February of 1924. The original scoring of the work for Whiteman's band, which included strings was done by Ferde Grofe and published in 1926, with an orchestral version that followed, though it was not published until 1942. Gershwin was given the commission just five weeks before the concert, and Grofe did not receive a copy of the two-piano score until just over two weeks before the performance. Grofe still managed to complete his orchestration with eight days to spare.

Gershwin claimed to have entirely conceived the piece riding on a train from Boston to New York on December 23, 1923, but in fact, the slow theme (United Airlines used this theme for many years) came to him while playing piano at a friend's party a couple of days later. His brother Ira recalls George speaking about the piece to him and provided this quote to be used in a proposed 1985 film by the director Paul Schrader: "You start with an ice-breaker, an ascending clarinet to get the attention, to start to engine. Just after the first theme, four bars in, I stress an unaccented beat. First bump in the road. Same thing two bars later, but fool with the harmony, too. The second bump is also the first turn! With the second theme, five bars later, you're on your way with the scenery all blue and jazzy - but where are you headed? Keep changing keys, turn, detour seven times before hitting the straightaway A Major, like the cycle of fifths ragtime players use.

Meantime, I am pitting four notes against three, so you feel like you are accelerating all the time. Add a few classical conventions and you feel like you are listening to Tchaikovsky or Liszt. It's a rhythm for our time. Not just pep. Our pulse."

Brother Ira, who was his lyricist, also claims to have convinced George to change the title from *American Rhapsody* to *Rhapsody in Blue*. Gershwin kept apologizing to the musicians as the piece was rehearsed that he had hoped to have more time to create a more polished work, but the musicians and their leader, Paul Whiteman, loved the piece. In fact, the importance of its premiere has been likened to that of Gershwin's Hollywood friend Arnold Schoenberg's *Pierrot Lunaire* and Igor Stravinsky's *The Rite of Spring*.

Program Notes by Dan Locklair

An American in Paris

Far more than a mere Jazz Age travelogue, Gershwin’s quintessentially American symphonic poem *An American in Paris* unfolds with radiant vitality and intoxicating energy. The work’s spry longevity (ninety years and counting) would have come as a surprise to those critics who dismissed Gershwin’s works as mere passing fancies. The *New York Evening Post*’s Oscar Thompson allowed that while *An American in Paris* might be all the rage circa 1928, “to conceive of a symphony audience listening to it with any degree of pleasure or patience twenty years from now, when whoopee is no longer even a word, is another matter.”

Rhapsody in Blue

Program Notes cont'd

An American in Paris cont'd

Raised patrician pinkies notwithstanding, conductors knew a good thing when they heard it and snapped the piece up. The work's December 1928 premiere by Walter Damrosch and the New York Philharmonic-Symphony was followed by performances by such luminaries as Fritz Reiner, Artur Rodziński (who led the SFS premiere in 1931), Alfredo Casella, and erstwhile San Francisco Symphony maestro Henry Hadley. Even Arturo Toscanini—nobody's choice as an advocate for American music—turned in a whip crack rendition with the NBC Symphony. The first studio recording, with Nathaniel Shilkret conducting the Victor Symphony and featuring an uncredited George Gershwin Himself on celesta, took place on February 4, 1929, less than two months after the New York premiere. Umpteen performances and recordings later, *An American in Paris* dances blithely towards its centennial, bedrock repertory, familiar and loved the world over.

An American in Paris eschews formal symphonic development in favor of a loose episodic structure charting the adventures of an American tourist sampling the glories of Paris and succumbing to fits of homesickness along the way. The work's most compelling features are its marvelous melodies—who isn't enchanted by the central "blues" section with its wailing trumpet solo?—and its glittering orchestration, featuring that quacking quartet of Parisian taxi horns. "It's not a Beethoven symphony, you know," commented Gershwin, perhaps in reaction to elitist reservations about the work's overriding joie de vivre. "If it pleases symphony audiences as a light, jolly piece, a series of impressions musically expressed, it succeeds."

Program Notes by Scott Foglesong

Boléro

By the late 19th century, factories across Europe had revolutionized the production of goods. France was slow to turn to industrialization, and far fewer factories operated in the country. Where they did exist, pay was terrible, working conditions were abhorrent.

Ravel grew up around factories. "In my childhood I had a great interest in mechanical things," he wrote. His father was a civil engineer, and Ravel loved "going over factories and seeing vast machinery at work. It is awe-inspiring." When approached to write a new ballet score, Ravel set a story of jealousy and retribution in the shadow of a factory. The scenario was eventually rejected, but Ravel's machine-like music remains.

The ballet was set in Spain, a country that provided Ravel with inspiration throughout his career. "I have always had a predilection for Spanish things," he wrote. "I was born near the Spanish border, and my parents met in Madrid." By the time he wrote the ballet, Ravel had never stepped foot in Spain. Bolero mimics sounds he knew: guitars (in the plucked strings), castanets (in the snare drums), and "tunes of the usual Spanish-Arabian kind."

The Spanish boléro emerged in the 18th century as a mix of folk and classical dances. Like Ravel's Bolero, the traditional dance has three slow beats in a bar, but Ravel's version takes liberties with the rhythm. "In reality," he wrote, "there is no such boléro." For the French, Spain was considered exotic. It lay close to North Africa, and Africa was—according to one prominent writer of the time—"half Asiatic." Many today find such attitudes problematic, but Ravel's audiences were seized by the thrill of "alien" lands.

Bolero is a vast musical machine. A simple rhythm is played again and again on snare drum, while soloists snake above, playing two sinuous melodies. Standard orchestral wind instruments begin (flute, clarinet, bassoon), then more distant cousins continue (oboe d'amore, tenor and soprano saxophone).

The music gathers steam. One soloist becomes a duet, becomes a trio, becomes a full orchestral section. Another snare drum joins the first. At its peak, the din is deafening. Trombone whoops and gong strikes herald the end. But is this a factory, or warfare?

Program Notes by Tim Munro



The Burroughs LIVE with the GPO



Conducted by Maestro Lowell Graham

Saturday, March 11, 2023 | 7:00 p.m.

Union Colony Civic Center

Alec Bell, Trumpet

Briana Harris, Alto Saxophone

Hayden Farr, Baritone Saxophone

Jeremy Fallis, Trombone

Brian Claxton, Bass

Mary Claxton, Drums & Vocals

Jack McManaman, Guitar

Spencer Zweifel, Keys

Johnny Burroughs, Vocals

Featuring The Burroughs Overture, composed by
GPO Composer in Residence, Dylan Fixmer

Featuring original music by The Burroughs arranged by
some of the country's top orchestrators

Concert Sponsored by
Edward Jones | Brian and Kim Larson
Accessories with a Flair...and Hair!

The Burroughs LIVE with the GPO

Program Notes



Steeped in classic soul standards and outfitted with modern flair, The Burroughs are a nine piece band with a powerhouse sound that has been electrifying audiences across Colorado and beyond. Since 2013, the band has lit up stages with their trademark brand of “Sweaty Soul Music,” quickly earning their rightful place as one of the best live bands in the region.

No newcomer to uplifting spirits, Johnny Burroughs has a background working as a licensed minister and music pastor. His church upbringing serves him well on stage, where the red-headed frontman sings, dances, and screams audiences into a revival-like frenzy. His dynamite backing band includes a sizzling 4 piece horn section and tight 4 piece rhythm section that are as versatile as they are fun to watch. The band’s live performances are capped by choreographed dancing, soaring solos, and funky grooves, with the goal of moving the audience to a joyful celebration by each show’s closing tune.

The Burroughs have played prestigious festivals and venues including Salmonfest Alaska, Bohemian Nights New West Fest, Denver's Underground Music Showcase, and the Mishawaka. They have opened for acts including The Motet, The Steve Miller Band, Keller Williams, The Dirty Dozen Brass Band, and The Main Squeeze. Previous recorded releases include "My House My Car" (2022), "I Refuse" (2021), "Baby Get Down" (2021), "Zero Sum Game" featuring Mary Claxton (2021), Love and Unity produced by Eric Krasno (2020); "The Slip" and "Forever In Love on Color Red Music (2019); their full-length studio album Got to Feel (2018); the single "You Are My Joy," and b-side "1968" (2016); and the full-length live album Sweaty Greeley Soul (2015), recorded live at the Moxi Theater. The band is represented by Assemble Sound for sync licensing representation.

Since the band’s start, The Burroughs have always embraced their hometown of Greeley, Colorado, with a passion for community outreach. Previous partnerships have amplified the work of great organizations like the Weld Food Bank, Greeley Boys and Girls Clubs, and Habitat for Humanity. The band’s latest mission is an ongoing partnership with Greeley-Evans District 6 Schools titled #BandsGiveBack- a campaign for local artists to pledge money and time dedicated towards providing all area students with access to music education. Providing music clinics and joint performances with high school bands around their city and across the country, The Burroughs hope to inspire the next generation of musicians to find a career path in music.



Carmina Burana

Songs of Love and Fortune



Conducted by Maestro Lowell Graham

Saturday, April 29, 2023 | 7:00 p.m.
Union Colony Civic Center

Kristi Muzzio, *Soprano*

Nathan Snyder, *Tenor*

Thomas Angerhofer, *Baritone*

UNC Combined Chorus under the direction of Dr. Jill Burgett & Dr. Clelyn Chapin

Concerto for Orchestra

Zoltán Kodály
(1882-1967)

- I Allegro risoluto
- II Largo
- III Tempo primo
- IV Largo
- V Tempo primo

- Intermission -

Carmina Burana

Carl Orff
(1895-1982)

- I Introduction
- II Fortune, Empress of the World
- III Part I
- IV In Springtime
- V On the Lawn
- VI Part 2
- VII In the Tavern
- VIII Part 3
- IX The Court of Love
- X Blanziflor and Helena

Carmina Burana

Program Notes



Soprano, **Kristi Muzzio**, is known for her vibrant tone and magnetic stage presence. Ms. Muzzio is passionate about performing, especially in the realms of opera and musical theater. As a proficient interpreter of contemporary opera, she created and premiered the role of “Mother” in Anton Coppola’s final opera, *Lady Swanwhite*, directed by his nephew, Francis Ford Coppola. Ms. Muzzio has performed in numerous other productions, including *Fiordiligi* in *Così fan tutte*, *Donna Elvira* in *Don Giovanni*, *Tisbe* in *Cenerentola*, *Suor Dolcina* in *Suor Angelica*, and *Berta* in *Il Barbiere di Siviglia*. As a sought-after interpreter of solo concert repertoire, she has performed Fauré’s *Requiem*, Handel’s *Messiah*, and Brahms’ *Ein Deutsches Requiem*.

Ms. Muzzio is currently pursuing her Doctor of Arts at UNC as a student of Melissa Malde. Ms. Muzzio lives in Greeley with her husband, Ben, and their dog, Darla.

Tenor, **Nathan Snyder**, sets himself apart with his energetic performances, commanding stage presence, and attentive musicianship. Praised for his “lovely” portrayal of Fenton in *The Merry Wives of Windsor*, and hailed as “riveting” in his performance of Don Jose in *Carmen*, Nathan attentively molds the music and characters together throughout the opera repertoire. Recently Nathan performed with Opera Kansas as Frederic in a sold-out production of *Pirates of Penzance* in February. While experiencing many cancellations due to the pandemic, Nathan was able to perform the role of Rodolfo in Puccini’s masterpiece *La Bohème* in a socially distanced production with Boulder Opera, live-streamed *Rodgers and Hammerstein Jubilee* with Loveland Opera Theatre, and an outdoor performance of *Trouble in Tahiti* with Opera Fort Collins.



Nathan has finally returned to the stage and is in the midst of a season of firsts. Beginning with an outdoor performance of *Trouble in Tahiti* with Opera Fort Collins, then singing William Royle, JB Turner, and Dewey Noyes in the world premiere of “*Staggerwing*” with Opera Kansas, Prince Charming in *Cendrillon* by Pauline Viardot with Loveland Opera Theatre, and in March 2022 Nathan will be singing Manrico in Verdi’s *Il Trovatore* with Boulder Opera.



Thomas Erik Angerhofer has been praised by audiences throughout North America and Europe for his “powerful and sweet baritone” with a “compelling presence.” His versatility as a singing actor spans all major genres and periods. Over the past few seasons Erik has been seen as Sam in *Trouble in Tahiti*, Silvio in *I Pagliacci*, Schlendrian in *The Coffee Cantata*, Lancelot in *Camelot*, Soloist in *Carmina Burana*, Roger Clinton in *Billy Blythe*, El Gallo in *The Fantasticks*, Soloist in Brahms’ *Requiem*, Don Alfonso in *Così fan tutte*, Enrico in *Lucia di Lammermoor*, Escamillo in *Carmen*, and Jesus in Bach’s *St. John Passion*. He was awarded the American Prize in Opera for Opera Fort Collins’ production of Donizetti’s *Daughter of the Regiment* and made the Rocky Mountain News “Top 10 Classical Performances” list for his portrayal of Joseph de Rocher in Jake Heggie’s *Dead Man Walking*. Erik recently returned from portraying *The Rancher* in *Locust: The Opera* at the United Nations Council on Climate Change in Glasgow, as well as



Carmina Burana

Program Notes cont'd

teaching masterclasses at the Royal Conservatoire of Scotland and the University of St. Andrews. Despite a busy performance schedule, Erik's true joy comes from working with developing and established artists. He has dedicated the better part of the past 20 years learning from a handful of the most successful master teachers and singing voice scientists. Erik's evidence-based teaching practice draws from the best available information and research, balanced by decades of clinical experience, and is tailored to the goals and needs of the individual artist. His private students include regional artists and national acts; his collegiate students have gone on to perform on Broadway, in National Tours and Regional Houses, have won scholarships to continue study at prestigious institutions, such as the Julliard School and RCS, and are leading vibrant music programs throughout the nation.

Dr. Angerhofer is excited to be joining the outstanding faculty and staff at UNA this fall as Assistant Professor of Voice and Director of Opera and Musical Theatre. Previous positions include Xavier University, Ithaca College, Colorado State University, MWSU, MSU Denver, as well as CU Boulder & Denver. An alum of the prestigious NATS Intern Program, Erik earned his DMA and MM from CU Boulder, where he received both voice and opera teaching assistantships, the Barbara Doscher and Berton Coffin Scholarships, and the Anderson Graduate Award. Erik is a member of the American Guild of Musical Artists, NATS, Opera America, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia.

Dr. Jill Burgett is the Director of Choral Activities/Director of Choral Music Education at University of Northern Colorado, conducting the UNC Concert Choir and Chamber Choir and teaching graduate choral methods and conducting coursework at UNC. Her doctorate is from Ball State University, where she was the Don Neuen fellowship recipient and subsequently served as Associate Director of Choral Activities. She holds an MM degree (choral conducting) from Ball State and a BM degree (magna cum laude) from Heidelberg University. For over a decade, Burgett conducted choirs in the Indiana public schools. She has served on the Indiana and Colorado ACDA boards and Central Division ACDA board as College and University R&S Chair. She has also served on the NCCO board, and as President, and now Past President, of Colorado ACDA. Burgett is an active festival clinician and conference speaker, and All State Choir Conductor. She is published in Choral Journal and New Grove Dictionary of Music and Musicians.



Conducting venues include Bulgaria, Barcelona, Montserrat, Prague, Vienna, Budapest, London, Paris, and Rome. She has also taught conducting choral masterclasses in Rome, Bangkok and Barcelona. Her recent sabbatical research on Catalan Choral Music has been presented nationally at SWACDA .



Dr. Clelyn Chapin is beginning her first year as Associate Director of Choirs at UNC where conducts choral ensembles and teaches music education courses. Before joining UNC, Clelyn spent 14 years teaching and conducting secondary, collegiate, and community ensembles in Texas, Colorado, and Michigan. As a clinician and presenter throughout the country, she focuses on a combination of rehearsal practices and leadership strategies that promote artistic singing and community building within ensembles. In addition to her work at UNC, Clelyn serves the Artistic Director for the Denver Women's Chorus, a 140-voice choir founded for members and allies of the LGBTQ community with a focus on social justice.

Carmina Burana

Program Notes cont'd

Concerto for Orchestra

Kodály's Concerto for Orchestra – not to be confused with his Hungarian countryman Béla Bartók's more famous, identically titled work written in 1943 – was completed in 1940, for the 50th anniversary of the Chicago Symphony Orchestra and was conducted in February of the following year by the orchestra's music director, Frederick Stock. It is in a single large-scale span of three connected movements (as is Liszt's A-major Piano Concerto, heard next on this program) divided into five contrasted sections, the whole rife with the mood and at times actual quotation of Hungarian folk melody, as differentiated from the gypsy melodies which Liszt mistakenly regarded as his country's folk music.

The Concerto was part of a vast 50th-anniversary commissioning project by the CSO, for which Stock also secured the services of Igor Stravinsky, Roy Harris, John Alden Carpenter, Alfredo Casella, William Walton, Darius Milhaud, Reinhold Glière, and Nikolai Miaskovsky.

Stock's program note for the premiere reminded the 1940 audience that "the word 'concerto' is used here, not in the sense of a brilliant and showy composition for a solo instrument, or instruments, with symphonic accompaniment, but in the original employment of the word to denote a combination of instruments."

The Concerto followed by less than a year Kodály's grand "Peacock" Variations for a similarly large orchestra and has its roots in that work, whose third variation, on a Hungarian folk song ("Fly, Peacock, Fly"), is strongly suggested in the opening (and recurring) theme here. The Concerto is, in the composer's words, "dressed in Baroque costume." While its melodic and rhythmic content are Hungarian to the core, its structure is indeed influenced by the Baroque form of concerto grosso, i.e., with a small group of soloists in interplay with the full ensemble. The composer designated his solo group, playing individually or in combinations, as violin, viola, and cello, but there are prominent passages for the winds – likewise, solo and in combination – as well.

The whole bears some formal resemblance to one or another of the Bach Brandenburg Concertos, with, in the first section, the unison statement of the principal theme, followed by comments from various soloists: here it is initially the woodwinds, then brass, then solo violin. The slow "movement," reminiscent of a Baroque passacaglia, highlights solo strings and clarinet, while the final section recalls in various guises, with different instrumental spotlighting, material from the two preceding movements. A rowdy repeat of the work's opening theme brings Kodály's too-rarely-heard Concerto to a bracing conclusion.

Program Notes by Herbert Glass

Carmina Burana

Post-World War I Germany witnessed spectacular political and artistic tumult. As Hitler consolidated the power that would inexorably lead to the Second World War, composers were searching for musical languages to replace the romanticism of Wagner and Brahms. Carl Orff (1895-1982), a young choral conductor and composer, found himself unsatisfied not only with the musical status quo, but also with the concept of the "concert" itself. In response he devel

oped a neo-Baroque philosophy of music as an intimate marriage of words, melody, and movement that he called "elementary music." He even fashioned a musical curriculum for children based on these principles, the "Orff Schulwerk," which is still in use.

Orff's first chance to try out his ideas on a large scale came in 1935, when he became acquainted with the twelfth-century poetry of the "Goliards," a decentralized group of poor but educated poet-musicians— itinerate clerics, minstrels, academics, defrocked priests, and the like—whose ribald, secular poems in street Latin and Old German were widely recited and sung in their day. Memory of their work faded with time, but it was revived by the 1803 discovery of a manuscript containing their songs (without readable melodies) in the monastery at Benedictbeuern, Germany. Orff, always intensely interested in music, ideas, and art of the distant past, embraced this literature for its directness, simplicity, and repetitive structure, and chose two dozen of the songs to arrange into three scenes for a "scenic cantata" with dance ad libitum. He entitled the collection Carmina Burana (Songs of Beuren) after the site of their modern rediscovery. Carmina Burana was first heard in Frankfurt on June 8, 1937.



Carmina Burana

Program Notes cont'd

Carmina Burana cont'd

The work opens with a scornful rumination on fate, set to music that threatens to explode at any moment. The eight movements of "Spring" throw pessimism to the winds and sing the praises of the breeze, the sun, the green, and the woods. After a round dance, the men head to the second scene, "The Tavern," where an angry misanthrope, a roasted swan, and an "abbot" of the order of gamblers sing of their fortunes and misfortunes. "The Court of Love," with its ten enchanting and colorful songs, tells of young love both returned and spurned. Then, with a crashing chord, the glow is extinguished, and inexorable fate returns along with the roiling music of the opening chorus.

This union of lusty medieval poetry with Orff's "elementary music" elicited strong opinions both positive and negative. Its critics despised the lack of invention, absence of development, harmonic stasis, and endless repetition. Ironically, these are some of the elements that audiences find the most gripping—not to mention the visceral intensity of the rhythm and the vast percussion section—including two pianos and five timpani—that supports it.

Orff felt so strongly about what he had achieved in Carmina that he renounced his previous work and concentrated on refining his "elementary music." His subsequent compositions were greeted respectfully by the musical community but only one of them found its way into the repertoire. Nonetheless, Orff lived long enough to see Carmina Burana become one of the most recognized and popular choral works of the twentieth century, even if seldom performed with dance.

Program Notes by Gordon Paine

GPO Highlights



Becky Kutz Osterberg is Principal Cello of both Fort Collins Symphony and Greeley Philharmonic, and a member of Cheyenne Symphony. Other orchestra and opera ensemble performances include Opera Colorado, Colorado Symphony, Steamboat Springs Orchestra and Colorado Springs Philharmonic. Additionally, she plays in a wide variety of small chamber ensembles throughout the Front Range on both Acoustic and Electric Cello. Mrs. Kutz Osterberg has an established private cello studio in Fort Collins and Steamboat Springs and more than 20 years of instructional experience private teaching and ensemble coaching.

Linda Winter has been on the Board of Directors for the Greeley Philharmonic Orchestra for 8 years. She has served as the Secretary and Vice President, with many great memories of amazing music.

Linda began her love of music as a small child in school. She played the violin for eight years in Longmont, was in choirs of all sizes and was the piano accompanist for large choirs. She also played guitar in a folk group in the Peter, Paul and Mary days.

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Drew Esquivel is a father, husband, and banker that is involved in the Greeley community. He serves as the Treasurer for the Greeley Philharmonic Orchestra and has been on the board since 2020. He has had a lifelong passion for music and has even played drums since elementary school. In his own words, "The Greeley Philharmonic is a hidden gem in Northern Colorado. Greeley is lucky to have phenomenal musicians, a wonderful venue, and a talented leadership team to lead the already century-old orchestra into the next epoch of musical excellence. I enjoy the experience the GPO provides, and every year look forward to Poinsettia Pops. It is the start of the holiday season for me and my family."

In his free time, Drew enjoys bowhunting, fishing, movies, and spending time with his wife and two daughters. He is a native of Fresno, California, and earned his BS in Business Administration from Colorado State University. In addition to Drew's board service with the GPO, he is the Treasurer for Friends of a Woman's Place, a fundraising arm for A Woman Place, the domestic violence shelter in Greeley. Drew is also the District Director for the Nu Phi Chapter of Delta Sigma Pi: a professional business fraternity at the University of Northern Colorado.



Sounds of Cinema

Conducted by Maestro Lowell Graham

Saturday, May 20, 2023 | 7:00 p.m.

Union Colony Civic Center



Fanfare for the Common Man

Aaron Copland
(1900–1990)

Overture to *William Tell*

Gioachino Rossini
(1792–1868)

Dartmoor 1912 from *War Horse*

John Williams
(b. 1932)

Horn Concerto No. 2 in E-Flat Major, K. 417

III Rondo

Wolfgang Amadeus Mozart
(1756–1791)

Devon Park, *Horn*

Mars from *The Planets*

Gustav Holst
(1874–1934)

- Intermission -

Sound Barrier Rhapsody

Malcolm Arnold
(1921–2006)

Can-Can from *Orpheus in the Underworld*

Jacques Offenbach
(1819–1880)

La donna e mobile from *Rigoletto*

Giuseppe Verdi
(1813–1901)

Nathan Snyder, *Tenor*

Suite from *Jurassic Park*

John Williams

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Sounds of Cinema

Program Notes

Fanfare for the Common Man

The music of Aaron Copland ranges across the American landscape. Born in Brooklyn, New York, he wove classic American folk songs and folk styles into modern orchestral arrangements with powerful emotional range. For this ability, he has been called the “Dean of American Composers.”

For a city-slicker, Copland demonstrated a remarkable talent for rendering the earthy American west and pioneer life in his music. His ballet *Billy the Kid* (1938) tells a tale of that young, famous outlaw in dance and music. Copland also scored the films *The Red Pony* (1948) and *Of Mice and Men* from novels by John Steinbeck, as well as *Our Town* (1940), a film version of Thornton Wilder’s classic play about small-town life.

Two other Copland creations are commonly performed today. His *Lincoln Portrait* (1942) masterfully blends orchestra and spoken words from that president’s speeches and letters. His arrangement for the ballet *Appalachian Spring* (1944) won the prestigious Pulitzer Prize for music in 1945 and remains a popular standard on classical radio and in symphonic repertoires today.

Program Notes by the Kennedy Center

William Tell Overture

Gioachino Rossini (1792–1868) began work on *William Tell*, his thirty-ninth and last opera, at the end of the summer of 1828, and the first performance was given in August 1829 at the Paris Opéra. Rossini takes the prize for dissociation of words (or situations) and music, and he wrote many a rollicking overture to a tragedy. The poetic and pictorial *Overture to William Tell* is an exception.

Rossini’s contemporary, composer Hector Berlioz thought of this *Overture* as a kind of “symphony in four distinct movements.” The first, he wrote, “depicts . . . the calm of profound solitude.” This is followed by a storm, then a pastoral scene. “With the last note of the English horn, which sings the pastoral melody, the trumpets enter with a rapid incisive fanfare. . . . This last part of the overture is treated with a brio and a verve that invariably excite the transports of the house.” The *Overture to William Tell* will be familiar to many listeners due to its frequent use in cartoons and television as “riding music.”

About John Williams

In a career spanning more than five decades, John Williams has become one of America’s most accomplished and successful composers for film and for the concert stage, and he remains one of our nation’s most distinguished and contributive musical voices. He has composed the music for more than 100 films, including the *Star Wars* films, the first three *Harry Potter* films, *Superman*, *Memoirs of a Geisha*, *Home Alone*, and *The Book Thief*. His 45-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood’s most acclaimed and successful films, including *Schindler’s List*, *E.T.: The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, *The BFG*, and *The Post*. Mr. Williams has composed themes for four Olympic Games. He served as music director of the Boston Pops Orchestra for 14 seasons and remains its Laureate Conductor. He has composed numerous works for the concert stage, including two symphonies and concertos commissioned by many of America’s most prominent orchestras.

Mr. Williams has received five Academy Awards and 51 Oscar nominations (making him the second-most nominated person in the history of the Oscars), seven British Academy Awards (BAFTA), 24 Grammys, four Golden Globes, and five Emmys. In 2003, he received the Olympic Order, the IOC’s highest honor, for his contributions to the Olympic movement. In 2004, he received the Kennedy Center Honors, and in 2009 he received the National Medal of Arts, the highest award given to artists by the U.S. Government. In 2016, he received the 44th Life Achievement Award from the American Film Institute—the first time a composer was honored with the award.



Sounds of Cinema

Program Notes cont'd



Devon Park joined the Greeley Philharmonic in 1998 under the music directorship of Dr. Howard Skinner. He is honored to perform this season with Dr. Lowell Graham. Mr. Park received an MM in music performance from Northwestern University where he studied with members of the Chicago Symphony.

Besides the Greeley Philharmonic, Mr. Park is a longtime member of: Boulder Philharmonic Orchestra, Boulder Chamber Orchestra, Opera Colorado and the Central City Opera Festival Orchestra. In Denver he can also be heard with the "Inside the Orchestra" family and school concerts and the Denver Municipal Band. Visiting artists that he has played for include Andrea Bocelli, Ray Charles, Marvin Hamlisch and Bernadette Peters.

Horn Concerto No. 2 in E-Flat Major, K. 417

Mozart's so called "second" horn concerto (it was the first he completed) was one of four written for his friend Joseph Ignaz Leutgeb (1745-1811). Leutgeb was the principal horn in the orchestra of the Archbishop of Salzburg when Mozart grew up, and many of the virtuosic horn parts in Mozart's early symphonies would have been written with him in mind. He gave up professional music in 1777 and moved to Vienna to open a cheese shop - a venture partially funded by a loan from Leopold Mozart. This was apparently a successful business providing him with a living and the opportunity to make occasional concert appearances as a soloist. In 1781, Mozart settled in Vienna, and they renewed their acquaintance. Their relationship must have been a curious one as Mozart frequently made fun of Leutgeb's slowness of wit. He is even reported to have scattered some sheets of manuscript around the room to make fun of Leutgeb's awkward attempts to pick them up. The dedication on the original manuscript of the concert reads "W. A. Mozart took pity on Leutgeb, ass, ox and fool in Vienna on 27 May 1783." Despite all the taunting they remained friends for life and indeed Leutgeb helped Constanze in organising Mozart's manuscripts after his untimely death. Joking apart, Mozart must have regarded the horn playing of his gauche friend highly.

The concerto follows the usual three movement format, beginning with an Allegro maestoso with broad melodies well suited to the rich and noble voice of the horn. The movement demands both effortless breath control and considerable agility from the soloist. The second movement is lyrical and reflective and explores the beauty of a sustained horn melody, and is the movement that will be performed tonight. The final movement is a lively rondo placing the horn in its most usual context - the hunt. At each return of the rondo theme, the soloist leads off the hunt closely followed by the full orchestra. The movement sustains the idiom of the chase throughout and is filled with fanfares and brilliant dialogue between the soloist and orchestral instruments.

Program Notes by the Portobello Orchestra

Mars from *The Planets*

The Planets is an orchestral suite -- what composer Gustav Holst called, "a series of mood pictures" -- where each movement depicts one planet. The suite contains seven movements: although eight planets were known to exist (Pluto had not yet been discovered, much less demoted), Earth is at the center in the astrological scheme.

Mars, The Bringer of War, emphasizes brass and low brass in 5/4 rhythm. Blatant dissonance and the unconventional meter suggest the influence of Stravinsky. "The most ferocious piece of music in existence" evokes a battle scene of immense proportion. Holst directed that it be played slightly faster than a regular march, giving it a mechanized and inhuman character.

Sounds of Cinema

Program Notes cont'd

Sound Barrier Rhapsody

The Sound Barrier Rhapsody is a short, dynamic orchestral tour de force in five discernible sections. It can be fully appreciated as pure music, but it is interesting to note the source of the original material. A resounding opening statement identifies the Sound Barrier motif – strong and unyielding – before the entry of delightfully skittish waltz, a playful accompaniment for some carefree aerial acrobatics as a Spitfire pilot momentarily enjoys the freedom of the skies and puts his aircraft through its paces. There is a moment of drama, well pointed by brass and percussion, as the aeroplane is edged over skyward, reaching for the stars, before the emergence of a sudden calm, like the eye of the storm, a delicate dreamscape patterned by piccolo, flute and celesta adorned by shimmering strings.

This tranquil misterioso passage conjures the vision that is at the very heart of the film – mankind's quest to conquer time and space, to reach out into the universe – but it is a pursuit of trial and error, of success and failure – a grim ostinato introduces some plaintive variations on the main motif, a requiem for a young pilot sacrificed to the quest. The waltz theme reappears as 'The Prometheus', a prototype jet destined to surpass the speed of sound, skirts the clouds prior to zooming upward – peaking to the glorious sound of three piccolos rising above the ensemble – before beginning the rapid descent which will finally smash through the sound barrier. Cries of victory from horns and trumpets herald in a magnificent maestoso passage, a celebratory march comprising a substantial reworking of the film's prelude music and leading to a final but now subdued statement of the Sound Barrier motif, firmly checked by a dominant and decisive coda.

Program Notes by Malcolm Arnold

Can-Can from *Orpheus in the Underworld*

Orpheus in the Underworld (or *Orphee aux enfers*) is a two-act comic opera, and by some is one of the first full-length operettas. The original French text was provided by Ludovic Halevy, and later revised by Hector-Jonathan Cremieux. The work was premiered in 1858. It was quite scandalous by some, poking fun at traditional classical drama performances, not backing away from the societal and political scandals of the day...and let's not even mention inclusion of the oh-soindelicate "can-can!!" Actually, let's DO mention it: This version of the Overture (as arranged by J.G. Busch) features a rousing introduction followed by several featured instrumental solos (clarinet, oboe, cello, and violin) before closing with the "Infernal Galop," or "can-can" that bring the Overture to a close.

Program Notes by the Michelle Pelay-Walker

La donna è mobile from *Rigoletto*

"La donna è mobile" ("Woman is fickle") is the Duke of Mantua's canzone from the beginning of act 3 of Giuseppe Verdi's opera *Rigoletto* (1851). The canzone is famous as a showcase for tenors. Raffaele Mirate's performance of the bravura aria at the opera's 1851 premiere was hailed as the highlight of the evening. Before the opera's first public performance, the aria was rehearsed under tight secrecy: a necessary precaution, as "La donna è mobile" proved to be incredibly catchy, and soon after the aria's first public performance it became popular to sing among Venetian gondoliers.

As the opera progresses, the reprise of the tune in the following scenes contributes to Rigoletto's confusion as he realizes from the sound of the Duke's lively voice coming from the tavern (offstage) that the body in the sack over which he had grimly triumphed was not that of the Duke after all: Rigoletto had paid Sparafucile, an assassin, to kill the Duke, but Sparafucile had deceived Rigoletto by indiscriminately killing Gilda, Rigoletto's beloved daughter, instead.

We are honored to have Nathan Snyder performing for a second time this season. Read his full bio on page 43.



GPO Youth Orchestra

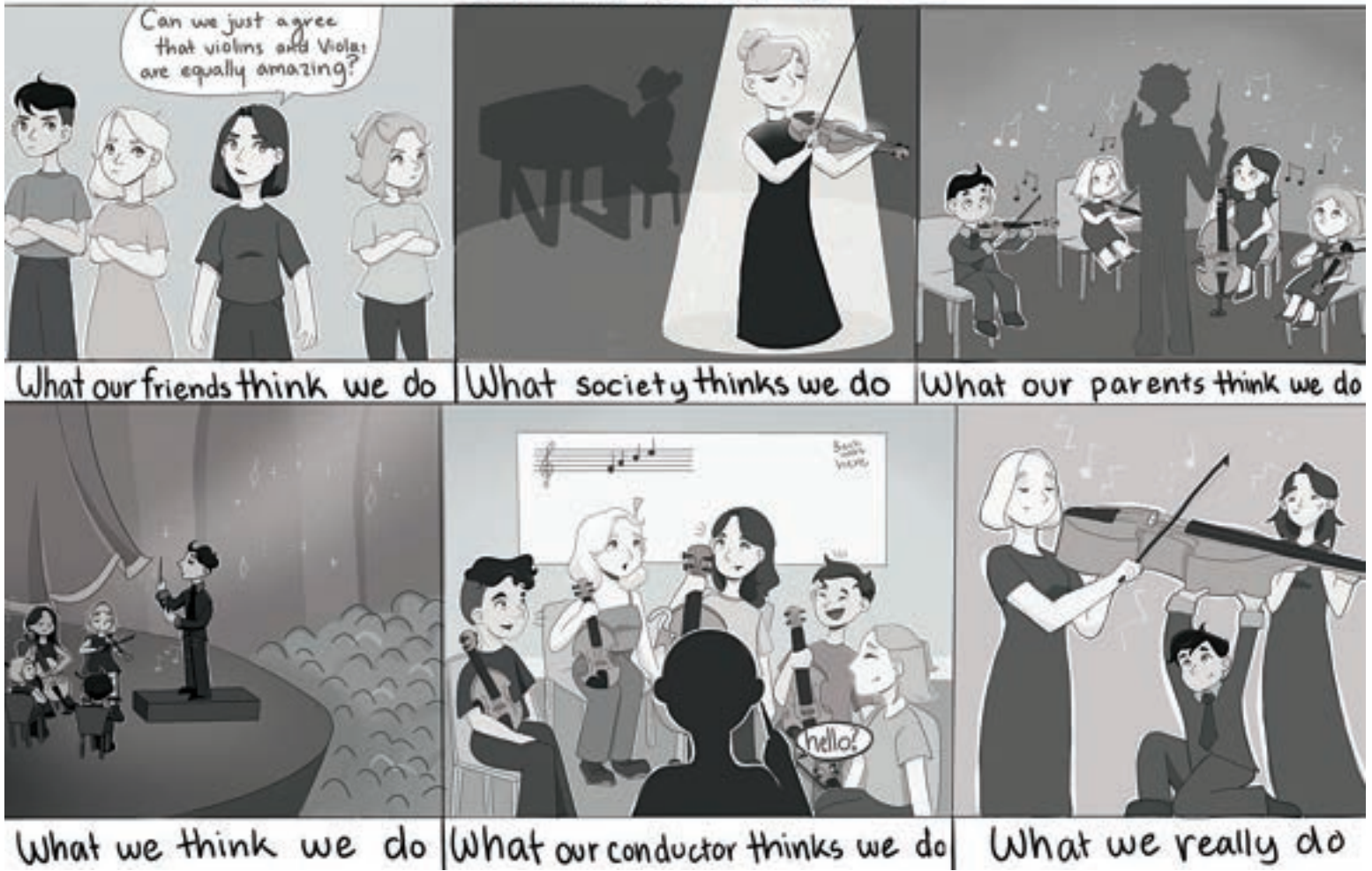
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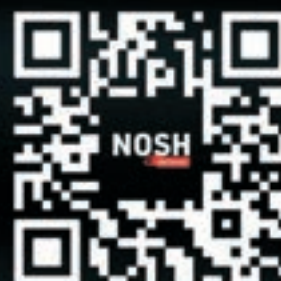
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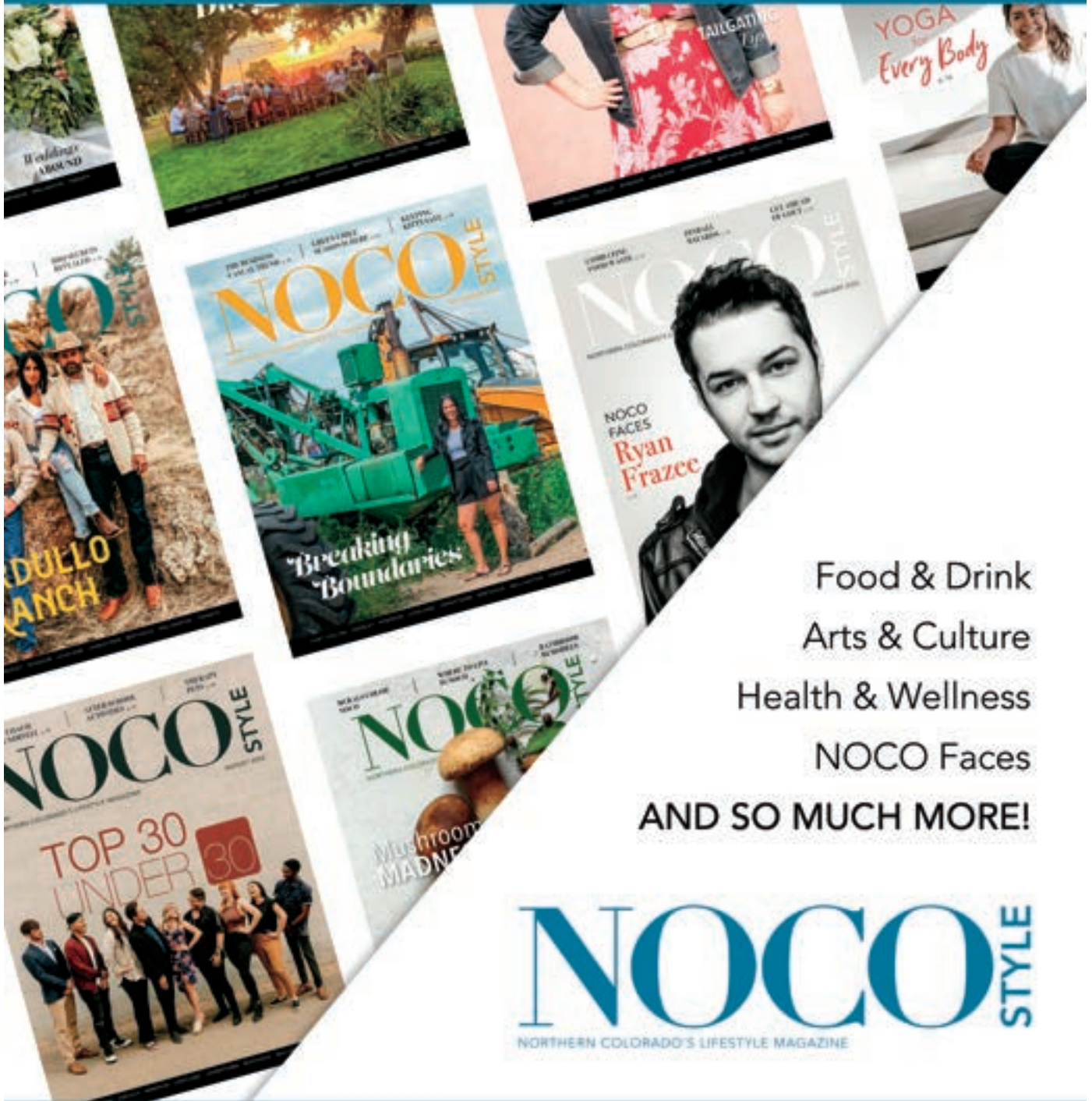


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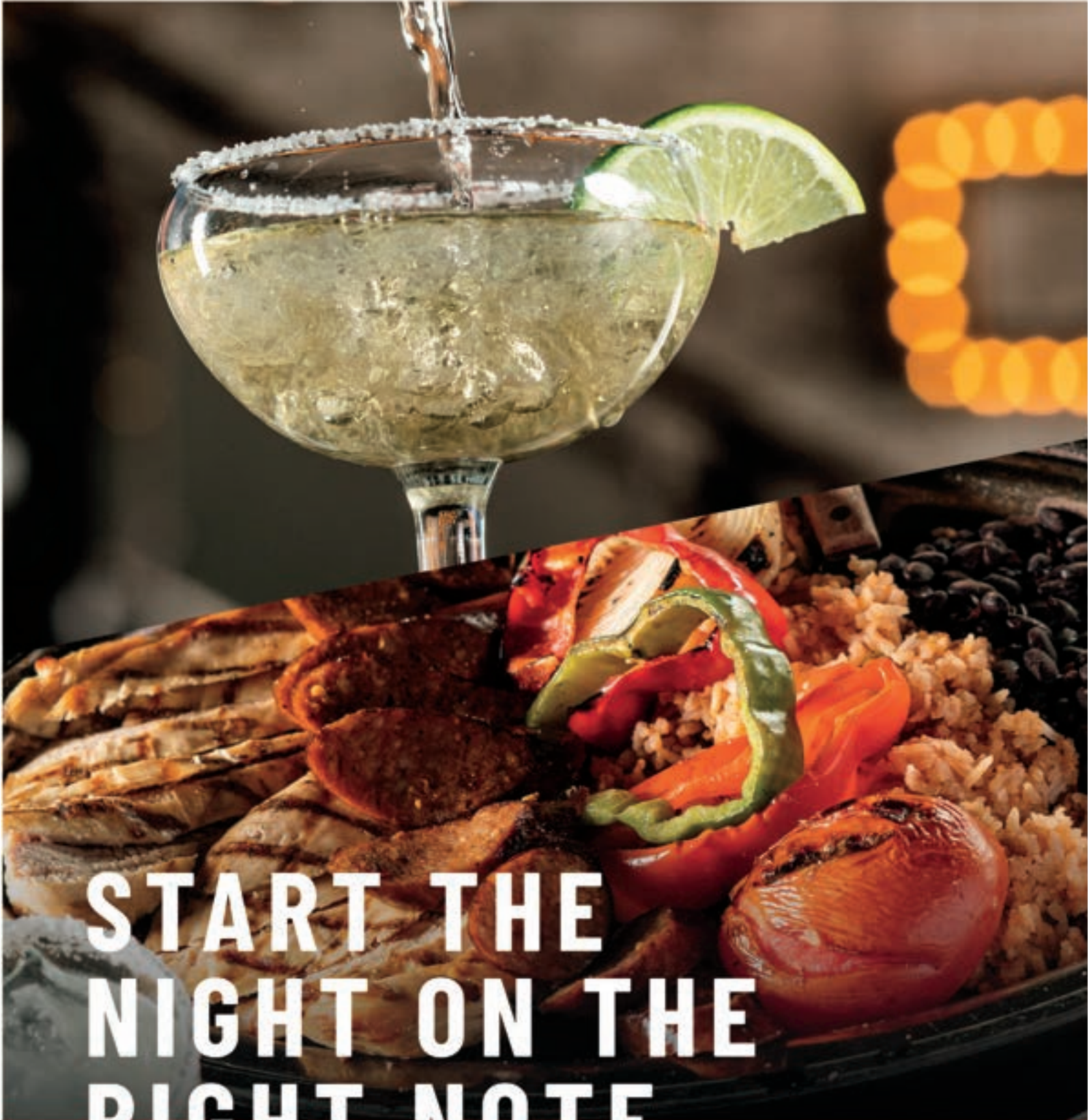
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