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WELCOME 2019-2020 CONDUCTOR FINALISTS



SCOTT O'NEIL

CONDUCTING:

JOURNEY THROUGH LAND AND SKY
JURASSIC WORLD IN CONCERT



ADAM FLATT

CONDUCTING:

SPACE: THE SYMPHONIC FRONTIER
THE MUSIC OF JOHN DENVER

FROM THE BOARD PRESIDENT



Welcome to the 109th season of the Greeley Philharmonic Orchestra. “Wow” is all I can say when thinking of the season we have in store for you. There is a lot going on this year, with our new conductor search happening throughout the season, the fantastic line up of great music, and fun events outside the concert hall.

We can't talk about the search for our new conductor without mentioning our previous music director, Glen Cortese. We want to thank Glen for all he did for the GPO during his twelve seasons. Glen is the new music director of The Schenectady Symphony in New York and is in talks of being commissioned for a new opera. We wish Glen great success in the future and we will miss him.

It has been a long and exhaustive search with over 150 candidates from around the world vying to be the GPO's

next maestro. We have narrowed our search down to two individuals, Scott O'Neil and Adam Flatt. You will have two opportunities to see each of our two finalists conducting the GPO this year. We will be giving you several opportunities to meet and get to know Scott and Adam and will be asking for your feedback with a short survey.

We would also like to invite you to some of the fun things we do outside the concert hall, like **Blarney Around the Block**, our .5K fun run on St. Patrick's Day weekend in Lincoln Park. There's also the **Greeley Beer and Spirits Festival** in the Spring and the **Kentucky Derby Gala** the first Saturday in May. Your feedback is always welcome and let us know what you would like to see in the future.

I hope you are as excited as I and the rest of the board are with the great things happening with the orchestra. Here is to a fun and entertaining 109th season with the GPO. We hope you enjoy it!

Tracy Axton
President, GPO Board of Directors

FROM THE EXECUTIVE DIRECTOR



I am delighted to welcome you to the 2019-20 concert season entitled *Frontiers: Discovering Land, Sea, Sky, Space, and Beyond!* I hope you will be entertained and inspired by the range of music we are presenting this season.

In this, the 109th season of the Greeley Philharmonic Orchestra, we mark an exciting year as we conclude our search for the GPO's new music director. In addition to featuring our finalists Adam Flatt and Scott O'Neil, we are pleased to showcase local guest conductors throughout the season.

The range of music in the 2019-20 season is broader than ever before and includes works by Holst, Beethoven, Tchaikovsky, John Williams, and many more. We are also presenting the musical score of *Jurassic World* by Michael Giacchino LIVE as the film plays on a 30+ foot screen.

Live symphonic performances are changing in concert halls across the world. In an age where music can be played by a simple voice command, the test of an orchestra's relevancy has never been greater. Though the GPO will continue presenting classical masterpieces, we look forward to expanding upon our performance capabilities to bring the best concerts to Northern Colorado. Our blend of the old with the new will not only expand our audience base but introduce every audience member to a new style of symphonic music.

Frontiers will feature music that looks outwards to worlds beyond our own while exploring the link between music, nature and environment, which to this day continues to inspire composers of every kind. I look forward to sharing the 109th season with you – see you in the concert hall!



Nick Kenny
Executive Director

FROM THE GUILD PRESIDENT



Greetings and welcome to a year of discovery through music as our beloved orchestra takes us to new *Frontiers!*

Growing up in Woodland Hill, CA I spent hours in the foothills exploring for treasures like quartz crystals (I loved how they sparkled in the sun!) and other 'extraordinary finds' that make a child's heart fill

with wonder. I can't wait for what treasures await us this season.

The Greeley Philharmonic Orchestra GUILD is proud to continue its support as one of the GPO's longest running sponsors. We have been supporting our Orchestra since 1972 and plan to be around for many more years to come! We have an open invitation to anyone who would like to be a part of this membership that is vital to the continuation and life of our Orchestra.

Wouldn't you love to join in helping with the highly anticipated and attended **Festival of Trees Nov 29 - Dec 8?** It's always fun and fulfilling to volunteer for such exciting community/regional events! Even if you can't volunteer, plan on attending all the special happenings...

it is a fantastic way to get into the holiday spirit for the whole family! The **Poinsettia Pops Concert on Saturday December 7** is the 'cherry on top' of it all. To celebrate the season and as our gift to every attendee, the Guild will cheerfully serve champagne, punch and homemade goodies after the show! Springtime brings flowers blooming and **The Mad Hatters Tea Party, on Saturday March 14**, that you don't want to miss. Bring your mothers, daughters, granddaughters and best friends all dressed up to make beautiful long-lasting memories with them! On the first Saturday of May we Run for the Roses at our own Greeley-style **Kentucky Derby Gala Dinner & Dance, May 2!** We would love to see you and all your friends decked out in your Derby Day finest. It is a day filled with fun, great food & live music. Watching the race live and cheering on your favorite horse is just something you need to experience in person.

Be looking for announcements on all the upcoming events and make sure to mark them on your calendars!

Hope to see you at all of these fun events, concerts and please introduce yourself to me if we don't already know each other! My name is Dori...like the fish!

Dori Workman
2019-2020 Guild President

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The Greeley Philharmonic Orchestra Association, Inc.
inspires and enriches our community through symphonic music.

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Individual contributions account for nearly 20% of the GPO's annual budget. Every dollar donated helps to keep the music playing in our community. We thank our 2018-2019 donors for helping to Spread the Music in the coming season.

This list represents gifts made between May 1, 2018 and August 20, 2019. Every effort has been made to ensure accuracy. Please report any errors to the GPO Office: 970-356-6406

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To help accomplish our goal to Spread the Music, the GPO Board of Directors formed the Maestro's Circle. Members of the Maestro's Circle contribute a minimum of \$1,000 a year for five years or longer. This provides a guaranteed gift to our general operations and ensures that the GPO continues to inspire and enrich the community through live symphonic music. Thank you Maestro's Circle Members!

*Every effort has been made to ensure accuracy.
Please report any errors to the GPO Office: 970-356-6406*

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LEGACY SOCIETY

The Greeley Philharmonic Legacy Society celebrates the foresight and generosity of those who have included the Greeley Philharmonic Orchestra in their wills or estate plans. If you've already included the GPO in your estate plans, we'd love to hear from you so we may thank you.

The most common forms of a planned gift are:

- Bequests By Will or Revocable Trust
- Beneficiary Designations – naming Greeley Philharmonic Orchestra as a beneficiary of your IRA, 401K, Savings Account or CD, Life Insurance Policy, Charitable Gift Annuity or Donor-Advised Fund.

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If you would like to join the Maestro's Circle or Legacy Society, please contact Nick Kenny at nick@greeleyphil.org or 970-356-6406 for more information.

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The Greeley Philharmonic Orchestra Lifetime Giving Society honors individuals who have made significant contributions to the GPO. These individuals are long term supporters of our organization and are recognized as such.

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LEARN MORE ABOUT OUR CONDUCTOR FINALISTS



Adam Flatt, conductor, enjoys a busy and versatile musical presence in three different regions of the United States. In Denver, he serves as Music Director of the Colorado Ballet; in Oregon, Music Director of the Newport Symphony at the Ocean (the Oregon coast's professional orchestra); and in Alabama the Tuscaloosa Symphony Orchestra.

His prominent presence in the musical life of Colorado extends back many years. When Marin Alsop

invited him to join the Colorado Symphony as Associate Conductor in 2001, he began a five-year tenure during which he conducted over 250 performances with the orchestra, including classical subscription, parks, outreach, special event performances, and live broadcasts for radio and television. He created and hosted family and educational concerts that reached tens of thousands of children and families in the region. Mr. Flatt also served a highly acclaimed tenure as Music Director of the Denver Young Artists Orchestra from 2001-2007 and returned many summers to lead productions with Emerald City Opera, a festival in Steamboat Springs. Adam was also Music Director of the Denver Philharmonic for three years.

Adam is well-known for his inspiring work with music students at the highest level. In recent years he has served on the faculty of Summerfest at the Curtis Institute of Music, and the Rocky Ridge Music Center. He has previously held positions with two of America's most prominent youth orchestras: the Portland Youth Philharmonic and the Denver Young Artists Orchestra and conducted a springtime residency with the Landes-Jugend-Sinfonie-Orchester Saar. He has led performances with many excellent university and conservatory orchestras and has taught at the Metropolitan State University of Denver and the University of Denver.

Adam Flatt has his bachelor's degree with honors in music from the University of California at Berkeley, and his master's degree in conducting from the Indiana University School of Music. He studied music for two years in Austria and Germany, and was a fellowship conducting student at the Aspen Music Festival.

Adam Flatt lives in Denver, Colorado with his wife and two young children.



Scott O'Neil is currently living a diverse musical life as a conductor, educator, composer/arranger/orchestrator, and speaker on classical radio. He served as the Associate Conductor for the Utah Symphony from 2000-2006 and as the Resident Conductor of the Colorado Symphony from 2006-2015. O'Neil has guest conducted the Houston Symphony, Houston Youth Symphony,

San Diego Symphony, Phoenix Symphony, Annapolis Symphony, Florida Philharmonic, Tucson Symphony, Tulsa Philharmonic, Portland Symphony (Maine), the Lubbock Symphony, the Boise Philharmonic, the Salt Lake Symphony, the Boulder Philharmonic, the Denver Philharmonic, the Dallas Pops Orchestra, and the Toledo Symphony and Columbus Symphony in Ohio, and he continues to appear as a guest conductor with the Colorado Symphony.

As an educator O'Neil has taught conducting and conducted the orchestras at both the University of Denver and the University of Colorado at Boulder as sabbatical replacements for their respective conductors. In the past he served as the director of orchestras at the High School for the Performing and Visual Arts in Houston, Texas, and the conductor of the Denver Young Artists Orchestra, he has done multiple conducting masterclasses for the Arapahoe Philharmonic, and he continues to volunteer as a guest instructor for the George N. Parks Drum Major Academy. His TED Talk on Creating Meaning in Music, using his original composition composed for Arrow Electronics, can be seen on YouTube. He has orchestrated works for such diverse artists as Eileen Ivers, Béla Fleck, Ingrid Michaelson, the FACE Vocal Band, Weird Al Yankovic, and Jack Black (Tenacious D). He is a proud alum of the Oberlin Conservatory, the Eastman School of Music, and Rice University, where he was the music director for the Campanile Orchestra. O'Neil remains active in engaging audiences through his radio contributions at Colorado Public Radio Classical (88.1 FM), one-man-shows at the piano, as well as with the Rosetta Music Society, which he founded.

BOARD MEMBER HIGHLIGHTS



LINDA WINTER

I am a Colorado native who came to Greeley in 1970 to attend Highland Hills Beauty Academy. My husband, Richard and I married in 1972. We have a son, a daughter, their spouses and 5 grandkids We are 4th generation family farmers east of Greeley and hope the tradition continues.

Music has always been a big part of my life. I grew up playing violin, piano, guitar and sang in many choirs. The Grand Piano in my boutique makes sure the music never stops! I have been a hairdresser since 1970 and opened Accessories with a Flair!...and Hair (a boutique, salon, make-up studio and wig center) in Downtown Greeley in 1998. I believe in giving back to the community by serving on many boards. I have volunteered for the American Cancer Society, NCMC, Miss Rodeo Colorado and The Greeley Stampede. Currently I am a Board Member for the GPO, the DDA, Colorado Model Railroad Museum and Colorado Women of Influence. I believe it is our duty to leave our kids a legacy of hard work, patriotism and service to their community.

DIANE MILLER

Diane W. Miller is in her fourth year as a member of the GPO Board of Directors. She and her family always enjoy starting their holiday festivities by attending the GPO's "Poinsettia Pops" concert on the first Saturday in December. For Diane, it puts her family in a "holiday state of mind" for the entire holiday season.

Learning from her parents the importance of giving back to your community, Diane is currently Vice Chair of A Woman's Place. She is a past chair of the Board of Directors for the University of Northern Colorado Foundation, past president of the Board of Directors for The Greeley Transitional House, past chair of the Greeley Museum Board, and a past member of the Board of Trustees for the First Congregational Church. Diane is currently active in several civic, educational, and charitable organizations in Greeley.

Diane received an associate degree from Colorado Women's College in Denver and a bachelor's degree from The University of Iowa in Iowa City. She earned a master's degree from the University of Northern Colorado.

Believing education can truly make a difference in the way people choose to live their lives, Diane began her career in education at Abraham Lincoln High School in Denver. She also taught at the University of South Carolina, in Poudre School District R-1 (Fort Collins), and at



Aims Community College. She retired as Director of Human Resources from Aims where she was responsible for the administration and management of a comprehensive HR program for the multi-campus college. During her years at Aims, she was selected for Leadership Greeley and served on the Advisory Board for Leadership Weld County. She also served in several positions for United Way.

In retirement, Diane and her husband, Bob, are traveling and enjoying more activities with the families of their two grown children (and five fabulous grandchildren!).

JOURNEY THROUGH LAND & SKY
FRIDAY, SEPTEMBER 27, 2019, 7:30 PM
UNION COLONY CIVIC CENTER



JOURNEY THROUGH LAND & SKY

Scott O'Neil, Conductor
Dr. Andrew Dahlke, Alto Saxophone

Fanfare from "La Péri" (3') Paul Dukas
(1865-1935)

The Storm (Overture) (14') Pyotr Ilyich Tchaikovsky
(1840-1893)

Escapades from "Catch Me if You Can" (16') John Williams
(b.1932)
I. Closing In
II. Reflections
III. Joy Ride

INTERMISSION

Symphony No. 6 (42') Ludwig van Beethoven
(1770-1827)
I. Allegro ma non troppo
II. Andante molto mosso
III. Allegro
IV. Allegro
V. Allegretto

IN MEMORY OF THOMAS VAN SCHOICK II
GPO PRINCIPAL PERCUSSIONIST
(December 19, 1962 - September 5, 2019)
GPO Principal Percussionist, 1989 - 2019

Concert presented by
Auto Collision Specialists

ANDREW DAHLKE



Saxophonist Andrew Dahlke is recognized across the U.S. and abroad for his versatility and the artistry he brings to diverse musical settings and genres. Andrew is especially known for his abilities as an interpreter of Western European classical music and as a jazz improviser.

Andrew has performed regularly with the Philadelphia Orchestra and has appeared with the orchestra at the Bravo! Vail Valley Music Festival, the Saratoga Springs, NY Performing Arts Center, the New Jersey Performing Arts Center, and at the Kimmel Center and the Mann Center in Philadelphia. Andrew performs with the Philadelphia Orchestra on the recent Deutsche Grammophon CD release of Leonard Bernstein's Mass with music director Yannick Nezet-Seguin. An Aspen Music Festival alumnus and frequent performer at the Festival, Andrew has performed with the Aspen Chamber Symphony, Aspen Philharmonic Orchestra, Aspen Wind Ensemble, and the Opera Theatre Program.

As a former member of the Capitol Quartet on baritone saxophone, Andrew was featured with orchestras and in recital across the country including extended and return engagements with the Indianapolis and Baltimore Symphonies. The quartet's commission and recording of composer Carter Pann's *Mechanics: Six from the Shop Floor*, was selected as a finalist for the Pulitzer Prize in 2016. The group collaborated closely with pops conductors Jack Everly, Jeff Tyzik, and Marvin Hamlisch as well as Broadway diva Ann Hampton Callaway.

Andrew's most recent CD recording is of music for soprano saxophone and piano with pianist Anne Breeden on Dahlmus Recordings entitled *Anime*, consisting of works by J. S. Bach, Poulenc, Ravel, Villa-Lobos and Rodney Rogers. Previously he released a double CD recording of J. S. Bach's Solo Cello Suites on soprano, alto, tenor, and baritone saxophones, along with his own edition of the printed music.

Andrew has twice toured China with a saxophone quartet he put together consisting of former graduate students who are now performing professionally and teaching faculty. The group toured China on a U.S. State Department Cultural Arts Grant, performing in some of China's leading concert halls and teaching at major conservatories of music in Beijing, Tianjin, and Wuhan.

As a soloist Andrew has appeared with the Gangnam Symphony, Seoul Wind Ensemble, and Jeju Festival Winds in Seoul, Korea. Andrew has been a guest at conferences and universities including: Indiana University, the Cincinnati Conservatory, the University of Michigan, Michigan State University, Hanyang University and the Korean National Arts University in Seoul, the Tianjin Conservatory of Music in China, the Contemporary Music Academy in Beijing, China, Penn State University, the SUNY Crane School of Music, the North American Saxophone Alliance, and the International Association of Jazz Education.

Early in his career Andrew collaborated and performed in the Detroit area with jazz artists including bassist Rodney Whitaker, drummer Gerald Cleaver, and pianist Craig Taborn. After his subsequent move to New York City in the early 1990's Andrew led groups and performed at venues such as the Knitting Factory, the Kitchen, the Bell Café and the Cornelia Street Café.

Andrew is currently Professor of Saxophone at the University of Northern Colorado in Greeley. Andrew's students have won numerous competitions and awards, pursued careers in music performance, and successfully acquired teaching positions in both secondary and higher education. In addition to UNC, Andrew was a faculty member at Texas Christian University and taught for the University of Michigan Youth Programs at the university and at Interlochen National Music Camp.

For more information please visit www.andrew-dahlke.com.

PROGRAM NOTES

The Storm Overture

During the winter of 1866-67, Piotr Tchaikovsky was a student in the first class of the St. Petersburg Conservatory and surrounded by hungry artistic minds from across Russia. He became a part of an “Artistic Circle” of people, founded the year before by pianist Nikolai Rubinstein, where he befriended poet Alexander Ostrovsky. Ostrovsky’s play *Groza* (The Storm) provided the inspiration for the work, for which the composer originally intended to turn into an opera. The young Tchaikovsky decided to limit his ambition to an overture, though the famous play was later set operatically by composer Leos Janáček. The stage work follows a young woman who professes her infidelity during a heavy storm and drowns herself in the Volga river.

When the work was finished, Tchaikovsky sent the score to his teacher and founder of the St. Petersburg Conservatory, Anton Rubinstein, (brother of Nikolai) and was devastated at his response. His mentor disliked the work and discouraged it being performed. Tchaikovsky’s friend and fellow member of the “Artistic Circle” called it “a museum of anti-musical curiosities.” In truth, these criticisms were likely a result of Tchaikovsky’s breaking from his conservatory training and developing his own, now well-known compositional voice.

- Tchaikovsky wrote the overture as a student at the St. Petersburg Conservatory in 1864 at the age of 24.
- Tchaikovsky’s teacher, Anton Rubinstein, called him “a composer of genius” in his autobiography.
- The work was written as an overture to the now famous play *Groza* (The Storm) by Tchaikovsky’s friend Alexander Ostrovsky.
- The work was never performed in Tchaikovsky’s lifetime, receiving its premiere under Alexander Glazunov on March 7, 1896.
- In 1866 Tchaikovsky reworked the opening of the piece into his Concert Overture in C minor.

Escapades from “Catch Me if You Can”

The concerto *Escapades* was created by composer John Williams from themes written for his film score to the Steven Spielberg film, *Catch Me if You Can* (2002). The film takes place in the 1960s and 70s, following the life of real life imposter and thief Frank Abagnale Jr. The film stars Leonardo DiCaprio as Abagnale following his successful impersonation of an airline pilot, a doctor, and a lawyer as he stole millions of dollars over nearly ten years.

While much of Williams’ work is often described a neoromanticism, the score for *Catch Me if You Can* calls back to the composer’s roots in Jazz. Known in the 50s as “Johnny” Williams, he worked for musical giants like Henry Mancini and Frankie Laine. Williams said that his score carries “sixties swagger,” and that the jazzy sound in “Frank’s music is always creating a new scam.” Saxophonist Dan Higgins recorded the original soundtrack. Williams said, “I’m indebted for his virtuosity skill and beautiful sound. My greatest reward would be if other players of this elegant instrument might find some joy in this music.”

- *Escapades* was created from the soundtrack by John Williams for the film *Catch Me if You Can*.
- The film *Catch Me if You Can* was based on the true life story of Frank Abagnale Jr.
- The film stars Leonardo DiCaprio as Abagnale and Tom Hanks as FBI Agent Carl Hanratty.
- John Williams is the pianist in the original recording of the Peter Gunn theme by Henry Mancini.
- The saxophonist in the film Dan Higgins, has played over 800 film scores and is known for being the saxophone voice of the television show *The Simpsons*.

PROGRAM NOTES CONT.

Symphony No. 6 “Pastoral”

At the turn of the nineteenth century nature was a common focus for many artists, and Beethoven was no exception. The composer was known to take long walks in the country, and extended stays out of town to compose. The sixth symphony is one of the composer’s few explicitly programmatic works and the connection to nature is clear throughout. Beethoven even identifies specific bird calls by instrument in the second movement: nightingale (flute), quail (oboe), and cuckoo (two clarinets).

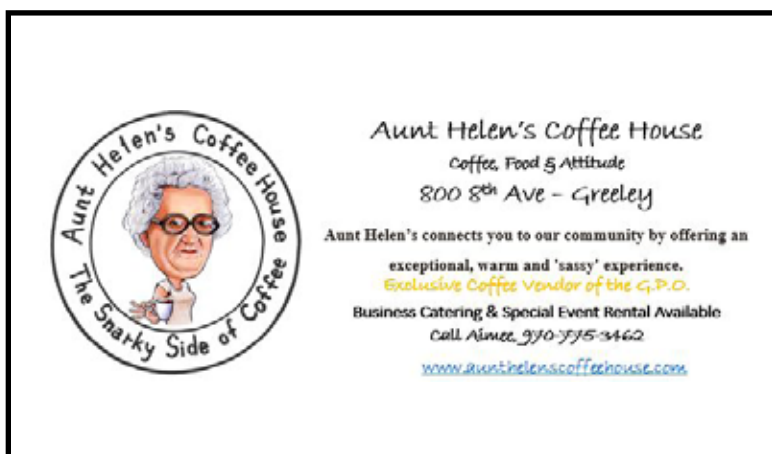
Beethoven only titled two of his symphonies, and only provided program notes for a symphony at the premiere of the sixth. In a succinct paragraph, Beethoven wrote,

“Pastoral Symphony, more an expression of feeling than painting. First piece: pleasant feelings, which awaken in men on arriving in the countryside. Second piece: scene by the brook. Third piece: merry gathering of country people, interrupted by the fourth piece: thunder and storm, which breaks into the fifth piece: salutary feelings combined with thanks to the Deity.”

The work was premiered in a famously massive concert on December 22, 1808. The performance included the fifth and sixth symphonies, the Piano Concerto No. 4, and the Choral Fantasy, and lasted over four hours. It was extremely cold, the performers were dismally underrehearsed, and the music had to be stopped and restarted several times.

- The symphony premiered on a concert that was massively underrehearsed and lasted almost 4 hours.
- The work was featured in Walt Disney’s visionary film *Fantasia* in 1940 featuring the Philadelphia Orchestra conducted by Leopold Stokowski.
- Beethoven studied composition with many well known composers of the time including Franz Joseph Haydn.
- Beethoven was almost completely deaf at the age of 28. He was totally deaf when he wrote the sixth symphony.
- Beethoven published his first works at the age of 13.

Program notes by Nicholas Gilmore





JURASSIC WORLD IN CONCERT WITH THE GPO
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UNION COLONY CIVIC CENTER



Scott O'Neil, Conductor

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PRODUCTION DESIGNER EDWARD VERREAUX DIRECTOR OF PHOTOGRAPHY JOHN SCHWARTZMAN ASC
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*Tonight's program is a presentation of the complete film **Jurassic World** with a live performance of the film's entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the music performance.*

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PRODUCTION CREDITS

Jurassic World in Concert is produced by Film Concerts Live!, a joint venture of IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc.

Producers: Maria Giacchino, Steven A. Linder, Jamie Richardson
Director of Operations: Rob Stogsdill
Production Manager: Sophie Greaves
Production Assistant: Elise Peate
Worldwide Representation: IMG Artists, LLC
Supervising Technical Director: Warren Brown
Technical Director: Ryan McGavin

Music Composed by Michael Giacchino

Orchestrations for Concert Performance: Jeff Kryka

Music Preparation: BTW Productions

Film Preparation for Concert Performance: Epilogue Media

The score for *Jurassic World* has been adapted for live concert performance.

With special thanks to: Universal Pictures, Amblin Entertainment, Steven Spielberg, Kathleen Kennedy, Frank Marshall, John Williams, Colin Trevorrow, Michael Giacchino, Kristin Stark, Michael Silver, Patrick Koors, Tammy Olsen, Lawrence Liu, Thomas Schroder, Tanya Perra, Chris Herzberger, Noah Bergman, Jason Jackowski, Shayne Mifsud, Darice Murphy, Alex Levy, Luke Dennis, Eric Wegener, Booker White, and the musicians and staff of the Greeley Philharmonic Orchestra.

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SPACE: THE SYMPHONIC FRONTIER
FRIDAY, NOVEMBER 15, 2019, 7:30 PM
UNION COLONY CIVIC CENTER



SPACE: THE SYMPHONIC FRONTIER

Adam Flatt, Conductor
UNC Women's Glee Club
Dr. Jill Burgett, Director
Dr. Nat Wickham, Trombone

Kings Row Fanfare (3')

Erich Wolfgang Korngold
(1897-1957)

Selections from Star Wars Suite (17')

John Williams
(b.1932)

- I. Main Title
- III. The Imperial March
(Darth Vader's Theme)
- IV. Yoda's Theme
- V. Throne Room & End Title

Trombone Concerto (17')

Henri Tomasi
(1901-1971)

- I. Andante and scherzo
- II. Nocturnal
- III. Tambourine

INTERMISSION

The Planets (51')

Gustav Holst
(1874-1934)

- I. Mars, the Bringer of War
- II. Venus, the Bringer of Peace
- III. Mercury, the Winged Messenger
- IV. Jupiter, the Bringer of Jollity
- V. Saturn, the Bringer of Old Age
- VI. Uranus, the Magician
- VII. Neptune, the Mystic

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NAT WICKHAM, TROMBONE



Nat Wickham's first musical inspirations were experienced in his childhood home where both parents were professional performers and music teachers, and all four siblings have enjoyed professional careers in music. Today, Wickham is a dynamic trombonist who enjoys a career as a

classical and jazz solo artist, recording artist, clinician, adjudicator and educator, and performs throughout the United States, Canada, and Europe.

As a classical artist he performs a wide variety of solo repertoire in recitals and is frequently featured as guest soloist with professional, university and high school orchestras and wind bands. He was the first-ever soloist with the Ensemble Henri Tomasi in Marseille, France for their inaugural concert. In addition to his solo career, he is principal trombonist with the Greeley Philharmonic Orchestra, associate principal with the Fort Collins Symphony and has performed with the Colorado Symphony, Colorado Ballet, Rochester Philharmonic, Colorado Music Festival, Spokane Symphony, and Boulder Philharmonic Orchestras, the Boulder Brass, and for two years he was principal trombonist with the Rochester Broadway Theater League.

Wickham's work as a jazz artist encompasses the entire spectrum in the genre. Having been resident jazz trombonist and trombone pedagogue at Jazz en Vercors in France, he has toured France on four occasions, performing in major jazz venues and conducting educational workshops. He is currently lead trombonist and jazz soloist in the Colorado Jazz Orchestra, and is in demand as a jazz trombonist throughout the United States, performing and recording with numerous big bands, as well as being invited to be guest soloist with university and high school jazz bands. For six years he was lead trombonist and soloist in the Bob Curnow Big Band and has performed with the Woody Herman Orchestra, Natalie Cole, the Nelson Riddle Orchestra, and nu-

merous other jazz artists. With collaborating artist, Steve Kovalcheck, their trombone/guitar jazz duo has performed at the International Trombone Festival and the Big 12 Trombone Conference, and at local venues and festivals.

Currently, Wickham is Professor of Music at the University of Northern Colorado, where he teaches a diverse studio of trombone, bass trombone and euphonium students. Many from his studio have won positions in professional orchestras, military bands and jazz bands, and have been appointed to university and K-12 music teaching positions. His trombone and euphonium studio at UNC includes bachelors, masters and doctoral students in both classical and jazz emphases as well as in music education. Under his baton, UNC trombone ensembles have performed at the International Trombone Festival in Nashville, the Eastern Trombone Workshop in Washington, DC, and the Big 12 Trombone Conference in Lubbock, TX.

Wickham has served on the Board of Directors for the International Trombone Association and is a frequent performer at International Trombone Association Festivals. He also served on the Resource Team for the International Association for Jazz Education. He holds the Doctor of Musical Arts and the Performer's Certificate from the Eastman School of Music in Rochester, New York. His Bachelor and Master of Music degrees in trombone performance are from the University of Northern Colorado. He has studied trombone with John Marcellus, Buddy Baker, Carl Lobitz and Roy Main. Jazz improvisation and composition teachers have included Buddy Baker, Ramon Ricker, Jiggs Whigham, Bill Dobbins and David Hanson. Prior to his appointment at UNC, Wickham taught at the Eastman School of Music, Eastern Washington University, Central Michigan University, and the University of Wisconsin at River Falls.

PROGRAM NOTES

Kings Row Overture

Erich Wolfgang Korngold wrote the music for the film *Kings Row* in 1942. Korngold came to the United States ten years earlier to arrange the music for Max Reinhardt's movie version of "A Midsummer Night's Dream" for Warner Bros. Pictures. From there, Korngold established the big, romantic, German sound of the Hollywood soundtrack.

In *Kings Row*, Korngold created a massive score that would go on to influence modern film composers like John Williams and Howard Shore. With twelve different themes, one for each character, Korngold brought the idea of Wagner's leitmotifs to the silver screen and wove the themes together in a way that showcased his contrapuntal genius.

With a dark plot, the film sees Ronald Reagan's character's legs amputated by a sadistic surgeon. Upon waking from sedation, Reagan declares, "Where's the rest of me?!" — a line he would later use to title his 1965 autobiography.

- Korngold became famous in Vienna at the age 11 with the performance of his ballet *Der Schneemann* (The Snowman).
- Gustav Mahler called the 12 year old composer a "musical genius" after hearing his music in 1909.
- The film *Kings Row* starred Ann Sheridan, Robert Cummings, and Ronald Reagan.
- Korngold won an Academy Award for Best Original Score in 1939 for *The Adventures of Robin Hood*.
- Korngold's opera *Die Tote Stadt* debuted at the Metropolitan Opera in 1921 when the composer was only 23 years old.

Star Wars Suite

Heavily influenced by earlier film composers like Erich Korngold, John Williams has been scoring films in Hollywood since the early 1950s. His scores have earned him 51 Academy Award nominations, making him the most nominated living person in the history of the Oscars, second only in nominations to Walt Disney at 59. His soundtrack to *Star Wars* is one of the most recognizable film scores ever composed, and was selected by the American Film Institute as the greatest American film score of all time in 2005.

Like Korngold before him, Williams approached the score as an opera and assigned a leitmotif to each character in the cinematic trilogy. His theme for the character of Darth Vader draws heavily from the sounds of Romantic composers like Gustav Holst and his orchestral representation of Mars in *The Planets*. The opening "Main Title" for the film was inspired by Korngold's fanfare in *Kings Row* on the suggestion of director George Lucas.

- The soundtrack to *Star Wars* was recorded in just 12 days by the London Symphony Orchestra, conducted by John Williams.
- According to the Guinness Book of World Records, *Star Wars* is the second highest grossing film (adjusting for inflation) in North America, falling second to *Gone with the Wind* (1939).
- John Williams has been nominated for 51 Oscars, more than any other living person.
- Williams wrote the music for nine of the episodic films, and has announced he will retire from the franchise after *The Rise of Skywalker*.
- In 2016, Williams was awarded the American Film Institute Lifetime Achievement Award, making him the first composer to ever receive the award.

PROGRAM NOTES CONT.

Concerto for Trombone

Henri Tomasi began studying music at the age of five and was immediately recognized for his natural musical abilities. Just two years later at the age of seven, young Tomasi entered the Conservatoire de Musique de Marseille. Coming from a poor family, his father promptly began to exploit his son's talents. He made the young instrumentalist play for upper-class families in France, an experience Henri Tomasi would later describe as humiliating and degrading. As a student Tomasi won First Prize in Harmony, First Prize in Orchestral Conducting, the Prix Halphen in 1925, and the Prix de Rome in 1927. He became the Music Director of the Orchestre Nationale in Marseille in 1940 after serving in the Army as a Band Director and was well known around Europe as a guest conductor of orchestras.

The Concerto for Trombone was written in 1956 for the Paris Conservatory as a competition piece. The concerto is written in three movements that explore the technical and lyric abilities of the trombone, as well as a variety of different colors and styles. The French influence in Tomasi's writing comes through in a writing style that is tonal and makes use of popular and street music. Tomasi said of his music, "I write for the public at large. Music that doesn't come from the heart, isn't music."

- Early in his schooling, Tomasi wanted to be a sailor and often skipped his music classes.
- In 1939 Tomasi was drafted into the French Army as a Marching Band Director.
- Tomasi stopped conducting in 1957 due to increasing physical problems and deafness.
- His first piece, a wind quintet called Variations on a Corsican Theme, won the Paris Conservatory Composition Prize, "Prix Halphen."
- In 1925 Tomasi won the Grand Prix la Musiques Française for his anti-war ballet Noces de Cendres (The Ashes Wedding).

The Planets

Holst was born into a family with a rich history of music, his father a professional musician. He played the piano and violin as a child, and at the age of 12 he began playing the trombone at the suggestion of his father who believed a brass instrument may help the child's asthma. As he grew, his father tried to steer him away from composition and have him focus on a piano career, but neuritis of the right arm kept him from playing and he suffered from extremely poor eyesight. He eventually did study composition at the Royal Conservatory of Music and made his money as a professional trombone player while he was a student. Often sickly and suffering from frequent nightmares and insomnia, Holst found peace in teaching. After deciding to turn his focus to academics, Holst's last work as a trombonist was in 1909 with the Scottish Orchestra under Hans Richter. His friend Ralph Vaughan Williams called the composer a "great teacher," and Holst wrote his most famous work, The Planets, as Director of Music at St. Paul's Girls School in London.

The Planets is a multi-movement work that approaches each celestial body astrologically, rather than astronomically. Each movement explores the influence of each individual planet on the psyche, a choice made by Holst likely due to his fascination with horoscopes and astrology. The work was originally scored for four hands, two pianos, and a single organ for Neptune. He later expanded the piece for large orchestra, and The Planets became massively popular around the world.

- Holst was so nearsighted that, even with his glasses, he could not recognize his own family members at six yards.
- The neuritis of Holst's right arm was often so bad that he had to dictate his composition and hold a conducting baton with his left hand.
- The Planets was premiered (incomplete) under Sir Adrian Boult in 1918, and received its full premiere with the London Symphony Orchestra under Albert Coates in 1920.
- Gustav Holst's father was a piano teacher whose grandfather had once taught the harp to the Imperial Grand Duchess in St. Petersburg.
- The US premiere of The Planets took place on New Year's Eve in 1920 with the Chicago Symphony Orchestra under Fredrick Stock.

Program notes by Nicholas Gilmore

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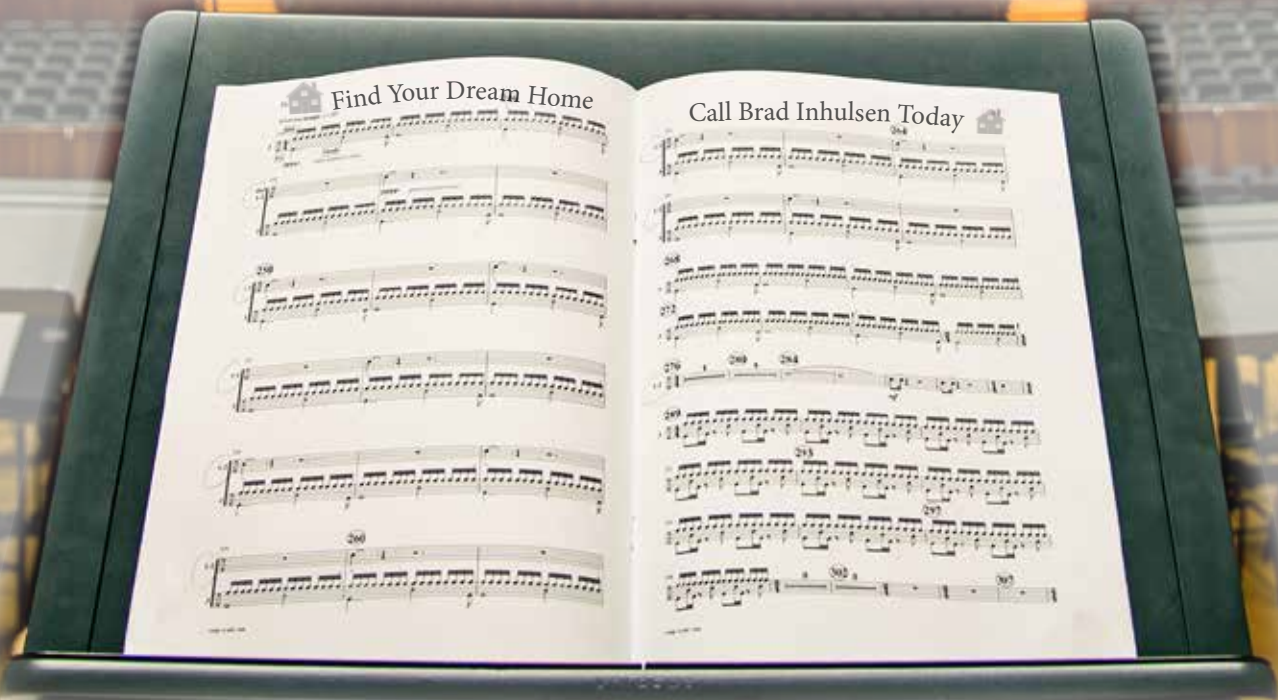
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In Loving Memory
Thomas Van Schoick II
(December 19, 1962 - September 5, 2019)
GPO Principal Percussionist (1989-2019)

We are saddened by the sudden passing of Thomas Van Schoick. Many will remember Thomas as ‘the guy with the ponytail in the back of the orchestra making all the noise on the percussion instruments’. We at the GPO will remember Thomas for his decades of dedication to our organization, offering his gift of music and kindness that extended well beyond the concert hall.

Thomas’s family describes him as a vivacious reader, quite the scholar, and quirky in every respect. Music was his life and his passion. While searching for an appropriate quote, Tom’s older sister, Kristina, laughed and immediately thought of Tom’s favorite from one of his most cherished films, *The Muppet Christmas Carol*.

“Hey, light the lamp, not the rat. Light the lamp, not the rat!”

Rest well, Tom.

A close-up photograph of a young girl with dark hair and red-rimmed glasses, smiling as she plays a violin. The background is softly blurred, showing what appears to be a music room or school setting.

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WHAT'S THE AUDITION PROCESS LIKE?

Have you ever wondered what it takes to become a professional musician and perform for a professional orchestra? Christina DeLaTorre sat down with GPO Personnel Manager Becky Kutz Osterberg to get the inside scoop of what it is like to prepare for and take an audition.

The Greeley Philharmonic Orchestra has been in operation for more than a century. Over the past forty years, the quality of the GPO has drastically changed as it shifted from a community orchestra to a professional orchestra. Every musician in the GPO has been auditioned and successfully passed the grueling and stressful audition process. For me, it was an eye-opening experience to learn how Becky Kutz Osterberg, Personnel Manager, assists the administrative and artistic staff when it comes to preparing an audition. Becky, also the GPO's Principal Cellist, is an active freelance musician throughout Northern Colorado and Southern Wyoming, performing in everything from orchestral music, operas, chamber ensembles, musicals, solo performances, and recording sessions.

The GPO typically has an orchestral need for 60-75 musicians each concert. When a vacancy is announced, the Personnel Manager works with the Executive and Music Directors to advertise the position(s), usually 6-12 weeks before the audition. Interested musicians will submit their 1-page performance resume (different than a typical resume you would see) and begin their personal endeavor of practicing musical excerpts and solos in the hopes of being the very best on the audition day. The musical excerpts are typically 45 to 60-seconds in length. Of a list of a dozen or more excerpts for an audition, a candidate will spend an average of four hours of practice each day during the 6-12 weeks preparing for this 10-minute arraignment of music. And that's just the first round. Oh, and this practicing is in conjunction with their already packed calendar with additional music rehearsals and performances.

"I have often pictured members of the orchestra as a snapshot of the people we encounter in life. Each of these members has a different background and life experiences, including religion, political affiliations, social and economic standing, diverse age groups, and living in different cities."

- Becky Kutz Osterberg
GPO Personnel Manager & Principal Cellist

Auditions are held at local churches or schools that can accommodate a secluded audition room, a large common area for candidates, and two smaller practice rooms for candidates who are "on deck". It is important that no sound bleeds from room to room, especially the room where the actual auditions are held. It becomes particularly tricky when auditioning pianists or percussionists because, well, you can't bring your own piano to an audition, and percussionists have dozens of different instruments they may play just on one piece of music.

An audition can be as grueling and stressful as the preparation. There are between one and three rounds during an audition depending on the number of applicants. Each candidate is given a number to ensure anonymity and are escorted behind a screen so the Audition Committee (consisting of other principal players and the Music Director) does not know who is performing and to eliminate the chance of discrimination. At the audition, the candidate must be ready to play their absolute best – including their best sound,

AUDITION PROCESS CONT.

intonation, timing, and style. They literally must be perfect at that moment to be considered to advance to the next round, or to be offered the position. During the final round, the screen will be taken down and the Audition Committee will be able to see the candidate play in person. In some cases, the principal player of the auditioned instrument may play with the candidate to see if the person will fit in well with the sound of the section.

As the Personnel Manager, Becky has the position of delivering both the good news when a candidate advances to the next round, or the bad news of thanking the candidate for their time and preparation and dismissing them from the audition. Candidates will learn the day of auditions whether they will be offered their position in the orchestra.

The most interesting part of learning about the audition process is how much musicians love and are committed to music and the orchestra. I can only equate this to an Olympic figure skater who practices endlessly for that one moment to show the world their disciplined performance and, hopefully, making that perfect landing. Such a fierce competition could lead one to think there is no room for camaraderie or teamwork, but Becky shared a story that changed even my perception:

There was a recent audition with violinists and one candidate had a technical malfunction with their instrument, forcing that candidate to forfeit the audition altogether. However, another candidate offered a part of their instrument that would allow the one with the broken instrument the opportunity to complete their audition. Sure enough, the candidate who needed the quick save auditioned and both candidates were awarded positions with the Phil and the Audition Committee was never the wiser on the constant shifting of instrument parts in between candidates.

To quote Becky in summary:

“I have often pictured members of the orchestra as a snapshot of the people we encounter in life. Each of these members has a different background and life experiences, including different religions, political affiliations, social and economic standing, diverse age groups and often live in different cities. Some of the members are friends, some acquaintances and some are meeting for the first time but we are ALL there to collaborate and support each other in a united musical goal-to contribute to the best possible musical performance for those in attendance so that they may be moved by the performance that day.”

Written by Christina DeLaTorre
Greeley, CO resident & Friend of the GPO

GPO MUSICIAN SPOTLIGHT

With between 50-75 musicians on stage for each concert, the GPO is a sizable ensemble. To give you a small glimpse into the orchestra, we're introducing two of our many talented musicians.



Allison Gioscia

Allison Gioscia is the second flutist of the Greeley Philharmonic Orchestra and the principal flutist of the Chamber Orchestra of the Springs. Before joining the GPO, she lived in Asunción, Paraguay, where she was principal flutist of the Orquesta UNINORTE and professor of flute at the Universidad Evangélica del Paraguay.

When she's not playing music, Ali enjoys cooking, ballroom dancing, and spending time with her husband and dog. As an alumna of UNC (BM '06), her favorite part of being a GPO member is being able to give back to the arts community where she learned so much as a student.



Gray Barrier

As a timpanist/percussionist, I have played in many different types of musical groups throughout out my career including: rock, country western, concert bands, orchestras, chamber groups, and many, many more. After completing my MM degree in Percussion Performance at Northwestern University and completing a year as the principal timpanist of the Chicago Civic Orchestra, I took a position as percussionist with a touring company of the musical Godspell for one year. At the end of the tour, I accepted a new position as Assistant Professor of Percussion at Louisiana Tech University. After 8 years, I then accepted a new position at the University of Northern Colorado, where I remained for 33 years. I am now an Emeritus Professor of Music at UNC. During my time at UNC, I was a College of PVA and a UNC scholar.

I love movies! I have seen all of the Star Wars movies at the time of the original release in a movie theater. One more to go!
A favorite travel location was to Cuba in 1998 and 2001.

My favorite thing about being in the GPO, is making music with all of the wonderful musicians and the variety of literature we perform.

BE A PLAYER IN THE GREELEY PHILHARMONIC

For 109 years, the GPO has been supported by the Northern Colorado community. Thank you for your patronage!

Similar to other professional orchestras, ticket sales account for less than 30% of our total operating budget. The remaining income comes from generous donors, sponsors, grant foundations, and program advertisers. **We are here because you support us!** Also, an investment in the GPO will help you save on your taxes!

The Greeley Philharmonic Orchestra is part of the Greeley/Weld Enterprise Zone (GWEZ). This allows you to support the GPO while receiving a substantial benefit: **25% above and beyond the existing charitable tax deductions through the State of Colorado and the federal government.** Below is an example of a \$1,000 contribution from an individual in three different tax brackets.

Please note this information is for illustrative purposes. Please consult your tax advisor.

	Federal Tax Bracket		
	28%	33%	35%
Donation	\$1,000	\$1,000	\$1,000
Federal tax savings	(\$280)	(\$330)	(\$350)
Colorado tax savings (4.63%)	(\$ 46)	(\$ 46)	(\$ 46)
Enterprise Zone tax credit (25%)	(\$250)	(\$250)	(\$250)
Actual Cost of Donation	\$424	\$374	\$354
(Some numbers have been rounded.)			

The minimum donation to the GPO that can be made through the Enterprise Zone is \$250 per year. An Enterprise donation must be made by check or through ColoragoGives.org. Ticket Benefits may not be received through Enterprise donations (per Colorado law).

If you choose to make monthly installments the GWEZ requires minimum payments of \$100.00. **Donations made through the Enterprise Zone must be made payable to Greeley Philharmonic Orchestra with GWEZ and the last 4 digits of your Social Security Number in the memo line.**

Donations in any amount may be made by sending a check to:
 Greeley Philharmonic Orchestra (or GPO)
 PO Box 1535
 Greeley, CO 80632

GPO DONORS WEIGH IN: WHY DONATE?

It's clear that when you support the GPO, you're helping spread the music by funding education initiatives, ensuring the support of the highest quality professional musicians in the area, and sustaining a community legacy.

But what about how it helps you? Some of our patrons weigh in on the personal benefits to contributing to the GPO:

“For my entire life, music listening and performance has been the perfect place to take a break from the pressures and stresses of everyday life - a place where all is beautiful, well ordered and meaningful. Find your solace and comfort; allow the live music of the Greeley Philharmonic Orchestra to warm and heal your soul!”

- Bill P.

“When I support the GPO it makes me very happy. It is a very important part of the Greeley community; there is always so much to learn, and I look forward to each new season and what it will bring.”

- Sallie J.

“I support the GPO because of how much its music enriches our lives. I also believe in how the GPO is involved with education our children in the fine arts.” -Christina D.

“A city's cultural offerings are so important to the quality of life and we are incredibly lucky to have the GPO in Greeley. I look forward to having a special night of dinner downtown, experiencing a spine-tingling performance and reliving that experience afterwards with my friends at Tower 56 Distilling.”

I support the GPO because I can't get that by driving to Fort Collins and I don't want to!”

- Glenda H.

POINSETTIA POPS
SATURDAY, DECEMBER 7, 2019, 7:30 PM
UNION COLONY CIVIC CENTER



POINSETTIA POPS

Nicholas Gilmore, Conductor
Greeley Children's Chorale (Peak Performers)
Sue Davis, Pam Korth & Kris Pierce, Directors
Greeley Chorale
Dr. Dalen Darrough, Conductor
Charles Moore, Tenor

A Christmas Festival	Leroy Anderson
Christmas Song	Mel Torme, Arr. Alan Carter
This Little Babe	Benjamin Britten
Santa Claus is Coming to Town	John Frederick Coots & Haven Gillespie
Somewhere in My Memory	John Williams
Selections from "The Nutcracker"	Peter Illitch Tchaikovsky
Sugar Plum Fairy	
Coffee	
Waltz of the Flowers	
Trepak	

Oh Holy Night	Adolphe Adam, arr. Nicholas Gilmore
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INTERMISSION

Angel's Carol	John Rutter
Go Tell it On the Mountain	Traditional, arr. Nicholas Gilmore
Sweet Little Jesus Boy	Traditional, arr. Nicholas Gilmore
Ding Dong Merrily on High	Traditional
Ave Maria	J.S. Bach/ Charles Gounod
Have Yourself a Merry Little Christmas	Hugh Martin & Ralph Blane
Sleigh Ride	Leroy Anderson
Gloria	Randall Bass

Concert presented by

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CHARLES MOORE, TENOR



Declared a “sky-scraping tenor” in a review by Arkansas music critic Eric Harrison, Dr. Charles Moore hails from Kingston, Jamaica, and had his early music beginnings in the Boys Choir of the St. Richard’s Catholic

School under the baton of internationally renowned conductor and musician Lloyd Hall. While maintaining an active national and international performance schedule, Dr. Moore received his Bachelor of Music degree in Vocal Performance from the University of Mississippi and his Master of Music and Doctor of Musical Arts Degrees in Performance and Pedagogy from the Louisiana State University. His area of focus in his terminal degree was on the works of H. Leslie Adams.

Recent Theater appearances include The Prince in Rusalka, Ferrando in School of Lovers (understudy), Vuval in William Grant Still’s Troubled Island; Pat in David T. Lit-

tle’s Dog Days (an American Prize winning production); Pirelli in Sweeney Todd; Bénédic in Beatrice et Bénédic; Ruggero in La Rondine; Camille in The Merry Widow; Mack “The Knife” in Die Dreigroschenoper and Fenton in The Merry Wives of Windsor. Concert performances also include Don Ottavio from Mozart’s Don Giovanni with the Louisiana Philharmonic Orchestra, excerpts from Handel’s Messiah with the Jefferson Chamber Orchestra, Elijah with the Diocesan Festival Choir and Orchestra in Jamaica, and Saint-Saëns’s Oratorio de Noël with the Gonzales Chamber Orchestra.

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

GREELEY CHORALE

The Greeley Chorale originated in 1964 as a community chorus, under the direction of Dr. Howard Skinner, and in 1970 the Chorale became an adjunct of the Greeley Philharmonic Orchestra. In 1974 it became an independent community choir, and was incorporated as a 501(c)3 non-profit organization in 1978.

From a 40 voice ensemble in 1964, the Chorale has grown to more than 100 voices. During its 54 years, the Greeley Chorale has garnered a reputation as one of the finest community choruses in the United States. The Chorale has also been an integral part of community celebrations such as the downtown Christmas tree lighting, UNC’s “Concert Under the Stars”, BT Voices of Hospice, City of Greeley Cinco de Mayo celebrations, the Union Colony Civic Center 25th Anniversary celebration, and the Greeley Independence Stampede, where it is a perennial July 4th performer of the National Anthem before the finals rodeo.

GREELEY CHILDREN’S CHORALE

The Greeley Children’s Chorale is a strong choral organization founded in Greeley, Colorado in 1990 by Kay Copley. We provide a structured, caring environment where children gain valuable musical skills. With high standards, we help children aspire to be their best in musical artistry as well as personal development. The Greeley Children’s Chorale exists under the auspices of the Greeley Children’s Chorale, Inc., a non-profit corporation, and is run by a parent and community volunteer Board of Directors.

The Children’s Chorale has appeared with the Greeley Philharmonic Orchestra, the Greeley Chamber Orchestra, the Youth Orchestra of the Rockies, UNC Choirs, and the Greeley Chorale.

CHRISTMAS BRASS
THURSDAY, DECEMBER 12, 2019, 2:00 PM
FRIDAY, DECEMBER 13, 2019, 7:30 PM
FIRST UNITED METHODIST CHURCH



CHRISTMAS BRASS

Ken Singleton, Conductor
Nick Kenny, Narrator

A Christmas Festival	Anderson/Singleton
Lo, How a Rose e'er Blooming	Brahms/Allen
In dulci jubilo	Praetorius/Singleton
'Twas the Night Before Christmas	Moore & Decker
Greensleeves	Vaughan Williams/Singleton
Farandole (from L'Arlesienne Suite No. 2)	Bizet/Singleton

INTERMISSION

Sonata Vespertina	Vejvanovsky/Singleton
The Twelve Days of Christmas	Kazdin/Singleton
Away in a Manger	Snell (arr.)
Songs of Joy	Bach & Beethoven/Justin Williams
Hallelujah Chorus	Handel/Singleton
O Come All Ye Faithful	Rutter (arr.)

Concert presented by

**John R.P. & Jane Wheeler Family
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GPO MUSIC EDUCATION INITIATIVES

Fully funded by individual and corporate sponsorships and grants, the GPO's music education initiatives provide opportunities for our all ages of our community.

RISING STARS

Soloists and small ensembles from the GPO visit schools in Weld County presenting 3rd, 4th, and 5th graders with an "up close and personal" musical experience. These programs are fun, interactive, and educational for the students, allowing them unique interactions with professional musicians.

5TH GRADE CONCERTS

Each season the GPO provides a free concert to regional 5th graders, introducing the many instruments that comprise a philharmonic orchestra. These annual concerts inspire and enrich a new generation of musicians, many who go on to participate in a music ensemble during their middle school years and beyond.

JUNIOR AMBASSADOR PROGRAM

High school students now have an opportunity to become junior ambassadors of the GPO. Junior Ambassadors will receive a behind-the-scenes look at what it takes to operate a professional orchestra, serve as greeters for GPO concerts and events, and act as a public image for the GPO in their schools.

STUDENT & EDUCATOR TICKET PROGRAM

The GPO announces a revised program that offers a discounted \$5 ticket for any student and \$10 ticket for any educator for most GPO concerts during the 2019-20 concert season. Simply present your box office attendant with a school ID to take advantage of this special price. Limit one ticket per ID. Thank you to Weld Schools Credit Union for their support.

PRE-CONCERT TALKS

Enhance your concert experience by attending a pre-concert talk at 6:30 pm in Hensel Phelps Theatre. Pre-concert talks take place prior to most GPO concerts and provide a learning opportunity to better understand the composer's vision and message. For more details about our pre-concert talks, please visit greeleyphil.org.

We thank our sponsors and grant foundations that make these programs possible.



WELD COMMUNITY FOUNDATION - ARTS ALIVE!



SHREK: THE MUSICAL
 FEBRUARY 7-8, 2020, 7:30 PM
 FEBRUARY 9, 2020, 2:00 PM
 UNION COLONY CIVIC CENTER



SHREK: THE MUSICAL

Peter Mueller, Conductor
 Greeley Stampede Troupe

Act I

Big Bright Beautiful World Shrek and Cast
 Story of My Life Pinocchio and Fairy Tale Creatures
 The Goodbye Song Shrek and Fairy Tale Creatures
 Don't Let Me Go Donkey
 I Know It's Today Fiona, Young Fiona, and Teen Fiona
 What's Up, Duloc? Lord Farquaad and Duloc Dancers
 Travel Song Shrek and Donkey
 Donkey Pot Pie Dragon and Donkey
 This Is How a Dream Comes True Fiona
 Who I'd Be Shrek, Fiona and Donkey

Act II

Morning Person Fiona
 I Think I Got You Beat Shrek and Fiona
 The Ballad of Farquaad Lord Farquaad
 Make a Move Donkey and Blind Mice
 When Words Fail Shrek
 Morning Person (Reprise) Fiona
 Build a Wall Shrek
 Freak Flag Gingy, Pinocchio, and Fairy Tale Creatures
 Big Bright Beautiful World (Reprise) Shrek
 Finale Cast

Concert presented by

Greeley Philharmonic Orchestra
 Greeley Stampede Troupe
 Union Colony Civic Center

GPO Support by

Accessories With a Flair! ...and Hair

SYNOPSIS

Act I

On his seventh birthday, Shrek's parents kick the young ogre out of their house and into the cruel world. They warn him that, because of his looks, everyone will hate him, and he won't have a happy ending. Later, a now embittered, hardened Shrek is living contentedly alone in a swamp. But his solitude is disrupted when all the fairy-tale beings of the land begin showing up on his property, exiled from the Kingdom of Duloc by order of Lord Farquaad. Shrek decides to travel to see Farquaad to try to regain his privacy and along the way reluctantly rescues a talkative Donkey from some of the Lord's goons. Donkey insists on tagging along.

Meanwhile, Lord Farquaad is torturing the Gingerbread Man into revealing the whereabouts of the remaining fairy tale creatures in hiding when his guards arrive with the one magical item he's been searching for for years - the Magic Mirror. Upon asking if Duloc is the most perfect kingdom of them all, the Mirror informs him that Farquaad is technically not a king, but can become one if he marries a princess. Farquaad chooses Princess Fiona from three "eligible bachelorettes" but leaves before the Mirror can explain "the little thing that happens after sunset". The Mirror shows us outcast seven-year-old Princess Fiona dreaming of the brave knight who, her story-books tell her, will one day rescue her from her tower, and end her mysterious curse with "True Love's Kiss". As she grows into a teenager, and then a headstrong woman, she becomes a little bit stir crazy, but never loses her faith in her fairy tales.

Shrek and Donkey arrive in Duloc and make their way to Farquaad's palace, disrupting a kingdom-wide lottery to choose the "brave knight" who will finally rescue Princess Fiona from her castle (surrounded by lava and protected by a fire-breathing dragon,) so that Farquaad may marry her and thus become a legitimate King.

Shrek impresses Farquaad with his size, appearance, and "expendability," and the ogre agrees to undertake the rescue in exchange for the deed to his swamp.

Shrek and Donkey set off to find Fiona, seeing many strange things on the way (including Puss In Boots, a rabbit (who promptly runs away screaming after Shrek says he looks delicious), a cow jumping over the moon and a dish running away with a spoon (referencing the nursery rhyme Hey Diddle Diddle) and a African style giraffe head and a wheel with gazelles on it. Arriving at the castle, Shrek sets off alone to rescue Fiona while Donkey

encounters the guardian she-Dragon, who sees him as a tasty snack. Donkey charms the fire-breathing creature by complimenting her teeth, and escapes death momentarily. When Shrek finds Fiona, his lack of interest in playing out her desired, romantic rescue scene annoys her, and Shrek must drag her off by force. The two of them reunite with Donkey and all three attempt to leave, angering the dragon, who chases Shrek, Fiona and Donkey out of the castle. Once they are safe, Fiona insists that Shrek reveal his identity. She is appalled that her rescuer is an ogre, and not the Prince Charming her stories promised. Shrek explains that he is merely her champion; instead, she is to wed Lord Farquaad. As the trio begins their journey back to Farquaad's palace, the Princess is frightened by the setting sun and insists that they rest for the night and that she spend the night, alone, in a nearby cave. Donkey and Shrek remain awake and Donkey, delighted at being referred to by Fiona as a "noble steed," asks Shrek who he would be, if he didn't have to be an ogre anymore. As Shrek opens up to his new friend, Fiona stands apart and alone, transformed into an ogre in the moonlight.

Act II

The next day, Princess Fiona admits to being a "Morning Person" as she assists a Pied Piper in his rat-charming duties. Shrek brings down her mood by mocking her tragic childhood circumstances, and the two begin a contest of one-up-man-ship, each trying to out-do the other by revealing their respective pasts. Both admit to abandonment at the hands of their parents; this connection, as well as bonding over a love of disgusting bodily noises, kindles friendship.

Meanwhile, back in Duloc, Lord Farquaad plans his wedding, and reveals his own sordid heritage. As Shrek and Fiona's new-found camaraderie grows into love, Donkey insists, with the help of the Three Blind Mice, that Shrek should gather his courage and make a move. Shrek, finally beginning to come out of his caustic, protective shell, tries to find the words to explain his feelings to Fiona. While Shrek is out finding a flower for Fiona, Donkey discovers that Fiona turns into an ogress at night, and she confesses that she was cursed as a child, which is why she was locked away in the castle. Only a kiss from her true love will return her to her proper form. Shrek arrives near the end of the conversation and misunderstands Fiona's description of herself as an ugly beast to be referring him. Hurt by her presumed opinion, Shrek stalks off. The next

SYNOPSIS CONT.

day, transformed back to her human form, Fiona tries to explain her curse to Shrek, who rebuffs her. During the night, Shrek went to fetch Lord Farquaad, who arrives now to claim Princess Fiona. Donkey tries to explain the misunderstanding to Shrek, (who's too angry to listen), and Shrek rejects him as well, declaring that he will return to his swamp alone and build a wall against the outside world, be what the world says he should be - a monster - and never allow himself to feel any kind of love again.

The fairy-tale creatures, now headed for a land-fill which is to be their new home, decide Farquaad's treatment of them is intolerable. Just because they are freaks, doesn't mean they deserve to be hated. Pinocchio, the Gingerbread Man, the Three Little Pigs, and all the others gather new confidence and strength as they declare they'll raise their "Freak Flag" high against their tormentors.

Shrek returns to his again-private swamp, but he misses Fiona. Donkey follows him back, and convinces Shrek of his friendship by forgiving the ogre for his harsh words. Shrek apologises, and Donkey convinces him that Fiona really cares for the ogre. But the wedding is already underway. The duo interrupt the wedding before Farquaad

can kiss Fiona, and Shrek is allowed to speak with her. Shrek finally finds the words that he's been searching for, and declares his love for Fiona, and his desire to share his world with her. His declaration of love is mocked by Lord Farquaad, but just then the exiled fairy-tale beings gate-crash the wedding and protest at their banishment. They are accompanied by a grumpy little dwarf, who is, in fact, Farquaad's father. Farquaad claimed earlier that Grumpy abandoned him in the woods as a child, but the dwarf reveals the true reason he kicked Farquaad out - he was 28 and living in Grumpy's basement. During the commotion, the sun sets, causing Fiona to turn into an ogress in front of everyone. Farquaad, furious and disgusted over the change, orders Shrek killed and Fiona banished back to her tower. As Farquaad proclaims himself the new king, Shrek whistles for the Dragon (she escaped the castle and followed Donkey back to the swamp), who crashes through the window and swallows Farquaad. Shrek and Fiona admit their love for each other and share a kiss; Fiona's curse is broken and she takes her true form: an ogress. She is ashamed of her looks, but Shrek declares that she is still beautiful. The two live happily ever after and everyone celebrates.



GPO JUNIOR AMBASSADORS TELL THEIR STORIES

Meet some of the very first GPO Junior Ambassadors to usher in our new program.

If you (or a student you know) are interested in becoming a GPO Junior Ambassador, contact the GPO office at info@greeleyphil.org.



JACK

I'm **Jack Mathews**, a trumpet and violin player and the **President of the GPO Junior Ambassador Initiative**. I am a sophomore at Greeley Central High School where I am involved multiple bands and orchestras. Recently, I have put my musicianship to work in writing a short string quartet as a unique way

to promote local environmental awareness. I have a great passion for music and am excited to grow the GPOJA program in the 2019-2020 season.

A few years ago I was invited to play at a small-ensemble recital with many young musicians. I had prepared an arrangement of Mozart's "Eine Kleine Nachtmusik" for trumpet and piano. My brother was my accompanist. Though the music was prepared, I made multiple small mistakes, including skipping a warm-up and choosing to count off the start of the piece rather than simply cueing it. I was critiqued for these mistakes, but it taught me that performance is about much more than the music on the page. To this day, I prepare for every little matter involved with a performance to make sure I can focus on the music, rather than the avoidable mishaps.



COLLINS

Collins Johnson is a Sophomore attending University High School. As Vice President of the GPO Junior Ambassador program, she enjoys playing the bassoon and participating in various bands. A recent musical achievement of hers is performing in the Premier Group of Bocal Majority in Texas.

SAVANA

My name is Savana Long, and I am Secretary for the GPO Junior Ambassadors. I am a sophomore attending Greeley Central High School and have been playing the cello since sixth grade—of all the Junior Ambassadors, I am the only member who plays string instruments exclusively. Music is a great passion of mine and has always been a prominent part of my life. My mom and I sing together all the time, and both of my parents have always supported my musical interests by providing me lessons and various instruments to learn, including piano, guitar, and (of course) cello. Some of my



JUNIOR AMBASSADORS CONT.

other interests include acting, singing, writing, cooking, horseback riding, environmental science, archery, and drawing. My dream colleges are Yale School of Drama and Julliard, and I hope to become a fully-fledged performing artist for a living someday.

I remember the day that I met Merlin (my cello), my 1925 Juzek, who was much needed...12-year-old me had grown tired of her Scherl and Roth 3/4 size laminate... beginner's cello. Naturally, Craigslist was the first thought I cultivated for a solution. So, I was scrolling, and scrolling, and scrolling...until I saw it: a post for \$3500, full size, with all original parts (down to the very varnish). My feet were blurred as I ran to the next room to drag my parents towards the computer. They agreed to see the cello at its destination, the Boulder home of an accomplished luthier. My heart was in my throat when the day came to visit my potential musical companion. We met the luthier outside, and he brought the cello in with him, saying that he had JUST put new strings on. I knew I had met the real deal. We introduced ourselves to his family, including his wife, who was the previous owner of this cello—she played it for 17 years!

The case was opened, and I was told to sit. The cello was given to me, with a bow, and I immediately felt how delicate the wood was when my chest wasn't weighed down the way it had been with my previous instrument. Cautiously, I drew the bow across the string, and a wonderful, warm note rumbled enormously from the amber-butterscotch wood. I didn't feel worthy of such a beautiful, full-sounding instrument, but Mom got on the phone, and it was official—we had permission to buy the beauty on the spot.

I had earned a lifelong companion, whom I named Merlin...a magical entity much older and wiser than I. He and I make a great team, and I play him in quartets, orchestras, and even as a solo instrument. I believe that the cello is a versatile yet beautiful instrument and am so happy that I made the choice to learn it. I don't think I could ever get tired of such a warm sound.



HANNAH

My name is Hannah Jaehn. I am 17 years old and I go to University Schools. I have been playing music since I was 9. I started with guitar and then in 6th grade I joined percussion in school. I currently play in my high school's Jazz Band on guitar and in the Symphonic Band on percussion. I have a never ending love for music and I want to become a music educator when I am an adult. I hope to spread the love I have about music to more people and to show that anyone can become involved in music whenever they want. One thing I love about music is that people from all kinds of backgrounds can come together and make something beautiful and have fun doing it!



SELETA

I'm Seleta Montemayor, and I am the Public Relations Officer for the GPO's 2019-2020 season. I am currently embarking on my sophomore year at Greeley Central High School. I have been playing the flute for over six years and enjoy every bit of it!

The first major point in my musical career was playing flute with James Galway in 2017. James Galway is a flautist whom my mom talked about from time to time. His sound really touched me and made me want to strive for more in my musical career. The second major point in my musical career was playing Arirang, a Korean folk song with my high school's Bella Voce Women's Choir. Before then I had never played a solo with a choir. I really enjoy playing solos and look forward to more in the future.

JUNIOR AMBASSADORS CONT.



PHEONIX JUDE

My name is Phoenix Espinoza. I am 16 years old and have a growing love for music. I became involved with The Greeley Philharmonic Orchestra in November of 2018

when a classmate of mine informed me about the opportunity. Since then, we have expanded into what is now the Junior Ambassadors. I could not be prouder to be a member of this community. From an early age, music has been a pastime, stress reliever, and way to express myself. My main instruments are the flute and piccolo. However, I also sing, play the ukulele, and dabble in piano. I am a ukulele and beginning music instructor for young students in my community. Introducing music to the youth has brought me great joy and pride in what I do.

When my older brother was in sixth grade, we took him to a high school concert. At this concert, a song, Willows of Winter by B.J. Brooks, was played. Three seconds into the song, the words, "I want to play that!" rang through my mind. A year later, I went to my school's instrument placement night and decided that I wanted to play the flute. This song is what led me to where I am as a musician. From opportunities, to new friends, and even my favorite class, music has allowed me to grow as a person. In the winter of my Sophomore year, we were given music for our next concert. The word, "finally," filled my head as my band director handed me Willows of Winter by B.J. Brooks.

I want to give other students in my community opportunities like this - to discover music and have a place available for them to expand and practice that ability. Our goal of a junior orchestra could do just that.



My name is Jude Espinoza and music has always been something I've enjoyed. It's something I'm passionate about and have a deep love for. My main instrument is the French Horn, but I also play Trumpet, Piano, Clarinet, Ukulele and Euphonium. I'm involved in many different music groups including Concert Band, Jazz Band, a Woodwind Quintet, and I'm the Drum Major of our school Marching Band. I also write original compositions for my high school band to play and perform, and in the future, studying to become a composer writing for big music groups like orchestras and concert bands. I'm so excited to be apart of the GPO Junior Ambassador Program and help build the Greeley Youth Orchestra!

At the end of my 8th grade year before I would start high school, I went to go see the high school band concert. They were amazing but one song really stuck out to me, the last song of the night. It was called, In These Last Days of Autumn by Randall D. Standridge. This song was dedicated to a young rock musician who passed away, who was an older brother to a girl in the high school band. Standridge wrote it that year for him, and this concert was the grand premiere of the song. It was so amazing and breathtaking, and I thought, "Wow, I can't believe you composed this, this is such a wonderful and beautiful piece". After that performance I knew I wanted to compose music. It was something I knew I would love doing. It also inspired me to join all different kinds of music groups in high school. That high school concert performance was the spark that ignited my passion for music, and I am so thankful for having that experience. I want to give other students experiences like this and to have a place available for them to grow and learn and make memories, and our GPO Junior Ambassador Group is trying to do just that!



THE MUSIC OF JOHN DENVER STARRING
JIM CURRY AND THE GPO
FRIDAY, MARCH 6, 2020, 7:30 PM
UNION COLONY CIVIC CENTER



THE MUSIC OF JOHN DENVER STARRING JIM CURRY AND THE GPO

Adam Flatt, Conductor
Jim Curry, singer-songwriter

Rather than follow a set program, we invite you to enjoy the performance as it unfolds on stage. You are sure to remember the wonderful hits that are so well connected to John Denver's legacy.

Songs such as:

“Annie’s Song”
“Rocky Mountain High”
“Poems, Prayers & Promises”
“Calypso”
“Sunshine on My Shoulders”
“Take Me Home Country Roads”

...to name a few

Therefore, let the spontaneity of this amazing live performance be as much a part of your entertainment as the music itself. Enjoy the show!

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Diane & Bob Miller

A GPO SPONSOR WEIGHS IN: WHY SPONSOR?

There are so many ways to support the Greeley Philharmonic. Along with individual contributions, sponsorships from local businesses support our special events, education initiatives, and so much more. Below we hear from Deb Morris of Auto Collision Specialists on her experiences as a sponsor of the GPO.

When did you first hear about the Greeley Philharmonic Orchestra?

While in college at the University of Northern Colorado, some of my friends played in the GPO so I went to some concerts, but I really didn't form any attachment to the orchestra at that time.

When was your first meaningful contact with the GPO?

While Gail Newton was working for me as a consultant to our business, she talked to me about getting season tickets to the GPO, so we decided to try it out.

How was your first concert experience?

I really loved it! I especially liked that it was culturally different than what I had been used to with music all my life, and it was very entertaining to us. Mike had more experience than me with this style of music growing up and liked attending these concerts as much as I do now.

How did your support grow from there in terms of concert attendance?

We've had our season tickets ever since. If we're ever out of town, we give our tickets to family members or employees at our business. Sometimes we offer them free to customers and contacts on our company's Facebook page. They always get snatched up quickly!

“Culture truly does impact our community.”

- Deb Morris

How did your support grow in terms of sponsorships?

When Kristi Helzer contacted us about advertising in the GPO's season magazine, we were more than happy to do so. Then, sometime later, we

were approached about sponsoring an orchestra concert, and we were very glad to go ahead with that.

The next thing that happened, one year while I was attending the GPO's Wines of Note fundraiser with my mother and talking to former GPO Board President Stephanie Boulton, conversation was stimulated to consider another event (I'm thinking because Mike wasn't with me and doesn't drink wine). The idea of a “Beer & Spirits Festival” came out of our conversation – and, long story short, Auto Collision Specialists has been the sponsor of this fundraising event ever since.

We've continued sponsorships of more concerts over the years and received great benefits for ourselves personally as well as for our business. The standards of Auto Collision Specialists are careful to give our money to a well-run organization, and, with equal importance, to an organization that delivers good for our community because culture truly does impact our community.

What advice would you give a first-time concertgoer?

Listen with your heart! Close your eyes and feel the music then open your eyes and watch the expressions on the faces of the performers. Make a commitment to go to three concerts - don't give up after the first concert if you didn't enjoy it. It's not like going to see a single artist or group the music will change every time after three you will be hooked.





BON VOYAGE: THE SEASON FINALE
FRIDAY, MAY 1, 2020, 7:30 PM
UNION COLONY CIVIC CENTER

BON VOYAGE: THE SEASON FINALE

Galen Darrough, Conductor

Rose Sawvel, Vocalist

Dominic Aragon, Vocalist

UNC Combined Chorus

Dr. Jill Burgett and Dr. Galen Darrough, Directors

Suite from "Jaws" (8')

John Williams
(b.1932)

Suite from "Titanic" (19')

James Horner
(1953-2015)

INTERMISSION

Te Deum (11')

Wolfgang Amadeus Mozart
(1756-1791)

Dona nobis pacem (35')

Ralph Vaughan Williams
(1872-1958)

Concert presented by

Sallie Johnson

ROSE SAWVEL



Soprano Rose Sawvel is internationally recognized for her artistry and captivating stage presence, bringing a glittering, silvery voice with outstanding agility and brilliance along with the skills of an adept actress to each of her performances. She has been seen and heard on opera, concert stages, and recital venues worldwide. Highlights from last season include performing Pamina in *Die Zauberflöte* with the Dubuque Symphony and Juliet in a new production of *Romeo and Juliet*.

Other recent roles include Lucia, Marie, Serpetta, Baby Doe, Cunegonde, The Prince, La Fée, Lady with a Hand Mirror, Amore, Adina, Blondie, Despina, Elettra, Amy March, Dew Fairy, Sandman and Gretel, Mabel, Patience, Anne Page, Marenka, Contessa Almaviva, and Susanna.

Concert performances include Mendelssohn's *Elijah*, Handel's *Messiah*, Beethoven's *Symphony No. 9*, Mozart's *Mass in c minor* and *Requiem*, Bernstein on Broadway, Mahler's *Symphony No. 4*, and more.

An alumna of San Francisco Opera's Merola Opera Program, Ms. Sawvel was finalist in the Eastern Region Metropolitan Opera National Council Auditions, semi-finalist in the Sullivan Foundation competition, semi-finalist in the Irma M. Cooper Opera Columbus International Vocal Competition, and twice Regional Finalist in the Metropolitan Opera National Council Auditions in the Rocky Mountain Region. She is also the recipient of a Bel Canto Institute Performance Award and New York Opera Project Performance Award.

DOMINIC ARAGON



Dominic Aragon is a native of Wichita, Kansas. He currently resides in Boulder, Colorado while pursuing an Artist Diploma in Voice Performance from the University of Colorado – Boulder, studying under Dr. John Seesholtz. Mr. Aragon has performed concert works by Handel, Mozart, Bruckner, Poulenc, Saint-Saëns, Faure, and Claussen with various ensembles during his time in the Front Range and currently sings as a chorister with the Colorado Bach Ensemble and the Boulder Bach Ensemble. As an apprentice artist with Opera Fort Collins, Mr. Aragon performed Yamadori in *Madama Butterfly*. He performed choral works, chamber music, and Pa in Missy Mazzoli's recent opera, *Proving Up* as a resident artist with the Ad Astra Music Festival in 2019. He has also enjoyed performing roles including Onegin in *Eugene Onegin*, Bernardo in *West Side Story*, Fredrik in *A Little Night Music*, Falke in *Die Fledermaus*, Escamillo in *The Tragedy of Carmen*, and Nardo in *La Finta Giardinera*. Mr. Aragon completed his undergraduate studies at Baldwin Wallace University and his graduate studies at Colorado State University.

PROGRAM NOTES

Suite from “Jaws”

The 1975 Steven Spielberg film JAWS was based on the Peter Benchley novel of the same name published just one year before. The film centers on a giant great white shark that attacks swimmers and boats along the coast of New England. JAWS opened with a record \$7 million weekend and to great critical acclaim. JAWS won three Academy Awards including Best Original Score, and the haunting half-steps of the theme are well known to the ears of people all over the world to this day. JAWS was the second film on which Spielberg and Williams joined forces, and with its success bound the team together. The pair would go on to collaborate on a huge number of successful films including Close Encounters of the Third Kind, The Indiana Jones Films, Empire of the Sun, Jurassic Park, Schindler’s List, Saving Private Ryan, Lincoln and many more.

Alongside his work for films, Williams has written a number of successful symphonic works and concertos for orchestral instruments. These works have been premiered by some of the world leading soloists including hornist Dale Clevenger, cellist Yo-Yo Ma, and principal bassoonist of the New York Philharmonic, Judith LeClair. Williams also served as the Music Director and Conductor of the Boston Pops from 1980 to 1993.

- After the premiere of JAWS in 1975, beaches across America saw a strong decrease in attendance.
- Williams composed “The Mission” in 1985, a set of themes for NBC News that is still heavily used today.
- JAWS was the highest grossing film until the release of Star Wars in 1977.
- Steven Spielberg said, without Williams’ score the movie would “only have been half as successful.”
- The film set box office records so impressively that the press coined the term: “Jawsmania.”

Suite from “Titanic”

In 1997, James Cameron’s Titanic was the most expensive movie ever made to date at a cost of over \$200 million. It was first the movie to gross over \$1 billion at the box office with an initial worldwide gross of over \$1.8 billion. The film achieved immense critical success and earned 14 Academy Award nominations, tying with All About Eve (1950) for the most Oscar nominations, and winning 11, tying with Ben-Hur (1959) for the most Oscars won by a single film.

James Horner’s score for Titanic became the best-selling orchestral soundtrack of all time, winning him two Academy Awards. Cameron was originally opposed to any music with words associated with the film, so Horner wrote the now famous “My Heart Will Go On” in secret, later convincing the director to include it at the end of the film. Horner is well known for his soundtracks to movies including Willow, The Rocketeer, An American Tale, The Land Before Time, Braveheart, Avatar, and many more. A pilot, Horner was sadly killed in a single-fatality crash when flying his Short Tucano turboprop aircraft in 2015.

- James Cameron hired two Titanic Historians to authenticate every historical aspect of the film.
- The crew shot at the real Titanic wreck site a total of 12 times, spending more time with the ship than the actual passengers did in 1912.
- Cameron called Titanic the “Mount Everest of shipwrecks,” and with a fascination for underwater archeology said that in the end it was not that he wanted to make the movie, he “just wanted to dive to the shipwreck.”
- The research vessel Academic Mstislav Keldysh in the film was the actual ship used by Cameron to film the wreck site.
- The set designers partnered with Titanic’s builders, Harland and Wolff, to precisely replicate every aspect of the ship from original blueprints and photographs.

PROGRAM NOTES CONT.

Te Deum

The Te Deum is a traditional Christian hymn that dates back to the 4th century. It is often used as a short religious service to give thanks for, or bless a specific event. The original Te Deum is part of the Ambrosian Hymnal which spread throughout the church between the 6th and 8th centuries.

Mozart wrote the Te Deum in 1769 just before his first trip to Italy at the age of 13. The authenticity of the work as Mozart's has often been questioned over the years, though, the original score for string orchestra and chorus has handwritten annotations for "clarini" (high trumpets), and "trombe" (lower trumpets) by Leopold Mozart. The timpani part was written separately and has been lost; the part has been recreated by editors from various publishers and a great deal of research has been done to accurately recreate the part.

The Te Deum has been a popular choice for composers throughout the centuries, having been set by Haydn, Berlioz, Verdi, Bruckner, Dvorak, Britten, Kodály, and Arvo Pärt, among others. The text follows the form of the Apostle's Creed mixing a poetic version of the holy liturgy with its declaration of faith.

- Mozart wrote the Te Deum when he was only 13 years old.
- Authorship of the traditional Te Deum is generally attributed to St. Ambrose (d. 397) or St. Augustine (d. 430).
- Though he only lived to the age of 35, Mozart wrote over 600 complete works for a huge variety of instruments, voices, and ensembles.
- Mozart survived smallpox at the age of nine.
- Different editions of the Te Deum contain varying instrumentation, as the wind parts were not included in the original score and the timpani part was lost.

Dona nobis pacem

In 1903, at the age of 31, Vaughan Williams was introduced to an old English folk song when an elderly man offered to sing for him. The sound invigorated the composer and reflected exactly what both he and his friend Gustav Holst were trying to cultivate as a true British musical sound. Vaughan Williams spent the next year traveling the English countryside listening to and transcribing folk songs, later publishing collections of songs that lived only in the oral tradition. This process, alongside compositional study with Ravel that pushed Vaughan Williams to a lighter orchestral approach, would greatly influence what would become the British orchestral sound.

At the onset of World War I, Vaughan Williams immediately enlisted despite his age of forty-two in 1914. He joined the Royal Medical Corps as a private and drove ambulance wagons in France and Greece, and was later commissioned as a lieutenant in the Royal Artillery. The war had a strong and lasting effect on the composer, and many years later in 1936, he wrote the *Dona nobis pacem* as a cry for peace while a second world war was close at hand. Text for the choral work includes parts of the traditional Latin Mass, three poems by Walt Whitman, a political speech by John Bright in attempt to prevent the Crimean War, and the Bible. The phrase "dona nobis pacem" (give us peace) appears throughout the piece in different forms, tying each of its six continuous parts together.

- Vaughan Williams was good friends with composer Gustav Holst and they worked to create a unified British Orchestral sound over their lifetimes, openly sharing scores and critiquing each other's compositions.
- In 1953, Vaughan Williams wrote an arrangement of the hymn "Oh Taste and See" from Psalm 34 that was performed at the coronation of Queen Elizabeth II in Westminster Abbey.
- Famous for his choral and symphonic works, Vaughan Williams also wrote the soundtrack for several films including *Scott of the Antarctic*, *The 49th Parallel*, and *Bitter Springs*.
- Passionate about English folk music, Ralph Vaughan Williams collected over 800 different songs from the English Countryside.
- During WWI, the constant sound of guns as a member of the Royal Artillery damaged the composer's hearing, which led to deafness in his later years.

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