



# MAHLERFEST VI

Robert Olson, Music Director

January 8—10, 1993

Grusin Music Hall, Imig Music Building  
University of Colorado College of Music, 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 Texas, a soprano to travel from Chicago, a violinist 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 VI has been provided in part grants from:  
the Scientific and Cultural Facilities District, administered by the Boulder County Commissioners,  
the Neodata Endowment for the Arts and Humanities,  
and the Boulder Arts Commission, an agency of the Boulder City Council.*

# Colorado MahlerFest

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The Colorado MahlerFest is co-hosted by the University of Colorado College of Music, Dr. Robert Fink, dean.

### *SPECIAL THANKS TO:*

The Austrian Cultural Institute for providing the Photographic Exhibit and the film of Mahler's *Kindertotenlieder*,  
The Longmont Symphony Orchestra and the Boulder Philharmonic for their assistance, and  
The Bank One Senior Program.

**Colorado MahlerFest VI**  
Robert Olson, Music Director and Conductor  
January 8 - 10, 1993

Dedicated to the performance and study of the entire Mahler repertoire

*Schedule of Events*

**Friday, January 8**

8:00 p.m. Chamber Concert: Grusin Music Hall  
Richard Strauss, *Lieder*  
Mahler, *Lieder eines fahrenden Gesellen*  
Film: *Kindertotenlieder* (1976), directed by Titus Leber  
Mahler, *Symphony #6*, 1st movement, arranged for two pianos by Alexander von Zemlinsky

**Saturday, January 9**

1:00 p.m. Film: *Freud*, directed by John Huston Imig Music Building,  
College of Music, C199  
Hosted by Kathryn Bernheimer, Daily Camera film critic  
Film provided by the kind generosity of the Austrian Cultural Institute

3:15 p.m. Panel Discussion: *Recordings of Mahler's Symphony No. 6* C199  
Dr. Karl Kroeger, Head of Music Library, University of Colorado  
Dr. Stanley Ruttenberg, President, Colorado MahlerFest  
Moderator: Jeanna Wearing, Host of "Masters of Music", KPOF

6:45 p.m. Lecture: *An Introduction to Mahler's Symphony No. 6* C199  
Dr. Steven M. Bruns

8:00 p.m. Concert : Grusin Music Hall  
*Symphony #6*, conducted by Robert Olson  
Performed with *Scherzo* movement second and *three* hammerblows of fate.

**Sunday, January 10**

1:00 p.m. Panel Discussion: *Mahler's Use of Unconventional Instrumentation* C199  
Dr. Robert Olson  
Members of the MahlerFest Orchestra  
Moderator: Jeanna Wearing, Host of "Masters of Music", KPOF

3:15 p.m. Lecture: *An Introduction to Mahler's Symphony No. 6* C199  
Dr. Steven M. Bruns

5:30 p.m. Concert : Grusin Music Hall  
*Symphony #6*, conducted by Robert Olson  
Performed with *Andante* movement second and *two* hammerblows of fate.

Visit the exhibit of photographs relating to Gustav and Alma Mahler and their associates, in the Conference Room of the Imig Music Building. This exhibit is kindly provided by the Austrian Cultural Institute.

*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 VI

Friday, January 8

8:00 p.m.

Grusin Music Hall

Patti Peterson, *soprano*  
Julie Simson, *mezzo-soprano*  
Robert Spillman, *piano*  
Paul Floyd, *piano*

## **Richard Strauss, *Lieder***

*Die Nacht*, op 10, no. 3  
*Ich Schwebte*, op. 48, no. 2  
*Freundliche Vision*, op. 48, no. 1  
*Schlechtes Wetter*, op 69, no. 5

## ***Lieder eines fahrenden Gesellen***

*Wenn mein Schatz Hochzeit macht*  
*Ging heut' Morgen über's Feld*  
*Ich hab' ein glühend Messer*  
*Die zwei blauen Augen*

## **Film: *Kindertotenlieder* (1976)**

Produced and directed by Titus Leber.  
Starring Elisabeth Kalina, Steve Bernas, and Susanna Fichtenbaum.

INTERMISSION

## ***Symphony #6, first movement***

Arranged for piano four hands by Alexander von Zemlinsky

**Colorado MahlerFest VI**

Saturday, January 9

8:00 p.m.

Grusin Music Hall

Colorado MahlerFest Orchestra

Robert Olson, *conductor*

***Symphony #6 in a minor***

Allegro energico, ma non troppo

Scherzo: Wuchtig\*

Andante Moderato

Finale: Allegro moderato \*\*

\* Performed in the movement order as *composed* by Mahler

\*\* Performed with the three "hammerblows" of fate as first *composed* by Mahler

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**Colorado MahlerFest VI**

Sunday, January 10

5:30 p.m.

Grusin Music Hall

***Symphony #6 in a minor***

Allegro energico, ma non troppo

Andante Moderato\*

Scherzo: Wuchtig

Finale: Allegro moderato \*\*

\* Performed in the movement order as *conducted* by Mahler

\*\* Performed with only two "hammerblows" of fate as *conducted* by Mahler

## Mahler's *Sixth Symphony*

### NOTES ON THE PERFORMANCE DIFFERENCES

Mahler never stopped revising his scores, often times adjusting them only slightly to accommodate the acoustics of a given concert hall. But nowhere in the scholarly quest to find the "original" intent of the composer has a controversy so lastingly continued as to the movement order of the *Sixth Symphony*. Mahler originally planned the symphony with the *Scherzo* placed second and the *Andante* third. However, at the premiere in Essen, conducted by Mahler himself, and at most performances thereafter, the movement order was altered, placing the *Andante* second. The problem was exacerbated by printed editions of Mahler's original score and orchestral parts, reflecting his original plan, later followed by revised scores and parts reflecting his performance preferences. Though there seems to be no composer-approved performance order, the Gustav Mahler Gesellschaft published a new score in 1963 with the *Scherzo* placed second, thereby reigniting the controversy.

Equally controversial is the number of hammerblows to be included in the final movement. The composer originally planned three, and included the third blow in the premiere performance, which, in Mahler's own words, "fells the hero like a tree". But Mahler was terrified by the superstitious implications of the third hammerblow, and before long excluded it from his performances.

At the suggestion of noted Mahler devotee Gilbert Kaplan, I have decided to present the great *Sixth Symphony* in both versions, giving the dedicated Mahler-lover a rare opportunity to determine personal preference based on live performance. Thus, Saturday's performance will be presented as Mahler originally composed the symphony, with the *Scherzo* placed second and three hammerblows played in the final movement: this performance practice is most common in today's concert halls. Sunday's concert will be performed with the *Andante* second and only two hammerblows in the final movement: the version one might have experienced 88 years ago!

*Robert Olson*



## Program Notes

### Richard Strauss, *Lieder*

The melodic lyricism, so evident in the operas of Richard Strauss, is no less present in his *lieder*. Strauss composed *lieder* throughout his long and prolific career except during the period of 1906-18 when he was composing his greatest operas. This hiatus was not due entirely to his concentration on opera but also to a dispute with his publisher, Bote and Bock, over copyright of his songs.

Strauss idolized Goethe but seldom set his poetry to music, choosing to avoid poets whose work he felt had been satisfactorily treated by other composers. As Strauss related, his method of composition always began with the poem:

"For some time I will have no impulse to compose all. Then one evening I will be turning the leaves of a volume of poetry; a poem will strike my eye. I read it through; it agrees with the mood I am in, and at once the appropriate music is instinctively fitted to it. I am in a musical frame of mind, and all I want is the right poetic vessel into which to pour my ideas. If good luck throws this in my way, a satisfactory song results."

Although Opus 10, published in 1885 at age 21, is Strauss's first published set of *lieder*, Strauss's biographer lists 42 early unpublished songs and fragments. The poet who inspired Opus 10 was Hermann von Gilm zu Rose-negg (1812-1864), an Austrian civil servant whose literary contributions would be forgotten but for Strauss. Tonight's selection from this set, *Die Nacht*, is a quiet mood picture in which Strauss effectively creates an atmosphere by the use of tonal ambiguity. There are links of musical affinity with the text suggesting perhaps Wolf. The next two selections come from Opus 48, composed by Strauss in Charlottenburg on September 25, 1900. The first of these, *Ich Schwebe* (Henckell) is reminiscent of Brahms's waltzes or the perhaps some of the waltzes of the *Rosenkavalier*. The light-hearted remembrance of a true love's farewell is complemented by Strauss's deft accompaniment. *Freudliche Vision* (Bierbaum), the best known of the Opus 48 pieces, describes a daydream of natural wonder and love found. The piece moves tranquilly with a flowing melody which appears to have little or no connection to the piano accompaniment. *Schlechtes Wetter* (Heine), one of Strauss's most descriptive songs, was composed in 1918 after his self-imposed drought in the composition of *lieder*. While the flurry of arpeggios in the piano depict the rage and fury of the stormy night outside, the long, sustained phrases contrast and present a calm picture of a little old lady and her daughter inside on such a night.

### *Lieder eines fahrenden Gesellen*

The *Lieder eines fahrenden Gesellen* were written in 1883-4 while Mahler was a young Kapellmeister at the Opera in Kassell. Inspired by his own unrequited love affair for the singer, Johanna Richter employed at the Opera, the songs lead one on the journey of a newcomer to life who is driven to wandering by painful disappointment. The set of songs were not performed until March 16, 1896, six years after the symphony which they inspired. At that time they appeared with an orchestral setting. The piano-vocal version which was published soon thereafter reflects changes made by Mahler when he orchestrated the piece. Just how pivotal these *lieder* are in Mahler's development is demonstrated by the relationship between them and his *First Symphony*. The opening for No. 2 provides the main theme for the first movement while the third movement takes the linden-tree theme from No. 4 as its mid-section.

Although Mahler wrote his own poetry for these songs, several are based closely on the folk collection *Des Knaben Wunderhorn*. In the first song mental instability is hinted at through the unexpected changes in rhythm, tempo, and tonality. The second portrays a leisurely walk in a summer morning setting and introduces the nature motive exhibiting the prominent interval of a fourth. Although the song begins in the mood of optimism, by the end this has transmuted into resignation. The third effectively portrays personal anguish by the use of chromaticism and dissonance. Throughout, music of beauty and tranquillity is associated with the eternal regeneration of Nature. At the end of the fourth song the music of the wanderer merges into the Nature music, taking on a genuinely tragic tone. A brief return to the song's opening funeral march carries an unexpectedly somber resonance.

## Piano Transcription of the First Movement of Mahler's Sixth Symphony

The practice of transcribing orchestral works for the keyboard is an old tradition indeed. J.S. Bach's transcriptions of several of Vivaldi's concerti come immediately to mind. One of the first composers to demonstrate the piano's potential as a vehicle for transcriptions of works scored for the larger modern symphony, however, was Franz Liszt. During his lifetime he produced many two piano transcriptions, most notably of several of his large tone poems, both his *Dante* and *Faust* symphonies, several of Berlioz's works, and Beethoven's *Ninth Symphony*. Liszt's purpose reached beyond the study of these pieces and successfully demonstrated the piano's coloristic and textural possibilities in this idiom. It is important to note that before the advent of recording, this was the sole means available to composers for the study of great masterpieces. Beyond this purpose, the publication of transcriptions of symphonies made parlor performances of these pieces possible for people with little or no opportunity to become acquainted with the original works.

The composer and teacher who composed tonight's transcription, Alexander Zemlinsky (1871-1942), was born in Vienna spending most of his life there and in Prague. In 1938 he fled to the United States to escape Nazi oppression. Zemlinsky enjoyed a lifelong friendship with Schoenberg whom he instructed in counterpoint and composition during the years 1895-97. He arranged some of Schoenberg's first performances and premiered his monodrama *Erwartung*. He developed a friendship with Mahler when Mahler presented his second opera, *Es war einmal*, at the Hofoper in 1900, the two men working hand in hand on its revision.

## Sixth Symphony

Mahler's *Sixth Symphony* is one of the most emotional statements of a man who was by nature hyper-emotional. It is ironic that the summers of 1903 and 1904, during which he composed this most tragic of all of his symphonies, were outwardly some of his happiest times. He spent much of his time, when not composing, playing with his young daughter and, in 1904, with his new infant daughter, telling stories and dancing. As for the subject of his *Sixth Symphony*, Mahler at the time was engaged in a vigorous discussion on the subject of program music with the scholar and critic Max Kalbeck and his friend and fellow conductor Bruno Walter. After receiving Walter's criticisms of program music which quoted Wagner, Mahler replied, "If a man wants to create music, he should not try to paint, poetize, or describe. But what man composes is surely the whole man, his feelings, his thoughts, his breathing, his suffering." Mahler refused to

write a program for the work although he did add the word "Tragic" to the title for the first performance only to delete it later. Alma Mahler relates that, according to Mahler, he tried to express her in the second theme of the first movement, that the Scherzo represented the unrhythmic games of the children tottering zigzags over the sand, and that the three hammer blows in the last movement represented "the hero on whom fall three blows of fate, the last of which fells him as a tree is felled..." Commenting on the purely musical content of the symphony Mahler stated that, "My *Sixth* will be a source of mystery only approachable by a generation which has taken up and digested the first five."

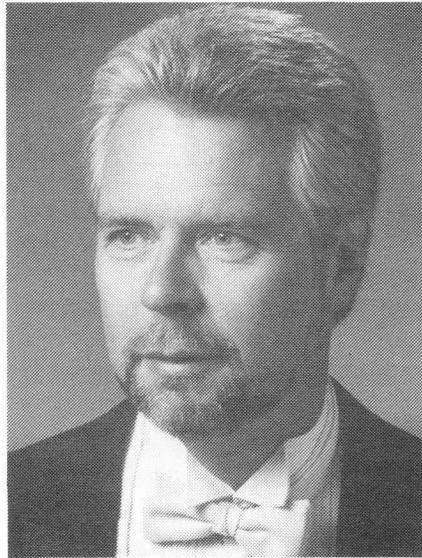
Mahler conducted the first performance at the music festival staged by the Allgemeiner Deutscher Musikverein in Essen on May 27, 1906. He was so exhausted by the emotion invested that, by his own estimation, he did not conduct the work well. Due to the pessimistic overall character of the work and its harmonic boldness containing many chords which are barely assignable to keys, the symphony is perhaps the least popular of his symphonies and was not performed in the United States until 1947. Despite this fact, its influence on the next generation of composers was enormous. Alban Berg proclaimed it "the only *Sixth*, despite Beethoven's *Pastorale*."

The symphony opens on a "vehement but vigorous" march rhythm ushering in the first theme group. The material of the entire symphony is contained in the motives of these first bars. The second theme group contains the long flowing lyrical statement which Mahler associated with his wife. Falling into an extended sonata form the movement ends with a coda which is thematically independent from the rest of the movement and divided from it by the sound of cowbells conjuring up a sense of remoteness from the world. The march rhythm from the opening of the first movement also opens the Scherzo, this time transformed by shifts in accentuation and triple meter. The trio, which Mahler labeled "altväterisch" or old-fashioned, parodies the gallant style.

The cantabile Andante, related to the later *Kinder-totenleider*, provides necessary relief from the frenzied surging which precedes and follows it. Two themes, the first introduced by the violins and the second by the English horns, paint a peaceful picture. The fourth movement uses material from the first movement and scherzo, the march rhythm of the symphony's opening becoming a solemn gait. The movement opens in harmonic uncertainty and proceeds in a structure in which rigorous development alternates with organized chaos. The hammer blows begin the coda which for the last time quotes the march rhythm which by this time is ripe with meaning. Throughout the movement major and minor struggle for dominance, concluding on an ambiguous minor chord accompanied by funeral drums, fading into darkness.

## The Artists and Participants

**Robert Olson**  
*Music Director and Conductor*



MahlerFest creator and conductor Robert Olson brings an amazingly active and varied career to the podium, currently holding conducting posts with four different organizations, including the entire spectrum of the concert stage: the symphony, opera, and ballet. These include his sixth year with the MahlerFest, his tenth year as Music Director of the Longmont Symphony, his third year as Director of Orchestras and Artistic Director of the Opera program at the Conservatory of Music, University of Missouri-Kansas City, and his first year as conductor for the State Ballet of Missouri. Together, he conducts eight different orchestras including the Kansas City Symphony and one of the top orchestras in the world, the St. Louis Symphony, conducting approximately 70 performances per year.

He has held conducting posts with the Omaha Symphony, Boulder Baroque Chamber Orchestra, the University of Colorado opera and orchestra, Boulder Civic Opera, Arapahoe Chamber Orchestra, Arvada Chamber Orchestra, the Colorado Lyric Theatre, and the Rocky Ridge Music Festival.

As an active guest conductor, he has conducted the symphony orchestras from the cities of Omaha (NB), Springfield (MO), Winston-Salem (NC), Johnson City (TN), the Los Angeles Debut Orchestra, and the Nebraska Chamber Orchestra. Last year he conducted in Belgium and Venezuela with such success he was immediately invited for

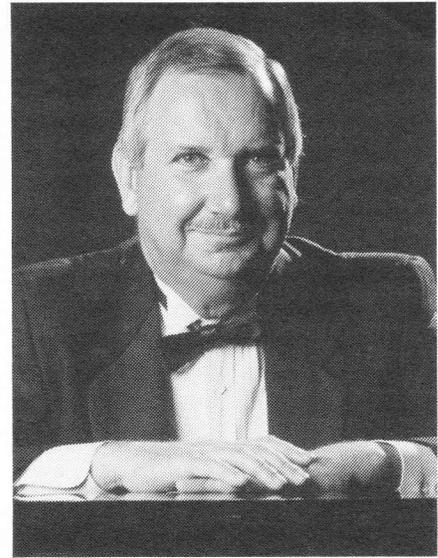
return engagements, with scheduled concerts in Bucharest, Romania, Liege, Belgium, and Maracaibo, Venezuela. He is recorded on the CRS label.

As a recipient of the coveted Fulbright Scholar Award, Olson studied with the legendary pedagogue Hans Swarovsky of the Vienna Philharmonic. In addition to Swarovsky, Olson studied with Yuri Krasnapolsky of the New York Philharmonic, and such well known conductors as Leonard Bernstein, Lorin Maazel, Zubin Mehta, and Georg Solti. Twice in recent years he was selected as one of four conductors from around the country to work with Andre Previn of the Los Angeles Philharmonic and Herbert Blomstedt of the San Francisco Symphony.

Until his move to Kansas City, Olson was an internationally-recognized bassoonist as well. His recital and concert tours had taken him to Japan, Europe three times, and throughout half the United States. He performed on the 1990 Vienna International Music Festival and recorded for Czechoslovakian Radio.

He is married to violist Victoria Hagood Olson and has two beautiful children, Tori (5) and Chelsea (2).

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



**Robert Spillman, piano**

Robert Spillman is Chair of the piano faculty at the University of Colorado at Boulder. He studied at the Eastman School of Music, receiving a BM degree and Performers Certificate in piano and a MA degree in music theory. Spillman taught at Eastern Kentucky State for one year, then served in the US Army from 1960-63 as a pianist in the US Military Academy Band at West Point. He then studied with Artur Balsam and Dergius Kagan in New York City and accompanied rehearsals and performances of *Porgy and Bess* at the New York City Opera Company with William Warfield, Veronica Tyler and Robert Guillaume. He joined the faculty at Eastman in 1973, where he coached opera and taught accompanying and vocal literature. Professor Spillman is currently co-director of the Opera Center at the Aspen Music Festival, where his duties include teaching piano, opera, and languages, performing frequently on chamber concerts, and conducting opera presentations. He has compositions published through Edition Musicus. His textbook, *The Art of Accompanying*, was published by Schirmer Books in 1985 and his textbook, *Sightreading at the Keyboard*, was published in 1990. A recording of Mozart's *lieder* with soprano Teresa Ringholz has recently been released on Arabesque Records. Mr. Spillman has remained active throughout the U.S. as accompanist for such artists as Sylvia Rosenberg, Yehuda Hanani, Paul Sperry, and Lucy Shelton and has performed with numerous orchestras. He is also busy as a clinician and teacher, working with both pianists and singers.



**Patti Peterson, soprano**

Patti Peterson, lyric soprano, is a new addition to the voice faculty this year. After receiving an undergraduate degree in piano performance from Salem College, she went on to study voice with Barbara Doscher at CU, earning MM and DMA degrees. Before returning to Colorado, she taught voice, vocal pedagogy, diction, and music theatre at Wake Forest University and the University of North Carolina in Charlotte, N.C. Peterson has coached with such notables as Martin Katz, Gerhard Hüsch, Martin Isepp, Dalton Baldwin, Vera Rozsa, and Judith Raskin. She has sung such varied roles as Susanna in *The Marriage of Figaro* and the Governess in *The Turn of the Screw*. Most recently, she performed the title role in *Beatrice*, an opera written especially for her voice. Peterson has sung recitals throughout the southeast, specializing in Spanish, Scandinavian and contemporary composers.

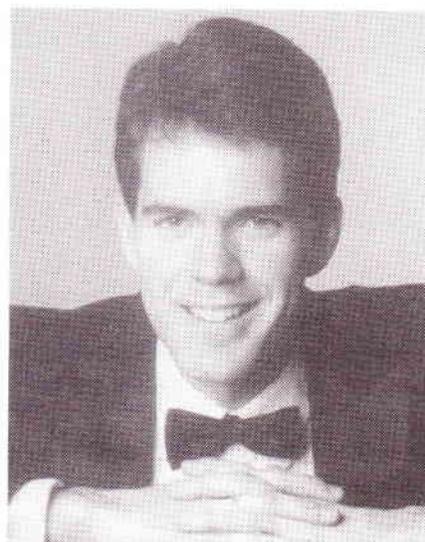


**Julie Simson, mezzo-soprano**

Julie Simson has sung with opera companies throughout the United States, including Opera Colorado in Denver, Houston Opera, Dallas Opera, Santa Fe Opera, and Opera Memphis, performing such roles as Emilia in *Otello*, Hansel in *Hansel and Gretel*, the Composer in *Ariadne auf Naxos*, and Suzuki in *Madama Butterfly*. She has also performed as soloist in major oratorio works with the Denver, Colorado Springs, Cedar Rapids, and Milwaukee Symphonies.

In 1985 she received a grant to study and perform in Europe where she subsequently won the prestigious Mozart Prize at the International Belvedere Competition in Vienna. She was also a finalist in the Luciano Pavarotti International Competition in Philadelphia and the G.B. Dealey National Awards in Dallas. Miss Simson won the 1989 East and West Artists International Competition for a New York Debut and was presented in recital at Carnegie Hall. She was also a winner of the 1990 National Association of Teachers of Singing Artist Award Competition, providing her with concerts and recitals throughout the nation.

Last March she participated in the George Crumb Festival in Prague, where she performed *Ancient Voices of Children* and *Madrigals, Book I*. Miss Simson received her degrees from Western Michigan University and the University of Illinois and is currently Artist Teacher and Assistant Professor of Voice at the University of Colorado at Boulder.



**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.

**Dr. Karl Kroeger, panelist**

Dr. Kroeger is Head of the Music Library at the University of Colorado. He received a PhD from Brown University and an MLS from the University of Illinois. He has published extensively, including books, articles, reviews, as well as musical compositions and arrangements. The American Musicological Society and the Colonial Society of Massachusetts recently published his edition of *The Complete Works of William Billings*.

**Steven Bruns, Director of Colloquia**

Dr. Bruns is assistant professor of music at the University of Colorado, where he teaches undergraduate and graduate music theory courses. He taught previously at Western Michigan University and Western Kentucky University. He received his Ph.D. from the University of Wisconsin-Madison where his dissertation was an extended analytical study of the drafts for the *Adagio* movement of Mahler's unfinished *Tenth Symphony*. In the summer of 1990, he was awarded a grant from the National Endowment for the Humanities to study the operas of Richard Wagner with Robert Bailey at New York University. In addition to co-directing the Boulder George Crumb Festival in October of 1992, Dr. Bruns planned the Prague Crumb Symposium where he conducted a public interview with the composer and delivered three lectures. This is his sixth appearance at the MahlerFest.

**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. 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.

**Kathryn Bernheimer** has been the Boulder Daily Camera's film critic since 1983. Bernheimer, who defected from academia to the media, was hard at work on her doctoral dissertation in the University of Colorado Department of Theatre and Dance when she started working as a free-lance entertainment writer and theatre critic in 1980. She liked it so much, she made a career switch and has never looked back. A native of Boston, she has a MA in Theatre Arts from Tufts University and a BA in English Literature and Theatre from Case Western Reserve University. She lives in Boulder with her husband and her three-year-old daughter. Her brother, Martin Bernheimer, is a Pulitzer Prize-winning music critic for the Los Angeles Times.

ANNOUNCING

## The Colorado Gustav Mahler Society

When Gilbert Kaplan was in Denver last July to prepare Mahler's *Symphony No. 2* for a performance at Red Rocks, he met with Colorado MahlerFest board members Robert Olson, Steve Bruns, and Stan Ruttenberg. They enjoyed a long conversation on various aspects of Mahler's music. When Mr. Kaplan realized the extent of the commitment of the Colorado MahlerFest Board, and that we have a significant local contingent of hard core Mahlerites, he urged us to think about forming a Colorado Gustav Mahler Society, patterned after the eight or so other Mahler societies in the United States. He volunteered to become the first member. As we mulled over his suggestion, we concluded that the Society should initially be closely associated with the Colorado MahlerFest, as it is presenting sequentially all the Mahler symphonies and his other works.

Members of the society would receive a quarterly newsletter, which would alert them to important upcoming events involving Mahler. Local events last summer, for example, included *Symphony No. 2* at Red Rocks in July, *Symphony No. 5* at Keystone in July, and *Symphony No. 4* at the end of the Colorado Music Festival in Boulder. The society could sponsor lectures, films, and recitals, and also network with other societies to relay their news.

If you are interested, please check off the appropriate line on the program insert.

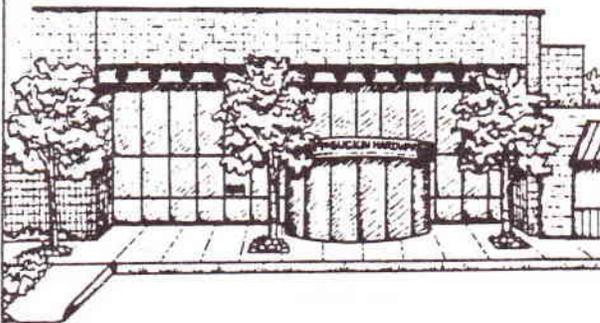
## MahlerFest VII

January 14 - 16, 1994



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# Colorado MahlerFest Orchestra

Robert Olson, *Music Director and Conductor*

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Arlette Aslanian  
Francis Atallah  
Martha Dicks  
Kim Elmore  
Emily Fenwick  
Lisa Fisher-Wade  
Jill Ferguson  
Charles Ferguson  
Susan Hall  
Adwyn Lim  
Merritt Martin  
Shaw Matthews  
Barbara Merrell  
Rhea Parsons  
Susan Schade  
Andrea Spangler  
Elaine Taylor

## **Viola**

Catherin King, *principal*  
Sandy Anderson  
Judy Cole  
Ann Cardwell  
Susan Kahler  
Eva Mesmer  
Eileen Saiki  
Eleanor Schlecten  
Claire Sidle  
Dean Smith  
Cindy Story

## **Cello**

Barth Story, *principal*  
Kevin Johnson, *assistant principal*  
Hannah Alkire  
Georgia Blum  
Nada Fisher  
Richard Rupp  
Dina Sassone  
Bob Schenkein  
Mary Schlesinger  
Margaret Smith  
Leslie Temoin  
Jim Warwick

## **Bass**

Dale Day, *principal*  
Jennifer Motycka, *assistant principal*  
Roland Blauer  
Jim Halderman  
Andy Holmes  
Glenn Sherwood

## **Harp**

Linda Nash, *principal*  
Leah Riddick

## **Celeste**

Mary Melquist

## **Flute/piccolo**

Kay Lloyd, *principal*  
Peggy Bruns  
Carol Humphrey  
Cathleen Sease  
Sarah Tomasek

## **Oboe**

Margaret Davis, *principal*  
Jack Bartow (& *English Horn*)  
Kathy Kucsan  
Jennifer Longstaff (& *English Horn*)

## **Clarinet**

Phil Aaholm, *principal*  
Cheryl Corkran (& *Bass Clarinet*)  
Tom Hess  
Tony Spano (& *Eb Clarinet*)  
Steve Trana (& *Eb Clarinet*)

## **Bassoon**

Susan Hess, *principal*  
David Baker  
Paul Crowley (& *contrabassoon*)  
Laurel Kallenbach  
Debbie Torp

## **Horn**

Devon Park, *principal*  
Ed Collins  
Elizabeth Estes  
Justina Herod  
Lori Kimbel  
John Limon  
Tom Schreiner  
Dan Sniffen  
Ron Torp

## **Trumpet**

Marc Fulgham, *principal*  
Ken Eiken  
David Fulker  
Leonard Fahrni

John LaCognata

## **Trombone/Bass Trombone**

Rick Starnes, *principal*  
Gary Dicks  
Mike Roper  
John van Bradt

## **Tuba**

Tom Stein

## **Timpani**

Allan Yost

## **Percussion**

Bruce Moore, *principal*  
Ed Blasewitz  
Bill Ferguson  
Kari Klier  
Doug Madison

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Colorado Music Festival  
Colorado Springs Symphony Orchestra  
Colorado Wind Ensemble  
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University of Missouri - Kansas City  
Denver Chamber Orchestra  
Evergreen Chamber Orchestra  
Ft. Collins Symphony Orchestra  
Ft. Smith Symphony (Oklahoma)  
Irving Philharmonic (Texas)  
Jefferson Symphony Orchestra  
Littleton Chamber Orchestra  
Longmont Symphony Orchestra  
Mississippi Symphony  
Mostly Strauss Orchestra  
Northeast Symphony (Oklahoma)  
Paducah Symphony (Kentucky)  
Phoenix Symphony (Arizona)  
Rocky Mountain Symphony  
Salt Lake Symphony Orchestra (Utah)  
Springfield Symphony (Missouri)  
University of Colorado Symphony  
UNC Symphony (Greeley)

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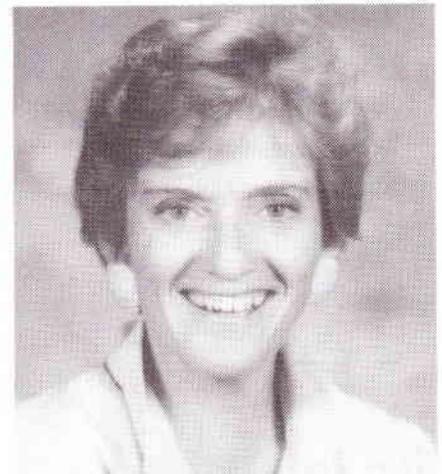
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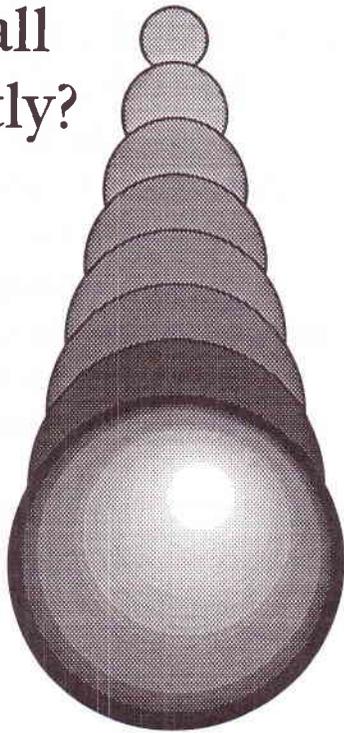
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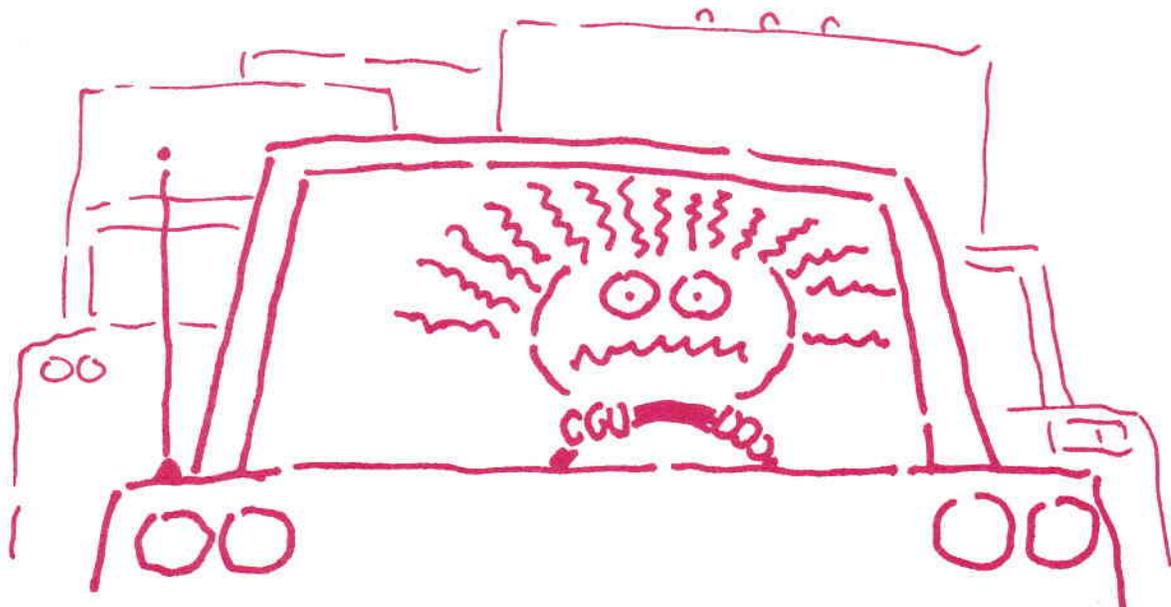
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