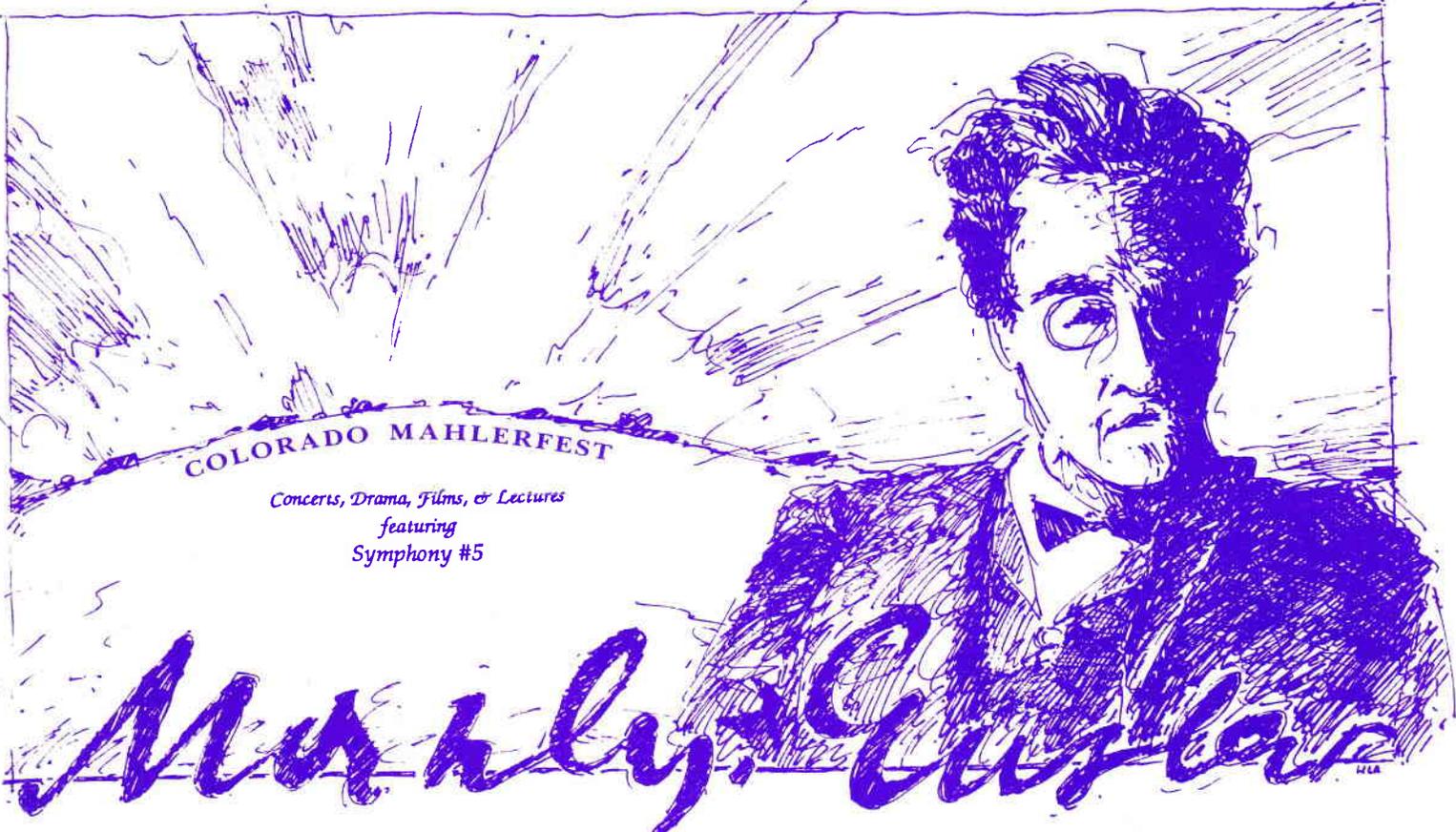


MAHLER V



COLORADO MAHLERFEST

*Concerts, Drama, Films, & Lectures
featuring
Symphony #5*

Marilyn Curshaw

Robert Olson, Music Director

January 10-12, 1992

University of Colorado College of Music
Imig Music Building, 18th and Euclid
Boulder, Colorado

The Colorado MahlerFest

Mahler was the first composer to shatter the Victorian intellectual tradition of bland rationality and blind optimism. His vision of the world, so clearly mirrored in his works, reflected the problems of life, of love, of achievement and failure, of happiness and fame from the viewpoint of death. Predictably, Victorian audiences were utterly perplexed by both the emotional honesty and emotional complexity of this approach. However, today's generation of listeners finds itself increasingly in accord with a composer who does not spare them the trouble of stretching their emotional range. The American critic David Hall eloquently summarized the whole history of public reaction to Mahler: "For the audiences of Mahler's own day, and perhaps even for those between the two world wars, his musical message was too strong a dose of bitter medicine . . . Today, what were once Mahler's private anxieties and aspirations . . . now find an echo in the experiences of many hundreds of thousands. They are those for whom the circumstances of war, of over-developed technology and under-developed humanity . . . have posed the hard-core questions of faith in human destiny that Mahler, as a solitary individual, tried to answer. Now that his problems have, in a sense, become common to all of us, his music has begun to find a home throughout the world."

His music may reach contemporary ears, but contemporary budgets do not promote frequent performances of the great symphonies of Mahler, other than the popular *First* and *Fourth* symphonies. Complete works for hundred-piece orchestras and choirs, lasting nearly two hours and demanding extraordinary performance skills still only find periodic inclusion in orchestra seasons, and then only with major, professional orchestras.

Thus came the idea to create a Festival dedicated to the performance and study of the entire repertoire of Mahler, a Festival where one can program "Songs of a Wayfarer" and the *First Symphony* on the same concert *because* of their similarities. A Festival in which dedicated amateur and professional musicians gather from different orchestras around the state, and, as it has turned out, from across the nation to perform what are generally considered the greatest symphonic creations in the repertoire. A Festival which attracts a timpanist to come from New Jersey, a soprano to travel from Chicago, an oboist to come from Oklahoma. "A Symphony is like the world. It must embrace everything," Mahler once declared. For three days each year, the Colorado MahlerFest allows its participants and audiences to explore the work of one of history's greatest musical prophets!

*Funding for MahlerFest V has been provided in part grants from:
the Scientific and Cultural Facilities District, administered by the Boulder County Commissioners,
and the Boulder Arts Commission, an agency of the Boulder City Council.*

Colorado MahlerFest V
Robert Olson, Music Director and Conductor
January 10-12, 1992

Dedicated to the performance and study of the entire Mahler repertoire

Schedule of Events

Friday, January 10

8:00 p.m. Chamber Drama: *Mahler Remembered* Old Main Chapel
Reminiscences of Mahler by some who knew him,
featuring songs by Gustav & Alma Mahler for voice and piano.

Saturday, January 11

2:00 p.m. Films: Imig Music Building
"Vienna 1900" College of Music, C199
"Vienna 1900 - This Kiss to the Whole World"
"Vienna, the Mask of Gold"

6:00 p.m. Recording: C199
Piano Roll of Gustav Mahler, playing a piano version of
the first movement of *Symphony #5*

6:30 p.m. Lecture: "Mahler's 'Completely New Style' and the *Symphony #5*" C199
by Steven Bruns

8:00 p.m. Concert: Grusin Music Hall
Symphony #5, conducted by Robert Olson

Sunday, January 12

1:00 p.m. Lecture: "Mahler's Writing for Brass in *Symphony #5*" College of Music, C199
by Marc Fulgham

2:00 p.m. Films: C199
schedule from January 11th repeated

3:30 p.m. Lecture: "Extended Tonality in the Music of Alexander Zemlinsky" C199
by Frank Riddick

4:15 p.m. Lecture: "Mahler's 'Completely New Style' and the *Symphony #5*" C199
by Steven Bruns

5:30 p.m. Concert: Grusin Music Hall
Symphony #5, conducted by Robert Olson

Saturday, 3:30 p.m. to Sunday, 5:30 p.m.

Display: Photo exhibit from Vienna, Austria on the life of Mahler, College of Music
with original artwork by Annemarie Mahler Conference Room

*All events take place on the CU Boulder campus. Tickets are available for the entire Festival or for individual events.
Tickets are required for the concerts but admission to the lectures and films is free (though a donation is appreciated).*

Colorado MahlerFest V

Friday, January 10, 1992

8:00 p.m.

Old Main Chapel

Mahler Remembered

A Chamber Drama

by

Jeanna Wearing, Steven Bruns, Siegfried Mandel, and Claude McMillan

THE DATE: August 31, 1911

THE PLACE: The Living Room of Alma Mahler's home in Vienna

CAST

| | |
|-------------------------------|--|
| <i>Alma Mahler</i> | Jeanna Wearing |
| <i>Hettie</i> | Sophia Latourrette |
| <i>Bruno Walter</i> | Steve Adams |
| <i>Selma Kurz</i> | Janis Bodley |
| <i>Sigmund Freud</i> | Ed Hochstein |
| | |
| <i>Stand-by</i> | Bob Collins Sophia Latourrette |
| | |
| <i>Musical Director</i> | Steven Bruns |
| <i>Soprano</i> | Anne Christopherson |
| <i>Baritone</i> | Steven Taylor |
| <i>Piano</i> | Paul Floyd |
| | |
| <i>Properties</i> | Bob Collins |
| <i>Costumes</i> | Mary Ann Nitchie |
| <i>Wigs</i> | Peter Hansen (The PH Factor Salon, Denver) |
| <i>Language Coach</i> | Siegfried Mandel |
| <i>Producer/Stage Manager</i> | Claude McMillan |

Directed by Art Cole

This chamber drama was jointly conceived by the four collaborators as a vivid and entertaining way of presenting aspects of Gustav Mahler's fascinating personality. All four of the main characters - Alma Schindler Mahler, Sigmund Freud, Bruno Walter, and Selma Kurz - were for a time personally associated with the composer, and they have each recorded their insightful observations on Mahler the man and the musician. Everything said about the composer in *Mahler Remembered* is taken directly from the memoirs and biographies of the characters portrayed. The only creative license we have taken is to rephrase the language when the published translations sounded awkward or outdated. The format of the evening was directly inspired by Steve Allen's popular and award-winning series *Meeting of Minds*, and we appreciate his permission to model our own production after his example. Enjoy!

Colorado MahlerFest V
Saturday, January 11, 8:00 p.m.
Sunday, January 12, 5:30 p.m.
Grusin Music Hall

Colorado MahlerFest Orchestra
Robert Olson, *conductor*

Symphony #5 in c# minor

PART I

Trauermarsch

In gemessenem Schritt. Streng. Wie ein Kondukt.
Stürmisch bewegt. Mit grösster Vehemenz.

PART II

Kräftig, nicht zu schnell.

PART III

Adagietto. Sehr langsam.

Rondo-Finale. Allegro giocoso. Frisch.

Program Notes - Symphony #5

By the time he composed his fifth symphony during the summers of 1901 and 1902, Mahler, then roughly forty, had already earned wide acclaim as a conductor. Through his seemingly inexhaustible energy, innovative ideas, and passion for perfection, he had taken the Imperial Opera and the Philharmonic of Vienna to new heights of excellence. (These accomplishments were not achieved, however, without opposition and resentment from traditionalists, other ambitious musicians, and insubordinate singers and orchestra members.)

Several significant events occurred in 1901 which changed Mahler's life. In the spring, before the musical season had ended, he suffered a severe attack of ill health, no doubt brought on by the stress of his relentless pace; on doctor's orders, he retired for the rest of the season. Mahler knew that tension had always existed between himself and the Philharmonic, and with this added impetus, he took the opportunity to resign as director of the orchestra. Also in this year, he purchased land in Maiernigg on Lake Wörther as a summer retreat, and there built his "composer's hut," in the forest above the villa, where the *Fifth Symphony* would be born. Perhaps most importantly, in November of this year he met the beautiful and talented Alma Maria Schindler, whose songs were featured at last year's Mahlerfest. They courted that winter and were married the following March, with Alma already carrying their first child.

Mahler completed the composition of *Symphony No. 5* at Maiernigg in the autumn of 1902 and orchestrated it during the winter. It was first performed in October, 1904 in Cologne, with Mahler conducting. *Symphony No. 5* occupies a position in Mahler's output analogous to that of the *Eroica Symphony* (No. 3) in Beethoven's. That is, it is the first of the composer's middle period works, in which there is a noticeable stylistic shift indicative of a new level of personal and technical maturity. Gone are the reliance on texts for imagery and clarification and the optimistic idealism represented in the first four symphonies. The most significant new technical feature is an increased emphasis on counterpoint (in part stimulated by Mahler's re-investigation of the music of J. S. Bach). In this new approach, virtually every instrument of the orchestra is conceived as a participant in presenting a complex web of thematic motives; no longer do only a few instruments present main themes while others serve as "filler." Ramifications of this new technique for orchestration became apparent in rehearsals for the first performance, as Alma later recalled:

"Early in the year there had been a reading-rehearsal with the Philharmonic, to which I listened unseen from the gallery. I had heard each theme in my head while copying the score, but now I could not hear them at all. Mahler had overscored the percussion instruments and side (i.e., bass) drum so madly and persistently that little beyond the rhythm was recognizable. I hurried home sobbing aloud. He followed. For a long time I refused to speak. At last I said between sobs: 'You've written it for percussion and nothing else.' He laughed, and then produced the score. He crossed out the side drum in red chalk and half the percussion instruments too. He felt the same thing himself, but my passionate protest turned the scale."

While no explicit program lies behind *Symphony No. 5*, there is an implicit program of the Hero as Artist confronting the reality of death. The symphony is divided into five movements, grouped in three parts. Part I, comprising movements I and II, evokes the image of death and offers initial responses to this fact of human existence. Movement I (*Trauermarsch: in gemessenem Schritt, Streng, Wie ein Kondukt* - "Funeral march: in measured step, stern, like a procession") presents two main thematic ideas in alternation: a powerful and ominous trumpet "fanfare" in minor mode and a slow, mournful funeral march. In contrast to these, two passages appear which seem to offer initial reactions, resembling frenzied and impassioned pleas. The complex second movement (*Stürmisch bewegt, Mit grösster Vehemenz* - "stormily agitated, with greatest vehemence"), offers further responses with several sets of materials. It opens with an expression of anger and upheaval: terse phrases in the low strings and bassoons answered with sharp trumpet accents, despairing screams in the winds, and wild agitation. This soon subsides, and a slow march emerges which bears some resemblance to that in the first movement. After three alterations of these two ideas, new and quite different responses arise: a jaunty march followed by a brief "shout of joy" in the form of a brass chorale. After one more appearance of the "agitated" music and slow march, with the jaunty march bursting in briefly, the "shout of joy" returns, this time more prolonged. The movement ends, significantly, with the final word going to the "agitated" music.

Part II consists only of movement III (*Scherzo: kräftig, nicht zu schnell* - "Scherzo: vigorously, not too fast), the first section of the symphony conceived by Mahler. It is

the longest movement and presents a complete turnaround in mood from Part I. As such, it acts as a pivotal point in the symphony and bears formal and dramatic weight nearly equal to that of the finale. Gone are the despair, anguish, and anger of Part I, replaced instead by a sense of vitality and confidence. The primary themes are two characteristically Austrian dances: the joyful and robust *Ländler*, announced immediately by a horn call and played largely by the winds, and the more refined, graceful waltz, initially identified with the strings. These two dances alternate and to some extent converge, their characteristic rhythms, motives, and instrumentation intruding upon each other. The only interruptions in this process are two appearances of an introspective solo horn part in dialogue with the orchestra, as though a lone voice were speaking.

Part III comprises the last two movements and offers final perspectives, at least for this work. The enchanting beauty of the fourth movement (*Adagietto: sehr langsam* - "Short adagio: very slowly"), scored for only strings and harp, has earned it a place, like the Adagio from Samuel Barber's string quartet, as a concert piece in its own right. Its quiet passion seems to suggest yet another response: the artist's withdrawal into a private world. The fifth movement (*Rondo-Finale: Allegro*) proceeds without pause as the horn echoes the final note of the violins. Several dance-like motives are immediately presented which will become the main materials of the movement. A march-like peasant dance soon emerges, led by the horns. This is followed by another spirited theme of running notes introduced in the cellos and treated fugally. After a repetition of these two themes, the activity subsides momentarily; then begins a long push toward culmination, a series of strivings toward climaxes, repeatedly deflected at the last moment. Along the way, versions of themes from previous movements are recalled, particularly those from the scherzo and adagietto movements. Finally a culmination is reached in a climactic return of the "shout of joy" from the second movement.

In reflecting upon this work as a whole, a central problem for the listener (as in other Mahler works) is how to reconcile and make sense of the myriad of ideas and moods with which one is presented. After various possible responses to the reality of death – impassioned pleas, anger, sorrow, confidence, withdrawal – it would appear that joy, in a spirit not totally unlike Beethoven's *Ninth*, finally emerges victorious over all the others. But there are problems with this interpretation. The appearance of the "shout of joy" in the last movement is a reappearance, not a new advent. In other words, our Hero does not come to a new realization, but merely recalls a state of being that he has already known. Also, there is no

rejection of the other possibilities. The manner in which other themes are recalled in the finale allows them to stand alongside the "shout of joy." (Also, it has been shown through analysis that the "shout of joy" shares common elements with other themes.) It seems, then, that Mahler is allowing all the various responses to co-exist, with joy present in the midst of other feelings such as anger, sorrow, and withdrawal.

Perhaps this admission of multiple, even conflicting and unresolved, feelings, this absence of neat and tidy "happy-ever-after" endings, is one reason why Mahler's music has enjoyed a resurgence in popularity since the 1960's. For many, it seems accurately to represent emotional experience in a splintered, alienating, post-modernist culture.

Program notes by Daniel C. L. Jones

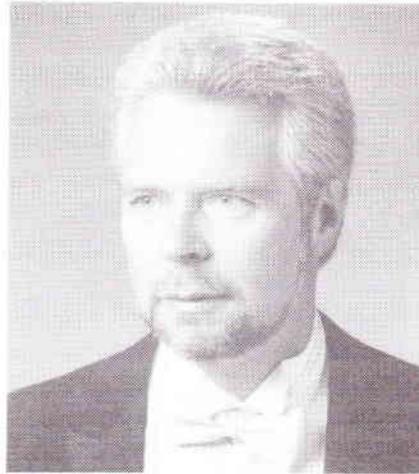
From the Music Director

The abstract nature of music allows real-life experiences to profoundly influence the aesthetic impact a work may have on a highly personal level. In the case of Mahler's *Fifth*, I want to share with you an experience which would forever shape my feelings of this great work.

In 1974, during my year in Vienna, the President of Austria passed away, and I attended the public ceremony for this beloved man. As I stood on the Inner Ring-Strasse of Vienna watching the austere procession, I was awestruck as I witnessed just two horse-drawn carriages, one with the casket of President Jonas, and both accompanied by a handful of politicians. Atop the second carriage was a loudspeaker and stereo system playing the first movement of Mahler's *Fifth Symphony!*

The Artists and Participants

Robert Olson
Music Director and Conductor



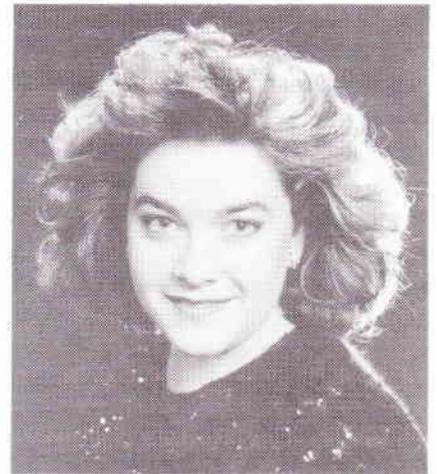
MahlerFest creator and conductor Robert Olson brings a tremendous breadth of training and experience to the podium. His first conducting post was a joint appointment as conductor of orchestras and opera at Nebraska Wesleyan University (Lincoln) and Assistant Conductor of the Omaha Symphony, a post he held from 1970-1973. After placing in the "Top Ten Young American Conductors" of the Georg Solti Conducting Competition in 1972, he won a competition in San Francisco to receive the coveted Fulbright Award in 1973 to study with the noted conductor/teacher Hans Swarovsky in Mahler's "home" city of Vienna. While in Vienna, he was invited to conduct an American chamber orchestra touring Romania, Hungary, Austria, and to make a film on contemporary American *avant garde* music. The Vienna experience afforded him the opportunity to study with such renowned conductors as Zubin Mehta, Leonard Bernstein, and Lorin Maazel, while in recent years, Olson was selected in both 1987 and 1988 to be one of four American conductors to work with Andre Previn and Herbert Blomstedt, respectively.

In 1974 he joined the faculty of the University of Colorado, where he directed the prestigious opera program for over a decade and was Associate Director of Orchestras. In 1990 he accepted the post of Director of Orchestras and Professor of Conducting at the Conservatory of Music at the University of Missouri-Kansas City, where he conducts the Conservatory Orchestra, Chamber Orchestra, and opera program.

Olson is also enjoying his ninth season as Music Director and Conductor of the Longmont Symphony, now celebrating its twenty-fifth anniversary season. The orchestra has flourished under his leadership, dramatically increasing its operating budget, enlarging its season, and eliciting acclaim from Front Range critics. While a Colorado resident, he spent thirteen summers conducting the Colorado Gilbert and Sullivan Festival and the Boulder Baroque Chamber Orchestra. Other conducting posts include the Rocky Ridge Music Center (12 years) and the Boulder Civic Opera. He is recorded on CRS records.

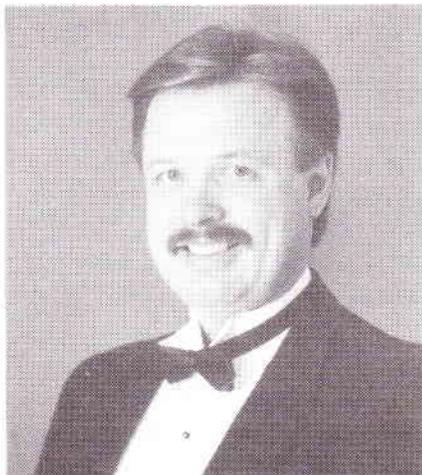
He has guest conducted numerous orchestras including the Cleveland Orchestra, the Nebraska Chamber Orchestra, Arvada Chamber Orchestra, Arapahoe Chamber Orchestra, the Springfield (Missouri) Symphony Orchestra, and the Johnson City (Tennessee) Symphony Orchestra. In September he conducted in Liege, Belgium and he will be conducting in Caracas, Venezuela in March. He is scheduled to guest conduct the orchestras of Cheyenne (Wyoming) and New Brunswick (Canada) in 1993.

Olson began the Colorado MahlerFest on a dream and no budget five years ago, and it has flourished to become, in the words of a critic, "one of Boulder's most valuable cultural assets."



Anne Christopherson, soprano

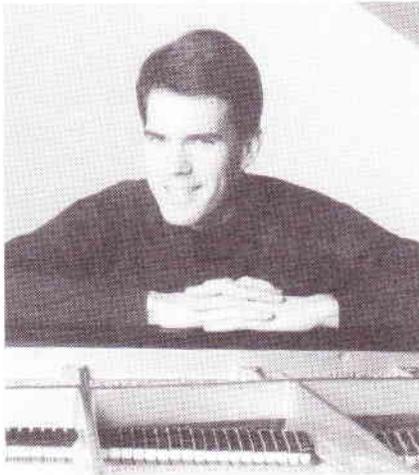
Ms. Christopherson is currently completing her Master of Music degree in Vocal Performance at the University of Colorado. She is studying with Dr. Barbara Doscher. Anne's orchestral engagements have been with the University Symphony and Chamber Orchestras, the Boulder Philharmonic, the Boulder Sinfonia, and the Colorado Symphony Orchestra. She has performed many roles in the CU opera program, including Nanetta in *Falstaff*, Adele in *Die Fledermaus*, Susanna in *The Marriage of Figaro*, Mary Warren in *The Crucible* and Mabel in *Pirates of Penzance*. In the spring she will be performing Maria in *West Side Story*, and will make her debut at Alice Tully Hall at the Lincoln Center for the Mozart Bicentennial Celebration.



Steven Taylor, baritone

Steven Taylor received his M.A. in voice from the Lamont School of Music at the University of Denver. His singing credits include guest soloist with the Arvada Center Chorale, the Colorado Chorale, and the Colorado Children's Chorale, as well as guest soloist with the Colorado Symphony Orchestra, the Denver Chamber Orchestra, the Boulder Philharmonic Orchestra, the National Repertory Orchestra, and the Longmont Symphony Orchestra. Steven has appeared onstage with the Central City Opera, and in numerous productions with Opera Colorado, most recently as the "Herald" in Britten's *The Burning Fiery Furnace* and as one of the Flemish Deputies in Verdi's *Don Carlo* this past Spring.

Steven is currently the Minister of Music at East Boulder Baptist Church, Director of the "Colorado Singing Men," and Co-Coordinator of the voice department at Colorado Christian University.



Paul Floyd, piano

In addition to solo piano performance, Paul Floyd is accomplished in a variety of musical endeavors including accompanying, coaching, and chamber music. Currently a student of Robert Spillman in the Doctor of Musical Arts program at the University of Colorado, he holds the Master of Music degree from the Eastman School of Music and graduated *summa cum laude* as an undergraduate from the University of Southern California. He has garnered a number of academic and performing honors. Last spring he was declared national winner of the Music Teachers National Association/Wurlitzer Collegiate Artist Competition held in Miami. This past summer he served as a coach/accompanist for the Aspen Music Festival Opera Theatre. His local commitments include accompanying the Boulder Chorale, a graduate assistantship in accompanying at the University of Colorado, and organist at First Congregational Church in Boulder.

Art Cole, stage director

Mr. Cole was a professional theatre director for 42 years, staging well over 300 productions. In 1946 he helped organize the Midland Community Theatre in Texas and continued as its executive director until 1981. He is a member of the College of Fellows of the American Theatre, and a past president of the Association International du Theatre Amateur. In 1969 he organized the national community theatre festival known as ACTFEST. Retired from the theatre, Cole now paints. His watercolors, oils, and portraits are in private and corporate collections here and in Europe.

Steven Bruns, Director of Colloquia

The Colorado MahlerFest is very pleased to introduce Dr. Steven Bruns, who accepted the position as Director of Colloquia beginning with MahlerFest V. His responsibilities include programming the lectures, films, and our first departure from previous years, the Friday evening dramatic presentation Mahler Remembered.

Dr. Bruns is assistant professor of music at the University of Colorado, where he teaches both undergraduate and graduate theory courses. He holds the Ph.D. in music theory from the University of Wisconsin-Madison. His Ph.D. dissertation is an extended study of the drafts for the *Adagio* movement of Mahler's unfinished *Tenth Symphony*. Other research interests include the music of Alma Schindler Mahler, Schubert, Wagner, Britten, and George Crumb. This is his fifth appearance at the MahlerFest.

Frank Riddick, lecturer

Mr. Riddick is a Ph.D. candidate in music theory at the University of Colorado, Boulder. He holds the B.M. and M.M. in composition from California State University, Fullerton, where he studied with Lloyd Rogers. His Ph.D. thesis will explore in detail the complex music of Alexander Zemlinsky, a composer who was an early and ardent Mahlerian. Zemlinsky was a close associate and teacher of Arnold Schoenberg, and was also the composition teacher of Alma Maria Schindler during the years immediately preceding her marriage to Gustav Mahler. Mr. Riddick's other research interests include the music of Brahms and the contemporary Estonian composer, Arvo Pärt.

Marc Fulgham, lecturer

Mr. Fulgham is on the music faculty at Southeast Missouri State University in Cape Girardeau, where he teaches applied trumpet and directs brass ensembles. He is also a doctoral candidate in trumpet performance at the University of Colorado-Boulder. Previously, he was on the faculty of Southwest Baptist University in Bolivar, Missouri. Mr. Fulgham's extensive performing experience includes current positions as principal trumpet in the Paducah Symphony (Kentucky) and first trumpet in the Southeast Brass Quintet. He continues to serve as principal trumpet in the Colorado MahlerFest Orchestra, a position he has held since MahlerFest II in 1989.

The Acting Company for "Mahler Remembered"

Jeanna Wearing is the producer and host of "Masters of Music" which broadcasts daily on KPOF radio from 1:00 to 4:00 p.m. She is a native of Denver with family ties dating to the early 1850's. Devotees of good music throughout the West know her for her notations in the concert programs of many regional orchestras, and for her pre-concert lectures. Poetry lovers might remember her for her interpretations of William Walton's *Façade* with David Lockington, a performance which she will be repeating in April in Cheyenne. Born to a musical family, Miss Wearing spent her early years studying piano, drama, ballet, and voice. The diversity of her interests range from Baroque to ballet, from Matisse to Mahler, from Colorado to Vienna.

Janis Bodley, a University of Colorado alumna from the School of Nursing, resides in Longmont with her husband Ian and two incredibly active sons, Luke and Brett. Acting is an old hobby she resumed about three years ago. Since then she has been involved both backstage and in character roles for the Longmont Theatre Company and Colorado Dramatists. Recently she had the opportunity to don eight legs and crawl on her knees for weeks as the title character in the LTC production of *Charlotte's Web*.

Ed Hochstein has lived in Boulder for 20 years. He has been involved in community theatre with the Nomads, Sirius Theatre Company, Nancy Spanier Dance Theatre of Colorado, and currently is part of the KGNU radio soap production of "Actual Passion." He is a single, half-time father who is raising a 16-year-old daughter. He is in private practice as a Licensed Marriage and Family Therapist, and concedes that he has never really known or studied with Dr. Freud.

Steve Adams has been acting off and on in school and community theatre since third grade. His favorite roles include Eddie in *Musical Comedy Murders of 1940*, Otto in *Design for Living*, Witch Boy in *Dark of the Moon*, Mr. Applegate in *Damn Yankees*, Giles in *Mousetrap*, and Rod in *Quack*. He appeared in several television commercials a couple of years ago but, he reports, that wasn't nearly as much fun as being on stage. In real life, Steve is a software engineer and a loving husband and father.

Sophia Latourrette is currently a senior at Fairview High School. There she has acted in and worked on such plays as *Anything Goes*, *Into the Woods*, *The Good Doctor*, and *David and Lisa*. After high school, she will further her education in the fine arts in college. She is considering attending the College of Santa Fe, CalArts, or Boston University.

Annemarie Mahler, artist

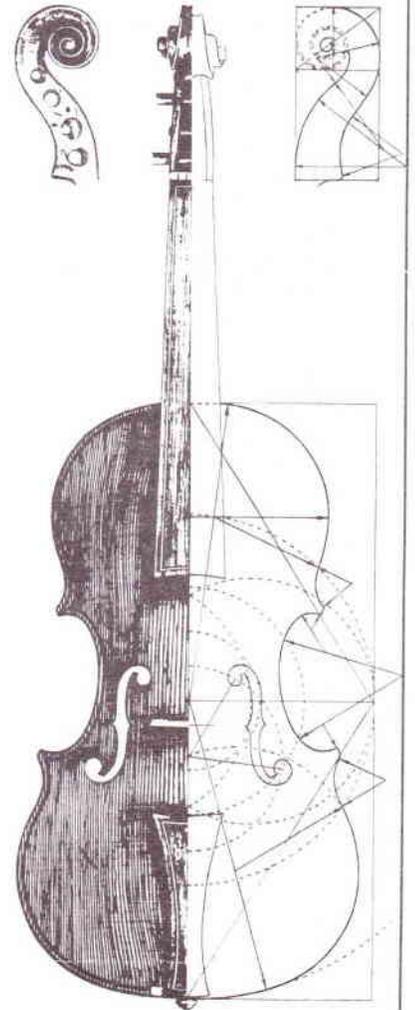
I was born and spent my childhood in Vienna in the years just before World War II. The city looked much as it had in the years before the first Great War, when Mahler composed there and conducted at the Opera. I knew the same stately buildings and wide avenues, the mountain scenery so nearby. I also knew the patriotic thrill of living in the capitol of the world of music. But on the darker side there was the unease of being a member of a Jewish family surrounded by the fascinating world of Christian art, music and architecture, and the enticing pageantry of the Catholic ritual. I only heard Mahler's music once, on a dark gray afternoon coming out of the radio; I found it frightening and depressing.

The name Mahler only acquired significance for me ten years later. I had been put on a children's train to Holland out of Hitler-dominated Austria in January of 1939 and ended up in America. It was at Berkeley in 1948 that I was married to a fellow Viennese refugee named Mahler. One of our wedding gifts was a portrait of the composer. It turned out that we were indeed distantly related to him.

With my husband I later visited Gustav Mahler's childhood home in Iglau, Czechoslovakia and Steinbach am Attersee in Austria where he had composed the Second and Third Symphonies. As I came to know his persona, I began to think of him as a mythic hero, personifying the ascent from humiliation to strength, excellence, and exultation. His music, the ultimate expression of late romanticism, released my own drives toward expressionism. He has become the iconographic focus of my work.

*Written by Annemarie Mahler,
whose work can be seen in the
College of Music Conference Room
from Saturday to Sunday afternoon.*

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Colorado MahlerFest Orchestra

Robert Olson, *Music Director and Conductor*

Violin

Annamaria Karacsony, *concertmaster*
Gyongyver Petheo, *asst. concertmaster*
Paul Warren, *principal Second*
Julie Warren, *asst. principal*
Arlette Aslanian
Martha Dicks
Ruth Duerr
Kim Elmore
Emily Fenwick
Lisa Fisher-Wade
Jill Ferguson
Maret Ferguson
Deborah Fuller
Ruth Galloway
Susan Hall
Adwyn Lim
Merritt Martin
Barbara Merrill
Rhea Parsons
Kathy Rinehart
Paul Rowinski
Susan Schade
Cyndy Sliker
Elaine Taylor
Gary Wright

Viola

Michael Bandimere, *principal*
Daniel Flick, *assistant principal*
Sandy Anderson
Heidi Buehrer
Amber Campbell
Ann Cardwell
Ann Nelson
Eileen Saiki
Claire Sidle
Dean Smith
Cindy Story

Cello

Barth Story, *principal*
Kevin Johnson, *assistant principal*
Nada Fisher
Christine French
Maryanne Jerome
Ellen Klug
Marjorie Larsen
Dina Sassone
Bob Schenkein
Margaret Smith
Jim Warwick
Jeff White

Bass

Dale Day, *principal*
Jennifer Motycka, *assistant principal*
Maynard Ayler
Roland Blauer
Jim Halderman
Glenn Sherwood

Harp

Leah Riddick

Flute/piccolo

Jeffrey Slauch, *principal*
Carol Humphrey
Cathleen Sease
Sarah Tomasek

Oboe

Margaret Davis, *principal*
Hilary Coon
Jack Bartow (*& English Horn*)

Clarinet

Beverley Siebert, *principal*
Debora Fetzer
Cheryl Corkran (*& Bass Clarinet*)

Bassoon

Bruce Orr, *principal*
Laurel Kallenbach
Matt Harvell (*& contrabassoon*)

Horn

Doug Bailard, *principal*
Ed Collins
Jim Emerson
Jusatina Herod
John Limon
Marcia Spence
James Yehle

Trumpet

Marc Fulgham, *principal*
Michael Alcorn
David Fulker
Greg Harring

Trombone/Bass Trombone

Rick Starnes, *principal*
Gary Dicks
Mike Roper

Tuba

Tom Stein

Timpani

Allan Yost

Percussion

Bruce Moore, *principal*
Jennifer Longstaff
Doug Madison

Stage Manager

Bob Arentz

Orchestra Affiliations of the members of the MahlerFest Orchestra

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Boulder Sinfonia
Broomfield Civic Orchestra
Centennial Symphony Orchestra
Cheyenne Symphony Orchestra
Colorado Ballet Orchestra
Colorado Music Festival
Colorado Springs Symphony Orchestra
Des Moines Opera Orchestra (Iowa)
Evergreen Chamber Orchestra
Ft. Collins Symphony Orchestra
Ft. Worth Civic Orchestra (Texas)
Jefferson Symphony Orchestra
Lincoln Symphony (Nebraska)
Littleton Chamber Orchestra
Longmont Symphony Orchestra
Mostly Strauss Orchestra
Omaha Symphony (Nebraska)
Paducah Symphony (Kentucky)
Salt Lake Symphony Orchestra (Utah)
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University of Colorado Symphony

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THE COLORADO MAHLERFEST IS UNIQUE IN ALL THE WORLD - there is not another like it anywhere! It is successful in part because of the musical environment unique to our area. But the scope of the Festival has grown to a point where additional resources, both human and financial, must be secured in order to guarantee the continued success and quality.

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COLORADO MAHLERFEST RECORD OF WORKS PERFORMED

| | |
|--|------|
| Piano Quartet | 1988 |
| Lieder und Gesänge auf den Jugendzeit | 1988 |
| Lieder eines fahrenden Gesellen | 1988 |
| Des Knaben Wunderhorn | 1989 |
| Songs to Poems of Rückert | 1989 |
| Suite from BWV 1067 and BWV 1068 (Bach/Mahler) | 1989 |
| Kindertotenlieder | 1990 |
| Vier Stücke für Klarinette und Klavier (Berg) | 1990 |
| Sieben Frühe Lieder (Berg) | 1990 |
| Fünf Lieder (Alma Schindler Mahler) | 1991 |
| Vier Lieder (Alma Schindler Mahler) | 1991 |
| Symphony #1 | 1988 |
| Symphony #2 | 1989 |
| Symphony #3 | 1990 |
| Symphony #4, IV (Schoenberg Society arrangement) | 1991 |
| Symphony #4 | 1991 |
| Symphony #5 | 1992 |

Colorado MahlerFest

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MahlerFest VI

January 8-10, 1993

1992 BOULDER BACH FESTIVAL

FRIDAY, MAY 1, 8:00 pm
CU Grusin Music Hall

Concerto in G Minor

Robert Spillman, harpsichord

Selections from **The Art of the Fugue**
Members of the Boulder Bach Festival Orchestra

The Goldberg Variations

Christopher Taylor, piano

SATURDAY, MAY 2, 8:00 pm

Boulder High School Auditorium

David Lockington, conductor

Concerto in A Minor

Dylana Jenson, violin

Cantata No. 23 (Du wahrer Gott und David Sohn)

Cantata No. 22 (Jesus nahm zu sich die Zwölfe)

Boulder Bach Festival Chorus

Brandenburg Concerto No. 4

Stacy Lesartre, violin

Karen Yonovitz, flute • Rod Garnett, flute

SUNDAY, MAY 3, 8:00 pm

Boulder High School Auditorium

David Lockington, conductor

The Passion According to St. John

Penelope Jensen, soprano

Laura Brooks Rice, mezzo-soprano

Jon Humphrey, tenor

Nathaniel Watson, bass

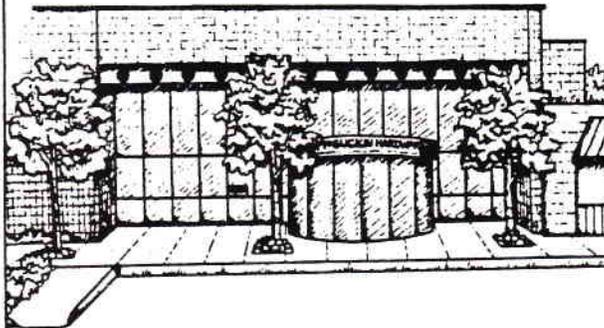
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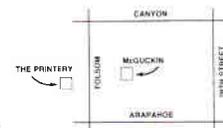


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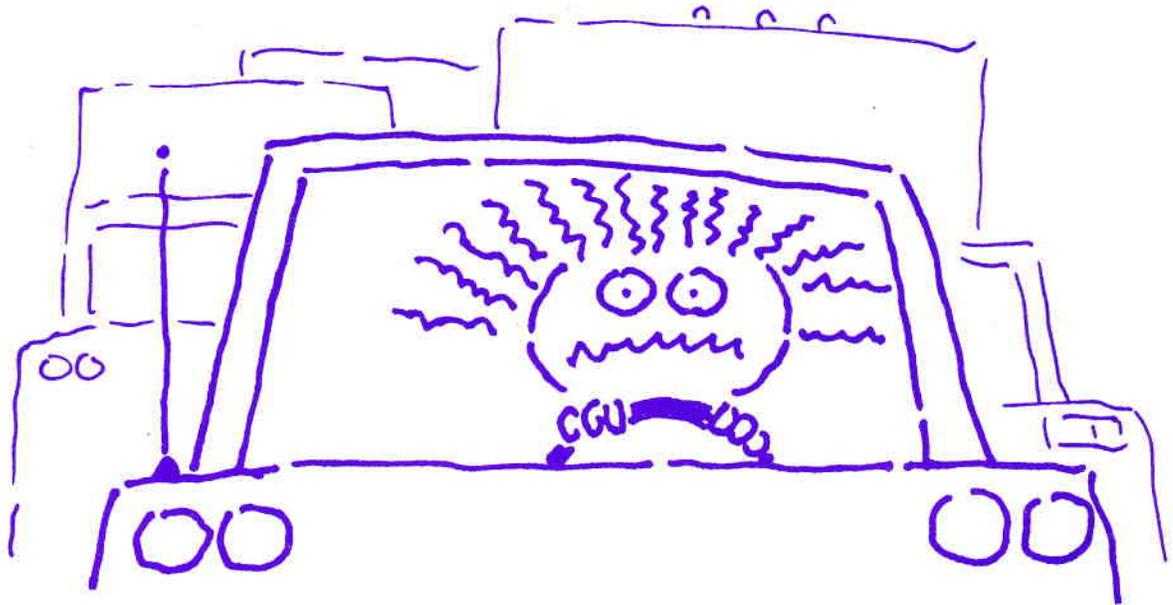
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