Change: The act or instance of making or becoming different.

It is probably safe to say that “change” is the only thing that is normal these days. There is no business as usual. Long-held opinions are being reconsidered. Many favorite activities are curtailed. Social gatherings will just have to wait. Does this mean that everything must grind to a complete halt? Not necessarily.

While we are all being careful during the current pandemic, your Fort Collins Symphony is exploring a variety of options to help the music thrive. In addition to finding safe and creative ways in which to enjoy live music, we are seizing this opportunity to feature 17 composers who have made and are making instrumental changes to the symphonic landscape over the past 250 years.

From Beethoven to Farrenc, Stravinsky to Price, Revueltas to Bernstein, Walker to Tower, and Frank to Morris (and many in between), we will explore cultures, circumstances, and sounds as interpreted by the women and men behind the scores.

We invite you to join us in person and/or virtually as we share a wealth of music—both familiar and long overlooked—to shore up our souls during these challenging times.

Maestro Wes Kenney
Music Director · Fort Collins Symphony
The Winds of Change

SIGNATURE CONCERT Nº 1 · SEASON 71

OCTOBER 2 · 7:30 PM
OCTOBER 3 · 2:00 PM & 7:30 PM
Lincoln Center · Fort Collins
LIMITED TICKETS: WWW.LCTIX.COM
Conductor Wes Kenney · Guest Artist Igor Pikayzen, Violin

Kindly turn off all electronic devices during the concert. Photography, audio, and video recordings are prohibited.

Program
(Please note that there is no intermission)

Louise Farrenc
(1804-1875)

Overture No. 2 in Eb, op. 24

Ludwig van Beethoven
(1770-1827)

Violin Concerto in D Major, op. 61
I. Allegro ma non troppo
II. Larghetto
III. Rondo

Guest Artist: Mr. Pikayzen

Symphony No. 2 in D Major, op. 36
I. Adagio - Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

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New Endowed Orchestra Chair
Jessica Stewart Wyllie 2nd/Associate Principal Trumpet

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Igor Pikayzen, Guest Artist

Grandson of the legendary Soviet violinist Viktor Pikayzen, Igor Pikayzen was born in Moscow, Russia. After receiving his Bachelor’s Degree from Juilliard, he earned his Master’s Degree and Artist Diploma from the Yale School of Music. He was the recipient of the coveted Enhanced Chancellor Fellowship while working on his DMA at the CUNY Graduate Center where he was also on the faculty of Brooklyn Conservatory.

Pikayzen is the 1st prize winner of the 2015 Edition of the International Violin Competition Luis Sigall in Viña del Mar, Chile as well as the Wronski International Violin Competition in Warsaw, Poland. In addition, he won the silver medal at the Szeryng and Kloster-Schöntal international violin competitions.

A native of Moscow, Mr. Pikayzen shares his time between New York, Denver, and Westport, CT, where he launched an annual summer music festival, Edelio. In 2019 he was announced as the new Professor of Violin at the Lamont School of Music at the University of Denver.

Additional biographical details may be found at www.igorpikayzen.com/about

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Until recently Farrenc has been practically unknown to symphonic audiences—especially in this country—but in her time she was held in high regard in the first half of the nineteenth century in France. Unlike so many women composers of the past, she suffered little obscurity during her lifetime. She evinced immense talent early on as a pianist, and after study with some of the most august teachers, began a career as performer and composer while in her teens. By the age of thirty-eight she was appointed a professor of piano at the prestigious Paris Conservatory, and had a long and distinguished career. All the while she was a busy composer, working in all major genres except opera. Her best works are considered her chamber music, and they enjoyed substantial recognition.

While she was primarily a pianist and professor of piano, the Overture No. 2 in Eb sounds like the work of a master of the orchestra—it rocks! A concert overture, meaning not associated with an opera, but a standalone work, it is nevertheless a reflection of the operatic scene in Paris during her lifetime. We must remember that opera was the far-preferred genre in that century in France, and the decades before and around the middle of the century were totally dominated by French Grand Opera. The most celebrated composers were Meyerbeer (from whom Wagner stole many of his ideas), Auber, Halévy, and Rossini (for his William Tell Overture). Every night the Paris Opera presented these large, long, spectacular operas, operas that the more violent, sordid, and colorfully and elaborately staged, the better. And, the vivid action on the stage was supported in the orchestra pit by virtuoso performers (usually professors from the Paris Conservatory) performing exciting scores. Scores that featured new instruments such as valved trumpets and horns, the bass clarinet, the English horn, and others—as well as an immoderate use of the piccolo.

This is the milieu that Farrenc knew so well, and was undoubted her model when she stepped into the symphonic arena, populated by these successful and forceful male composers. Her Overture No. 2 in Eb, composed in 1834 appeared only a few years after Berlioz’ Symphonie fantastique, Meyerbeer’s Robert le Diable, and Rossini’s William Tell. All of them gangbuster, dynamic works. Perhaps the best way to understand the musical atmosphere of the times is to remember that the 1828 première of Auber’s La Muette de Portici was so well received that the roused audience stormed out of the theatre, rioted in the streets, and modern Belgium was created as a result. Talk about the power of music in those days! It must be admitted that the dénouement, wherein the mute heroine leaped from her balcony into the mouth of Mt. Vesuvius (apparently a distance of several miles!) may have contributed to the excitement.

So, with this musical atmosphere in mind, it is clear whence the vivacity and power of this powerful, well-crafted overture stems. Louise Ferranc was obviously not only a gifted pianist, pedagogue, and composer, but with this powerful work as evidence, she most certainly must have been a formidable personality.
By 1806 Beethoven had surmounted a series of significant distractions that had seriously affected his creative life. The difficulties that he had with writing his only opera, Fidelio, are well documented. Other factors were the misery of his ardent, but unsuccessful, personal relationship with the young widow, Josephine von Brunsvik, and, of course, dealing with the reality of his deafness. But, by 1806 he entered into a new period of inspiration and productivity. Significant compositions that are now central to his legacy stemmed from his sense of renewal in that year: the "Rasumovsky" quartets, the "Appassionata" piano sonata, the Fourth Symphony, and the Violin Concerto.

The concerto was written for the young Franz Clement, whom Beethoven had known for over ten years, having met him not too long after the composer had moved to Vienna. While Clement is almost totally unknown to concert audiences today, in his time he enjoyed a reputation for formidable musical talent and skill. A child prodigy on the violin, he was known for an incredible musical memory, as well as a penchant for public displays of what today would be deemed cheap, carnival tricks on his instrument. Nevertheless, Beethoven had great respect for him and valued his friendship. Clement had returned the favor with consultative advice on Fidelio, and helped in other ways, as well. As in the case of so many other famous compositions in music history, the concerto was finished so late that legend has it that Clement practically sight-read the première performance in December of 1806. If one can imagine it, apparently, Clement also entertained the audience between movements of this now sacred composition by playing some impromptu variations with his fiddle held upside down. Times have changed.

Beethoven's Violin Concerto has, of course, come to hold a central place in the repertoire of concert violinists. It was not always so, however, and it only slowly came to be appreciated for its genius. While a work of great difficulty, it is not at all a showy vehicle for technical prowess and virtuosity—a characteristic of not a few of our favorite violin concertos of the nineteenth century. Nevertheless, the challenges are certainly there, and recent scholarly research has shown that there is more than a little of Clement’s signature passagework for violin that Beethoven adapted for use in his work. Beethoven obviously did not treat its composition lightly; the first movement was the longest that he had composed up to that time. Moreover, the whole work is one of lyricism, dignity, and seriousness of purpose. Its attractive melodies and leisurely tempos have stimulated more than one commentator to speak of its “Olympian nature, nobility, and dignity.” All of that it is.

The work begins unusually with five little taps in the timpani (they go on to appear again at important places and played by others, as well), followed immediately by the woodwind section playing the main theme in rich, full harmony. When we're ready for the second main idea, rising scales soon herald our friends, the woodwinds, again, who introduce this theme, as well. The solo violin finally enters with a brief flourish, and then begins to explore the two ideas. Beethoven takes the time, and in such a context, it’s welcomed, to thoroughly examine the possibilities of his material, the violin regaling us with an ingratiating variety of figurations. The soft drum taps of the beginning herald the recapitulation, a noble and grand affair. Now time for the cadenza—usually a substantial one—and since Beethoven did not originally provide them, many have been written by numerous famous violinists.
During this concert, the soloist will be playing those by the great Fritz Kreisler. After the display, accompanied by soft, low string pizzicatos, the solo violin leads us quietly home with the second theme.

The second movement technically is a series of variations, but not one in the normal sense of clear figurations that gradually accumulate in activity. It's rather a simple affair—not even a change of key—that sounds almost choral in nature. Beethoven has given us some wonderful examples of this in many compositions—even in his piano sonatas. He keeps our interest in this warm and regal simplicity by a series of color changes in the orchestration that carries on through the delicate filigree of the violinist’s embellishments. A short cadenza leads us without a break—not unusual in this period—directly into the last movement. The solo violin immediately plays the tune—which, if not already familiar, soon will be. It’s a rondo, meaning one easily recognized and usually cheerful idea is interspersed with a few contrasting sections, but with the main idea always coming back. And so, this little country tune, based upon a jaunty five-note figure, lopes and gallops to a rollicking conclusion, reminding us that Beethoven is not always storm and stress.

Symphony No 2 in D Major, Op. 36
Composer: Ludwig van Beethoven (1770-1827)

The years 1801-02 marked the nadir of Beethoven’s emotional life, as he grappled with the reality of his increasing and permanent deafness. His despair was total, and the prospect of suicide is clearly implied in the documentary evidence. Tumultuous and bitter family feuding entered into this cruel time, but the famous “Heiligenstadt Testament” records his final triumph over the depression and his resolve to live and compose. That he did, and soon received a prized engagement to compose an opera, and an important concert of his compositions followed shortly thereafter, as well. This historic concert featured his oratorio, Christ on the Mount of Olives, the First Symphony, the Third Piano Concerto (with the composer at the piano), and the Second Symphony. For such a grand and ingratiating work, the second unfortunately stands understandably in the shadow of later symphonies far more familiar to today’s concert audiences. Nevertheless, it would be a serious mistake to relegate it to the realm of “youthful” works. Not at all a “farewell” to the eighteenth century, as his First Symphony has sometimes been characterized, the second is the creation of a composer of genius who had already spent almost a decade in Vienna—the musical capital of Europe—successfully building his reputation as a powerful, formidable, and expressive composer primarily of piano and chamber music works. He had fast become the beloved composer of the corpus of works that still stands squarely at the center of his enduring reputation and popularity. Symphony No. 2 (composed largely during 1802) is yet again prima facie evidence of the ability of artists to soar above sorry personal circumstances and produce works that totally transcend the emotions of their peculiar state. Mozart was a case in point, and here in his Second Symphony, Beethoven has created a most sunny, cheerful and expansive exploration of optimism—all during his low moods grappling with his growing deafness.

This is not a lightweight work, though, for it totally prepares us for the monumental Third Symphony. It begins with a Haydn-like slow introduction that portends the scope of things to come. After several dramatic moments—
some of which may remind us of jagged gestures in the Ninth Symphony, the introduction glides effortlessly into the cheerful opening. The themes are also Haydn-like, simple and often based on triads, but there is a decided difference in the intensity and brilliance in which Beethoven characteristically works out his material. It’s clearly the Beethoven we all know and love. The ensuing larghetto is from the untroubled world of his contemporary, Franz Schubert—a mellifluous and tuneful affair that takes little of what we have come to expect in Beethoven’s intense and often tragic slow movements. A string of ingratiating melodies, often involving warm, romantic clarinets, walks us along in a floating mood of serenity. The third movement, as one would expect, is a scampering scherzo, a modest little one at that, characterized by quick alternations of high and low, loud and soft, and frequent changes of instrumental color. The middle part is a leisurely, flowing affair that provides the requisite contrast to the bustling bookends of the form. The last movement is an expansive forward-looking exercise in the Beethoven style with which we are so familiar. It opens with a bumptious “hiccupping” theme that is unusual, to say the least. This is not the time nor place to explore various theories of its origin as an onomatopoeic rendition of Beethoven’s infamous digestive problems. However, suffice it to say, it’s clearly a case in point of the composer’s well-known coarse sense of humor. All of this aside, whatever its origin, it provides perfect fodder for the composer’s consummate skill in constructing a rousing finale out of almost any little musical idea. The movement drives to conclusion exhibiting most of the marvelous traits of the mature Beethoven, but to most listeners, in a relatively unfamiliar work.

~ Wm. E. Runyan

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SEASON 71 · THE SOUNDS OF CHANGE 2020-2021

October 2, 2020 · 7:30 PM
October 3, 2020 · 2:00 PM & 7:30 PM
The Lincoln Center · Fort Collins

MUSCIAN ROSTER
Conductor Wes Kenney · Guest Artist Igor Pikayzen, Violin

Violins
Nina Fronjian, Concertmaster
Callie Brennan, Assistant Concertmaster
Jennifer Crim
Evan De Long
Jean Denney
Heather MacArthur
Autumn Pepper
Lola Kern

Second Violins
Christine Menter, Principal
Sarah Whitnah, Assistant Principal
Mary Gindulis
Bennett Stucky
Therese Bakker
Leslie Stewart
Elizabeth Furuiye

Violas
Ethan Hecht, Principal
Lauren Spalding, Assistant Principal
Sabrina Romney Lloyd

Kyla Witt
Ezgi Pikayzen
Erin Napier

Clarinet
Kellan Toohey, Principal
Copper Ferreira, 2nd

Clarinet
Ezgi Pikayzen

Clarinet
Kellan Toohey, Principal
Copper Ferreira, 2nd

Bassoons
Tom Bittinger, Principal
Jeffrey McCray, 2nd

Bassoons
Nina Fronjian, Concertmaster

Bassoons
Evan De Long
Becky Kutz Osterberg, Principal
Joseph Howe, Assistant Principal
Peter Linder
Beth Wells
Yi-Ching Lee

Bassoons
Kellan Toohey, Principal
Copper Ferreira, 2nd

Bassoons
Evan De Long
Becky Kutz Osterberg, Principal
Joseph Howe, Assistant Principal
Peter Linder
Beth Wells
Yi-Ching Lee

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Joseph Howe, Assistant Principal
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Joseph Howe, Assistant Principal
Peter Linder
Beth Wells
Yi-Ching Lee

Bassoons
Evan De Long
Becky Kutz Osterberg, Principal
Joseph Howe, Assistant Principal
Peter Linder
Beth Wells
Yi-Ching Lee

Bassist
Colleen Shaffer, 4th

Flute
Leslie Stewart

Flute
Leslie Stewart

Flute
Leslie Stewart

Flute
Leslie Stewart

Trumpets
Daniel Watt, Principal
Drew Leslie, 2nd
Kiel Lauer, Bass

Trumpets
Daniel Watt, Principal
Drew Leslie, 2nd
Kiel Lauer, Bass

Trumpets
Daniel Watt, Principal
Drew Leslie, 2nd
Kiel Lauer, Bass

Trumpets
Daniel Watt, Principal
Drew Leslie, 2nd
Kiel Lauer, Bass

Timpani
Mike Tetreault, Principal

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Special Thanks to Our Performance Hall Partner: The Fort Collins Lincoln Center
You can provide long-term support for the Fort Collins Symphony by donating to the Fort Collins Symphony Endowment Fund, Inc. The Fund, housed in the Community Foundation of Northern Colorado, was established in 2001 by a group of long time supporters who wanted to ensure that the Symphony would have a permanent source of income.

Your gifts to the Endowment are invested to sustain the Symphony long into the future as a cultural cornerstone of Northern Colorado. In order to continue that vision, it is important to grow the Fund. We invite you to support the Fund in a variety of ways. In addition to monetary gifts of any size, consider bequests in your will, life insurance policies, or direct donations of stocks and bonds.

For more information about the Fort Collins Symphony Endowment, Inc., please contact the Fort Collins Symphony office at 970.482.4823.

Wilfred Schwartz Conductor's Endowment Fund
Dr. Karl and Wilma Carson established the Wilfred Schwartz Conductor's Endowment Fund at the Community Foundation of Northern Colorado in 1996 as a way to honor their dear friend Maestro Wilfred Schwartz. As longtime supporters of the Symphony, both Karl and Wilma served on its board of directors. In 2015, the Carson estate gave an additional $120,000 legacy gift to the fund, the largest single contribution in the history of the Fort Collins Symphony.

FALL 2020: Introducing a Newly Endowed Chair

Friends of the Symphony Endowed Chairs
The Friends of the Symphony endowment, totaling $488,805, resides in a balanced pool at the Community Foundation of Northern Colorado. With the contribution of $19,753 in the fall of 2020, the Friends has donated a total of $162,376 to support orchestra salaries. For details about contributing to the Friends of the Symphony Endowment or in establishing another named chair - please contact Kay Edwards, Friends of the Symphony Endowment Chair at 970.484.9465 or kfedwardo@aol.com.

The Riedman/Women's Guild Concertmaster Endowed Chair
To commemorate the 50th Anniversary (1949-1999) of the Fort Collins Symphony under the direction of Maestro Will Schwartz, the Guild established an endowment to sustain salaries for the orchestra in perpetuity. After a donation from the Riedman Foundation and various fundraising activities by the Guild, the first chair was named and the endowment was established at $50,000.

The Julian & Ida Siegel – Assistant Concertmaster Endowed Chair
In 2011, Dr. Ed Siegel endowed the chair to honor his parents, Julian and Ida Siegel. Julian Siegel came to Fort Collins in 1923. He became a successful, community-minded businessman, and was an early supporter of both the Symphony and the establishment of the Lincoln Center.
Dorothy Gruber Horowitz  
**Principal First Violin Endowed Chair**
Mark and Nance Horowitz endowed this chair to honor Mark’s mother. Dorothy was a lifelong lover of violin who played professionally as First Violin with the South Florida Symphony during the 1980s. She also played with community and chamber music groups.

Wilson & Emily Wilmarth and Family  
**Principal Second Violin Endowed Chair**
In 2013, the Wilson and Emily Wilmarth Fund endowed this chair in their honor, with the consent of Ellen Brown and Susan Greer, their daughters. Moving to Fort Collins in 1949, the Wilmarth's were early supporters of the Symphony and Lincoln Center. Wilson joined CSU as Professor of Romance Languages and later served as chair of the department until retiring in 1972.

Patricia A. Harper  
**Assistant Principal Second Violin Endowed Chair**
Judson Harper and his three sons endowed this chair to honor Patricia A. Harper, his wife of 52 years and their mother. She played the violin, enjoyed music, participated in a community orchestra in a suburb of Minneapolis, and regularly attended the Fort Collins Symphony. She actively supported many CSU and community activities.

Lilla B. Morgan  
**Principal Viola Endowed Chair**
Bryan Morgan endowed this chair in 2011 to honor his mother for her contributions to the arts in Fort Collins.

Betty-Anne & Frank Jones  
**Assistant Principal Viola Endowed Chair**
Alison and David Dennis endowed this chair in memory of Alison's parents. Betty-Anne enjoyed playing the cello throughout her life, and both Betty-Anne and Frank experienced great pleasure in attending Fort Collins Symphony Orchestra concerts after moving here from Vermont in 1991.

Jeanise Brown  
**Principal Cello Endowed Chair**
Following her death in the fall of 2009, an effort began to endow a chair in honor of Guild member Jeanise Brown. Proceeds from a CD of Jeanise singing jazz standards, accompanied by Mark Sloniker on piano and Gene Libbea on bass, raised over $13,000 to endow this chair.

Joannah L. Merriman  
**Assistant Principal Cello Endowed Chair**
This endowment is dedicated to Joannah's parents, Rosemary and Albert Joseph, who filled her life with music and cultural experiences from the time she was a young child. Both parents sang to her and her siblings at home, at the lake, and on road trips, took them to “Shakespeare in the Park” and to symphony performances in Toledo, Ohio.

Bettie Wilcox  
**Principal Bass Endowed Chair**
Bettie’s children—Dianne Harper of Fort Collins, Tim Hervey of Louisville, and Betsi Stephen of Chevy Chase, Maryland—have endowed this chair to honor their mother’s memory and love of music. During her long life, she worked to build the Fort Collins Symphony. In high school, she played a bass violin in the orchestra and participated in an all-girl orchestra. She was invited into the original symphony orchestra, but declined due to demands of motherhood. She served in many capacities in the Fort Collins Symphony Guild.
The Renate Justin, M.D.
Principal Flute Endowed Chair
In the spring of 2010, Renate Justin, M.D., endowed this chair in memory of her granddaughter, Johanna Justin-Jinich. Renate was a long-term member of the Symphony Guild who, along with Johanna, provided refreshments for the orchestra for many years.

Fern Bennett
Principal Piccolo Endowed Chair
The Fern Bennett Piccolo Chair was endowed by the Bennett family to honor the memory of Fern Bennett, who greatly enjoyed music and supported the Fort Collins Symphony for many years as an active member of the Symphony Guild.

David & Alison Dennis
Principal Oboe Endowed Chair
Alison Dennis played Second Oboe with the Jakarta Symphony Orchestra, a highlight for her when she and David lived in Indonesia in the 1970s. David and Alison particularly admire and enjoy the oboe as an orchestral instrument.

The Walter Scott McColl
Second Oboe Endowed Chair
Marty McColl Marsh, husband Scott Marsh, and brother Bruce McColl endowed this chair for Marty and Bruce’s father Scott, who was a 1938 graduate of Chicago’s Lane Tech High School. He was the first place oboe solo winner for the city of Chicago and a member of the Oak Park Symphony Orchestra before joining the Marines in 1941 and participating in the Iwo Jima landing.

Bob & Joyce Everitt
Principal English Horn Endowed Chair
Joyce and Bob Everitt, and their family have contributed greatly to Colorado State University and the Fort Collins community. They have been long-term supporters of the Fort Collins Symphony, as well as the Lincoln Center.

Bill & Ruth Brown
Principal Clarinet Endowed Chair
Bill and Ruth Brown created this endowment to honor all of the middle and high school music teachers in and around Fort Collins. These teachers help train and inspire the next generation of musicians and music lovers--some of whom may indeed become members of the Fort Collins Symphony!

Cindy Haraway
Second Clarinet Endowed Chair
Cindy Haraway endowed this chair in memory of Maestro Will Schwartz. She played second clarinet in the FCS for many years and served on the Board of Directors for eight years. She is a founder of the Fort Collins Wind Symphony and has been playing in this group since its inception in 1991. Cindy founded Boomer Music Company in 1976 as a way to give back to the music community that has so generously supported her.

Tom Bittinger
Principal Bassoon Endowed Chair
Dr. Bev Donnelley and Bill West endowed this chair to honor Tom Bittinger, who has played as Principal Bassoonist with the Fort Collins Symphony for most of his adult life. He and his wife, Beth Wells, have served on several orchestra committees and as orchestra representatives to the Symphony board.
Tom Gleason  
Second Bassoon Endowed Chair  
In the fall of 2018, wife Ginnie and family endowed this chair in honor of their husband and father. Tom led and served in many capacities at First National Bank for 50 years, and as such, was a community builder, and a generous supporter of the Fort Collins Symphony.

Freddy Martin  
Woodwinds Endowed Chair  
In 2007, an endowed chair was established in memory of the late Freddy Martin, a respected American band leader and tenor saxophonist who was well known from the 1930s to the early 1980s.

Pat & Edna Rizley Griffin  
Principal Horn Endowed Chair  
The Griffin Foundation endowed this chair to honor the memory of Pat and Edna Griffin, who supported the Fort Collins Symphony for many years. Edna, for whom the Edna Rizley Griffin Concert Hall at the University Center for the Arts is named, was a long-time member of the Symphony Guild, and served on the Symphony Board of Directors.

Melanie Valente  
Second Horn Endowed Chair  
Joe Valente endowed this chair in memory of his wife Melanie. She sat on the Fort Collins Symphony board and was a season ticket holder since moving to Fort Collins in 2001. Fort Collins composer Chris Pilsner was commissioned to write a new piece of music both to honor the 70th anniversary of the Fort Collins Symphony and in memory of Melanie. The piece, A Light in the Ocean, debuted at the first Masterworks concert of the 2019-20 Season.

Clark Livingston  
Principal Trumpet Endowed Chair  
Tom and Marie Livingston endowed this chair to honor Tom’s father who served in the infantry and played trumpet in the World War II Military Band. At Colmar, France, the band played for dignitaries after the Normandy invasion. After earning his PhD, Clark became a Colorado A&M (now CSU) professor in the Department of Botany and Plant Pathology and served as director of the Aggie Band.

NEW: Jessica Stewart Wylie  
Second/Associate Principal Trumpet Endowed Chair  
Jessica Stewart Wylie has lived, worked, and volunteered in Fort Collins since 1980. She is thrilled to support the Fort Collins Symphony. The trumpet’s regal history dates back to biblical times. It was used to rally troops onto the battlefield, signal war and peace, precede celebrations and announce the entrance of kings and royalty. At the sound of the trumpet everything changes! Lift up your heads and listen.

Lynnette C. Jung  
Trombone Chair  
Dr. Peter Springberg endowed this chair in loving memory of his late wife, a retired Air Force Mental Health specialist who was a strong supporter of many local non-profits, the FCS, and other arts organizations. Lynnette worked part-time as a pro bono therapist, and was especially interested in veterans with PTSD and abused women and children.

William E. Runyan  
Principal Bass Trombone Endowed Chair  
In 2011, Myra Monfort endowed this chair to honor her husband who performed with the Fort Collins Symphony for 39 years. Bill writes the wonderfully informative and artfully written program notes for the Fort Collins Symphony Masterworks programs.
Dane Johnson
Principal Tuba Endowed Chair
In 2018, Doug Johnson endowed this chair to honor his son, Dane Johnson, who loves and has played the tuba since starting middle school. Dane lettered in music and has performed in wind ensembles, jazz bands and at a local favorite, Tuba Christmas on several occasions.

Wayne & Phyllis Schrader
Principal Timpani Endowed Chair
The Schraders are lifelong residents of Fort Collins who support many local non-profits, including the Fort Collins Symphony, Lincoln Center, University Center for the Arts, City Library, and Museum of Discovery, to name a few.

Graham & Joanne Harrison
Principal Percussion Endowed Chair
In 2013, Guild members Graham and Joanne Harrison endowed this chair, stating “It’s fun to watch the percussion instruments being played during concerts.”

Josephine Kathryn Guerriero
Principal Triangle Endowed Chair
Through the Emerging Leaders Program, sponsored by the Bohemian Foundation, parents Jennifer and Michael Guerriero used their matching donation to honor their daughter Josephine, who loves music- especially percussion.

Kepler Principal Harp Endowed Chair
In fall 2012, the Kepler Harp Chair was endowed by friends of Kay Kepler Edwards to honor her dedication to the Guild endowment.

Kathryn Edwards
Principal Piano Endowed Chair
In 2010, Kay Edwards endowed the piano chair to honor her pianist friends Clare Wilber and Mark Sloniker, as well as her family: husband Larry, children Robert, Susan, Jennifer, and Jonathan; grandsons Alex, Nicholas, Andrew, Owen, Evan, Elliot, and Finn; and granddaughter Josephine.

Marie L. Schall
Organ Endowed Chair
Loren and Fran Schall have gifted this organ chair in loving memory of Loren's mom who was a piano prodigy as a young girl, a church organist beginning in her early teens, and an accomplished classical pianist whose favorite composers were Chopin and Liszt.

Tom Sutherland
Celeste Endowed Chair
In February 2013, Jean Sutherland endowed this chair to honor her husband who said that music and books sustained him during his six years of captivity in Beirut, Lebanon. In addition, Tom and Jean purchased a celeste for the Fort Collins Symphony. It was played during his memorial service on August 20, 2016.
PLEASE READ CAREFULLY

FCS COVID-19 Safety Accommodations at the Lincoln Center

• Per Colorado and Larimer County mandates and for the continued safety of all patrons, musicians, and staff, **cloth masks are required** at all indoor FCS events and performances.
• Patrons must keep a **six-foot social distance** from those not in their immediate party.
• **If you are not feeling well, believe you have been recently exposed to someone with Covid-19, or are at high risk, please choose the virtual live streaming option to enjoy our performances from the comfort of your home.** This option is $15 per device and you have 48 hours to access the performance.
• You will find touchless **hand sanitizer** stations at all entrances/exits and high-traffic areas throughout the Lincoln Center.

TICKETS & BOX OFFICE

Due to social distancing requirements, a limited number of tickets will be available for each performance. To purchase FCS live performance or virtual live stream tickets please call the Lincoln Center Box Office at **970.221.6730**.

• **Patrons from the same household may sit together.** Each household will be socially distanced in the hall with a seating chart that has been approved by the Larimer County Health Department. **NOTE: Due to social distance restrictions, your usual season ticket seat may not be available THIS season.**
• You must sit in your assigned, ticketed seat.
• The Box Office will be open to answer questions and there will be a separate **Will Call table** located underneath the stairs in the main lobby for those who opted to pick up their tickets at the Lincoln Center.
• All forms of payment will be accepted at the Box Office, but for the safety of patrons and staff, we encourage **credit card payments** as a way of minimizing touch-based transactions.

ENTERING THE FORT COLLINS LINCOLN CENTER

• Both the **main entrance and south parking lot doors will be open** for entry to the event. **All other doors on the west side of the building will be locked to avoid cross-traffic.**
• Patrons with walkers, wheelchairs or requiring assistance can be dropped off in the south parking lot by the handicap ramp
• **TIMED TICKET ENTRY WILL BE ENFORCED ACCORDING TO SEATING SECTION.** The Lincoln Center Box Office will communicate to ticketholders ahead of the show date to assign designated timeframes for arrival, depending on where parties are seated in the theater.
LOBBY

- Ushers, floor markings, and stanchions will be positioned to help direct the **one-way crowd flow** and maintain social distancing throughout the lobby and Performance Hall.
- Doors to the Performance Hall will open 45 minutes before the show starts, and arrival times will be designated in 15 minute intervals according to the following seating sections:
  - **6:45 – 7:00 p.m.** Right Upper Opera, Right Lower Opera, Right Orchestra, Right Mezzanine
  - **7:00 – 7:15 p.m.** Center Orchestra and Center Mezzanine
  - **7:15 – 7:30 p.m.** Left Upper Opera, Left Lower Opera, Left Orchestra, Left Mezzanine
- **Patrons who arrive after the show begins may not be seated in their assigned seats.** Late arrivals will be directed to the Upper Opera sections by ushers in order to avoid interrupting the performance.
- Doors on both House Right and House Left will be open for entering and exiting the venue, and will be divided by stanchions to indicate one set of doors on each side as an entry point and one set of doors on each side as an exit point. Ushers will be on hand to guide patrons.
- **Restrooms:** Both the south and main restrooms will be open for use with limited capacity. **Restroom queues** will ensure that social distancing is followed. **Floor markings** will be in place to designate 6 foot distances in the restrooms. Every other stall and every other sink have been clearly marked as unavailable for use to accommodate distancing in the restrooms.
- **Water fountains are shut off for the 2020-2021 season.** Please feel free to bring a water with you. Water bottles will be permitted in the auditorium.
- **There will be no bar service.**

Auditorium

- **There will be no intermissions during the 2020-2021 season.** FCS concerts have been shortened to 1.5 hours.
- Patrons should be courteous of 6 foot distances in the theater. **We ask that any patrons who need to pass by another party to get to their seats kindly request that the party stands up and moves into the aisle to give them space to safely pass by.**
- If patrons need to use the restroom after they are already seated, they may use either exit point on the right or left side of the Performance Hall to access the restrooms.
- **After the performance, a staff member on stage will direct staggered patron departures, one section at a time.**

The FCS is excited to keep the music alive. Thank you for your assistance in following the mandates to keep everyone safe. Working together, we can help the arts thrive in northern Colorado!