



MAHLERFEST VII

Robert Olson, Artistic Director

January 11–16, 1994

The Colorado MahlerFest

Mahler was the first composer to shatter the Victorian 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. Periodically, 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 audience 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 of hundred-piece orchestras and choirs, lasting nearly two hours and demanding extraordinary performance skills, still find only periodic inclusion in orchestra sessions, 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 may 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 across the State—and, as it turns out, across the *Continents*—to perform what are generally considered the greatest symphonic creations in the repertoire; a Festival which attracts a timpanist to travel from London, 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. Every January, the Colorado MahlerFest allows its participants and audiences to explore one of history's greatest musical prophets.

Funding for MahlerFest VII has been provided in part by grants from:

The Scientific and Cultural Facilities District, administered by the Boulder County Commissioners

The Foundation for the Arts and Humanities

The Boulder Library Foundation

Bank One

Neodata

Colorado MahlerFest

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Colorado MahlerFest

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Robert Olson, Artistic Director



Dear Fellow Mahler Enthusiast:

Welcome to the Colorado MahlerFest. It is our great pleasure to present this MahlerFest VII featuring of course, the Symphony No. 7. In addition, thanks to the collaboration with the Boulder Public Library, we have an evening of some Mahler songs, and the fourth movement from his Fourth Symphony, with Mahler himself at the piano.

An innovation for this year is an evening of ballet, danced by the Western Chamber Ballet to choreography of its Director, Mark Carlson. Our Board had discussed the possibility of a ballet evening set to Mahler's music, but we had not gotten much beyond the "wouldn't it be great if..." phase. Mark sat next to us at one of the seminars arranged by the regional funding groups. He recognized the MahlerFest button I was wearing and introduced himself. Within just a few sentences both of us realized that a fruitful partnership would be possible.

This story makes a convenient segue into the topic of funding agencies. We are most grateful to several funding sources that enable us to make MahlerFest VII broader and better than ever. For example, we received funding from the Neodata Foundation for the Arts, managed through the Arts and Humanities Assembly of Boulder (AHAB), and Bank One. Their help assured our ability to guarantee the evenings of ballet. We also thank the Scientific and Cultural Facilities District (SCFD); their acceptance of our proposal for 1994 was instrumental in getting the planning of MahlerFest VII off on a solid foundation. We also thank the many supporters who have taken advertisements in this program. We hope that when you patronize these friends you will mention that you saw their ad in the MahlerFest program. We thank you, our audience, for many contributions.

SCFD includes a fine family of arts groups, many of which also perform the glorious music of Gustav Mahler. For example, the Colorado Symphony performed the 9th Symphony last October and will play the 1st next April. The Colorado Music Festival performed Des Knaben Wunderhorn during the 1993 season and is scheduling the 9th Symphony for the 1994 summer season. The Boulder Philharmonic will present Marilyn Horne in the Rückert Lieder in February 1994. See you at these upcoming events. The More Mahler the Better!

With sincere hope that you will enjoy the MahlerFest VII,

A handwritten signature in black ink that reads "Stan Rutenberg". The signature is written in a cursive, flowing style with a large, prominent "S" at the beginning.

Stan Rutenberg, President, Board of Directors.

Colorado MahlerFest VII

Robert Olson, Artistic Director and Conductor

January 11–16, 1994

Dedicated to the performance and study of the entire Mahler repertoire

SCHEDULE OF EVENTS

Tuesday, January 11

- 8:00 p.m. Song Recital and Dance Preview *Boulder Public Library*
Julianne Best, soprano
Steven Bruns, C.U. School of Music
Mark Carlson, Western Chamber Ballet
Gustav Mahler, piano rolls
Patrick Mason, baritone
Robert Olson, Colorado MahlerFest
Stan Ruttenberg, Colorado MahlerFest
Julie Simson, mezzo-soprano
Robert Spillman, piano

Thursday, January 13

- 8:00 p.m. Western Chamber Ballet *Watts-Hardy Space for Dance*
Symphony No. 1, Third movement
Symphony No. 5, Fourth movement—Adagietto
Symphony No. 1, Second movement
Der Abschied from *Das Lied von der Erde*

Friday, January 14

- 3:00 p.m. Lecture: *In Search of Mahler's Sketchbooks* *Imig Music Building, College of Music, C-113*
Dr. James L. Zychowicz, AR Editions, Madison, Wisconsin
- 8:00 p.m. Western Chamber Ballet *Watts-Hardy Space for Dance*
Symphony No. 1, Third movement
Symphony No. 5, Fourth movement—Adagietto
Symphony No. 1, Second movement
Der Abschied from *Das Lied von der Erde*

Saturday, January 15

- 1:30 p.m. Film Premiere: *To Live, I Will Die—Gustav Mahler* *Imig Music Bldg., Coll. of Music, C-199*
- 3:30 p.m. Panel Discussion: *The Recordings of Mahler's Seventh* *C-199*
Robert Olson, Artistic Director, Colorado MahlerFest
Stanley Ruttenberg, President, Colorado MahlerFest
Dr. James L. Zychowicz, AR Editions, Madison, Wisconsin
Jeanna Wearing, Director of Classical Music, KPOF, Moderator
- 6:45 p.m. Lecture: *Mahler's Seventh Symphony Through Eight Decades* *C-199*
Dr. James L. Zychowicz
- 8:00 p.m. Concert: *Symphony No. 7* *Grusin Music Hall*
Robert Olson, Conductor

Sunday, January 16

- 2:00 p.m. Film Premiere: *To Live, I Will Die—Gustav Mahler* *Imig Music Bldg., Coll. of Music, C-199*
- 4:00 p.m. Lecture: *Mahler's Seventh Symphony Through Eight Decades* *C-199*
Dr. James L. Zychowicz
- 5:30 p.m. Concert: *Symphony No. 7* *Grusin Music Hall*
Robert Olson, Conductor

Colorado MahlerFest VII

Tuesday, January 11

Boulder Public Library

Julianne Best, soprano
Patrick Mason, baritone
Julie Simson, mezzo-soprano

Gustav Mahler, piano rolls
Robert Spillman, piano

Introduction to Mahler's songs from *Des Knaben Wunderhorn*
(Steven Bruns, School of Music, University of Colorado)

Selected Songs from *Des Knaben Wunderhorn*

Verlor'ne Müh'

(Simson, Mason, Spillman)

Wo die schönen Trompeten blasen

(Mason, Spillman)

Rheinlegendchen

(Simson, Spillman)

Lied das Verfolgten im Turm

(Simson, Mason, Spillman)

Das irdische Leben

(Simson, Spillman)

Lob des hohen Verstandes

(Mason, Spillman)

Trost im Unglück

(Simson, Mason, Spillman)

Symphony No. 4, fourth movement: *Das himmlische Leben*

(Best, Mahler)

— INTERMISSION —

Developing Choreography to the Music of Mahler

(Mark Carlson, Western Chamber Ballet)

Video Clips of Rehearsals for the MahlerFest Ballet Evenings

The Coming Years of the Colorado MahlerFest

(Robert Olson, Artistic Director; Stan Ruttenberg, President)

Colorado MahlerFest VII

Thursday, January 13 – Friday, January 14

Watts-Hardy Space for Dance

Western Chamber Ballet

Mark Carlson, Artistic Director

Carol Roderick, Ballet Mistress

Eric Donovan

Sandra Kerr

Cori Lucero

Jesse Roderick

Symphony No. 1, Third movement

(Israel Philharmonic, Zubin Mehta, conductor)

Symphony No. 5, Fourth movement, Adagietto

(London Symphony Orchestra, Gilbert Kaplan, Conductor)

Symphony No. 1, Second movement

(London Symphony Orchestra, Jascha Horenstein, conductor)

— INTERMISSION —

Der Abschied from Das Lied von der Erde

(Christa Ludwig, soprano; New Philharmonia Orchestra, Otto Klemperer, conductor)

Colorado MahlerFest VII

Saturday, January 15; Sunday, January 16
Grusin Music Hall

Colorado MahlerFest Orchestra
Robert Olson, Conductor

Symphony No. 7

- I. Langsam (Adagio): Più mosso
- II. Nachtmusik: Allegro moderato
- III. Scherzo: Schattenhaft
- IV. Nachtmusik: Andante amoroso
- V. Rondo — Finale: Tempo ordinario



IN MEMORIAM

Siegfried Mandel — writer, scholar, teacher and special friend of Colorado MahlerFest was a native of Berlin. He came to the University of Colorado in 1962, where he served as a member of the faculty in English and Comparative Literature. His extensive knowledge of late nineteenth and early twentieth century art and literature made Dr. Mandel an indispensable member of the MahlerFest team that wrote the script of the chamber drama *Mahler Remembered*, which was performed as part of the MahlerFest V program in Old Main Chapel in January, 1992. He died May 26, 1993.

This concert is dedicated to Sig's memory.

Program Notes

Western Chamber Ballet — The Music

Symphony No. 1: Mahler began composing this symphony in 1884, before Brahms' Fourth Symphony was published in 1885. It broke all the romantic molds and traditions and puzzled its hearers, except for young musicians who saw in it the new music Mahler was initiating. This work is from Mahler's *Wunderhorn* years, when he was setting many of the *Wunderhorn* poems to music. Some of this music enters into this symphony, as well as into the three that followed.

In the second movement, according to Deryck Cooke,

"The A Major Ländler, with its stampings and yodelings (partly out of the song *Hans und Grete*), and its clattering trumpets and whooping horns, conjures up the primitive pleasures of country life, witnessed so often in childhood; the F Major trio voices again the longing to return."

Whooping horns, and longing for his earlier life (although it was unhappy) as well as for the bucolic life, are Mahlerian trademarks.

Of the third movement, again Cooke:

"...Mahler makes a sinister funeral march out of a children's nursery tune, the German variant of *Frère Jacques* (Brother Martin, are you sleeping?). Over muffled drum-beats, the tune whined sepulchrally by a muted solo double bass, is taken up in ghostly canon...."

Near the close of the movement, Mahler again betrays his childhood roots with the so-called "Jewish Music."

Symphony No. 5, Adagietto: Gilbert Kaplan quotes sources, including Alma Mahler and Willem Mengelberg, Mahler's Amsterdam champion, as saying that this was composed as a love song to Alma, whom he was courting at the time. Kaplan believes Mahler intended that the tempo should not drag, and that the movement should be played in about eight minutes instead of the more usual ten or eleven.

Der Abschied from Das Lied von der Erde: Mahler was entranced by some ancient Chinese poems translated into German under the name of The Chinese Flute. This song cycle begins

with five shorter songs, then ends with a very long setting of two of the poems that treat the impressions of a person waiting for the promised appearance of a "friend." Various commentators try to describe this heavenly music in words, but it is not necessary; the soaring vocal line and the gentle forest accompaniment tell more than mere words. After a long musical interval separating the two poems, brought to an agonized end by low chords in the brass, the second poem tells of the mystery of "forever," or perhaps the beauty of the hereafter as Mahler, ever the mystic, hoped it would be, the music ending with delicate accompaniment to the words "*Ewig, Ewig*" ("forever, forever") fading into nothingness. As with the Ninth Symphony, Mahler never heard *Das Lied* performed, and it truly seems to be his anticipated farewell.

—Stan Ruttenberg

Western Chamber Ballet — The Dance

The music of Mahler forms the connecting thread in this evening of ballet. There is no story, *per se*; the selections of music, as explained above, are excerpts from three different works, chained together and interpreted by the same four dancers.

The first dance, Symphony No. 1, Third movement, is a mix of a French nursery rhyme (not uncommon also in other languages) and Jewish folk music. The dance reflects that folk element, as well as the foreboding undertones of the nursery rhyme.

The second dance, Symphony No. 5, Fourth movement, *Adagietto*, evokes beauty, love, sadness and unobtainable fulfillment. As described above, there is good evidence that it was a love offering for Alma Schindler, whom Mahler was courting at the time.

The third dance, Symphony No. 1, Second movement, is perhaps not typical of Mahler, but its exuberance is typical of dance and is treated as such.

Finally, the fourth dance, *Der Abschied*, from *Das Lied von der Erde*, exemplifies a parting or farewell to what once was, but cannot be sustained.

Mahler's music certainly presents challenges for its interpretation through dance, but it also offers opportunities not found within the work of any other composer.

—Mark Carlson

Symphony No. 7

- I. *Langsam (Adagio) : Più mosso*
- II. *Nachtmusik: Allegro moderato*
- III. *Scherzo: Schattenhaft*
- IV. *Nachtmusik: Andante amoroso*
- V. *Rondo—Finale: Tempo ordinario*

Gustav Mahler (1860–1911) composed his Seventh Symphony between 1904 and 1905 and conducted its premiere in the fall of 1908. During that time Puccini completed *Madama Butterfly*, Strauss finished *Salome*, and Bartok composed his first String Quartet; the world saw the production of the first Model-T autos and Einstein developed his special theory of relativity. Consistent with all these innovations, Mahler's Seventh Symphony is a modern work, although one firmly rooted in the Romantic tradition.

Mahler once confided his programmatic intentions for the Symphony to the conductor Willem Mengelberg—ideas that Mahler chose not to publish. According to Mengelberg, the Seventh is about the transformation from night to day. Night falls at the outset, giving way to a nocturnal procession. The dark *Scherzo* follows and it gives way to an aubade, the affectionate nocturne found in the second *Nachtmusik*. Day breaks in the final movement, a work removed in structure, mode and spirit from the opening, yet tied to the first movement by motives and gestures.

The first movement is a large-scale sonata that opens with an extended slow introduction. Mahler once remarked that the opening sound echoed that of oars striking the water of a lake in the *Salzkanammergut*. The sound of strings and tenor horn that opens the movement provides a point of departure for the sonata that comprises the greater part of the movement. The music contains several short motives and quartal

sonorities that Mahler develops within the movement. Some motives are related to ideas found in the Sixth Symphony, while others reach forward to music that occurs in the Eighth.

The second movement, *Nachtmusik*, is a *rondo*, with its principal theme based on a triadic idea. Throughout the piece Mahler manipulates minor and major modes, often shifting the quality of a chord while it resounds. While still chromatic, harmonies are simpler than those found in the first movement, and the structure is of smaller dimensions. This movement harks back to music he composed in his earlier "*Wunderhorn*" symphonies, as do the two movements that follow.

At the center of the Symphony is the *Scherzo*, which also plays between the minor and major modes. Its melodic motion is characterized by chromatic, rather than triadic movement, its themes parody the dances that Mahler evoked in earlier works. The half-step motive that opens the movement is all that remains when the *Scherzo* concludes. The *Scherzo* is no less a night-piece than the movements that flank it and is also related to similar pieces in Mahler's other symphonies.

In contrast to the *Scherzo*, the second *Nachtmusik* is a warmer piece. Unlike the more sectional structures of the previous two movements, the *Andante amoroso* contains more continuous music. It is a serenade, a more intimate work, with the orchestration limited to strings and winds. As with the other *Nachtmusik*, the fourth movement reverts to earlier, Romantic models. Mahler told his wife that the second *Nachtmusik* had its inspiration in the poetry of the Romantic poet Eichendorff.

As the sounds of the *Andante amoroso* fade, the timpani fanfare opens the *Rondo-Finale*. The final movement is structurally comparable to the first one. A complex work, it contains abrupt changes of tempo and melody. Quotations of music by various composers occur almost randomly. The *Rondo-Finale* is, in a way, as disjointed as the conscious mind, an

example of musical realism. Critics like Theodor Adorno have assailed Mahler for creating a movement that is too positive, too affirming. Yet the *Rondo-Finale* is convincing in the context of the Symphony as a whole. It is the crowning gesture of an ambitious work. To find less challenging music would not be appropriate to the structure Mahler created in the Seventh Symphony.

—James L. Zychowicz

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The Artists and Participants

Robert Olson, Conductor

MahlerFest's founder, 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, symphony, opera, and ballet and presenting from sixty five to seventy performances a year.

Currently a resident of Kansas City, he is in his second year as conductor for the State Ballet of Missouri, presenting over forty performances a year. With the ballet he conducts the Kansas City Symphony, the St. Joseph Symphony, and the internationally recognized St. Louis Symphony.

He is also in his fourth year as Director of Orchestras and Professor of Conducting at the Conservatory of Music at the University of Missouri – Kansas City, where he conducts the symphony orchestra, chamber orchestra, and opera productions.

The orchestra, under Olson's leadership, has become one of the premiere Conservatory orchestras in the midwest.

He is in his eleventh year as Music Director of the Longmont Symphony in Colorado, an orchestra that has consistently received rave reviews from Colorado critics. During his tenure, the orchestra has flourished, presenting a ten concert season to capacity audiences, and increasing its operating budget almost ten-fold.

Prior to his move to Kansas City, he was on the faculty of the University of Colorado College of Music for sixteen years, where he was music director of the opera program and Associate Conductor of the Orchestras. Local audiences also know him as conductor for years of the Colorado Gilbert & Sullivan Festival.

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

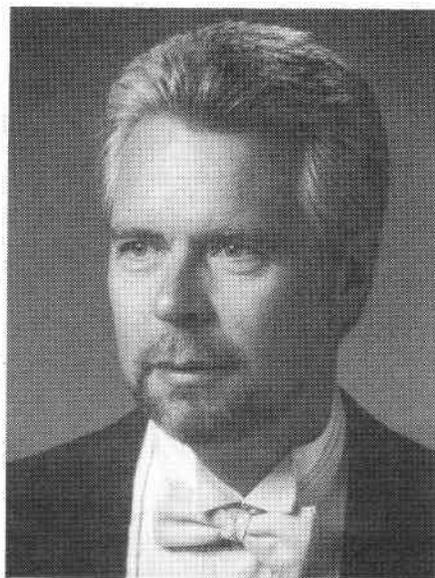
As an active guest conductor, Robert Olson has guest conducted many orchestras in the United States, making his European debut in 1990 in Belgium, resulting in engagements in Venezuela in 1991 and return invitations to Belgium. During the 1993–94 season he will guest conduct the Kansas City Symphony, the Royal Conservatory Orchestra of Liège, Belgium, the original "Mannheim" orchestra in Karlovy Vary, Czech Republic (Europe's oldest orchestra), and the Transylvania Philharmonic in Romania. He is recorded on the CRS label.

As a recipient of the coveted Fulbright Scholar Award, he 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 Maestro André Previn of the Los Angeles Philharmonic and Herbert Blomstedt of the San Francisco Symphony.

Until his move to Kansas City, Olson was also an internationally recognized bassoonist. His recital and concert tours took him to Japan, three times to Europe, 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 (6) and Chelsea (3).

Robert Olson began the Colorado MahlerFest on a dream and \$400.00 seven 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*



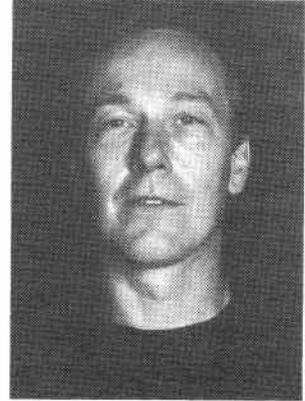
Robert Spillman is Chairman of the Piano Faculty at the University of Colorado at Boulder. He studied at the Eastman School of Music, receiving a B.M. degree and Performer's Certificate in piano and an M.A. degree in music theory. Spillman taught at Eastern Kentucky

State University for one year, then served in the United States Army from 1960 to 1963 as a pianist in the U.S. Military Academy Band at West Point. He then studied with Artur Balsam and Sergius 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 in chamber concerts, and conducting opera performances. He has compositions published through *Edition Musicus*. His textbook, *The Art of Accompanying*, was published by Schirmer Books in 1985 and another textbook, *Sightreading at the Keyboard*, was published in 1990. His recording of Mozart's *lieder* with soprano Teresa Ringholz has recently been released on Arabesque Records. Mr. Spillman has remained active throughout the United States as accompanist for such artists as Sylvia Rosenberg, Yehudi Hanani, Paul Sperry and Lucy Shelton, and he has performed with numerous orchestras. He is also busy as a clinician and teacher, working with both pianists and singers.

Mark Carlson *Director, Western Chamber Ballet*

Mark Carlson trained with Paul Petroff, who was *Premier Danseur* with the original Ballet Russe de Monte Carlo. Carlson has danced solos and leading roles with Les Grands Ballets Canadiens; Stora

Teatern in Sweden, Badische Staatstheatre in Germany; and the Royal Ballet of Flanders in Belgium. As a teacher he has taught for the California Ballet School and the American Ballet School in California; the Academy voor Klasiiek Russische Ballet in Belgium; and Kurverksamheten, Stockholm University in Sweden. Carlson has served as Ballet Master for Östgöta Ballet in Sweden and for Riverside Ballet Theater in California. He was Associate Director of Northwest Chamber Ballet in Oregon, and Artistic Director for both the Springfield Ballet in Missouri and Classical Ballet Ensemble in California. As current Director of the Western Chamber Ballet, he has choreographed the music of Bach, Handel, Satie, Debussy, Mahler and Rodrigo.



Julianne Best, *Soprano*



Julianne Best, a graduate student in Vocal Performance, holds a Noris Award at C.U. and is a past Spencer Award winner. A recent finalist for the 1993 Merola Program with the San Francisco Opera, she has appeared with the Colorado Symphony, the Colorado Music Festival, the Boulder Philharmonic, and the South Texas Symphony. She was a national finalist for the N.F.M.C. Young Artists Awards in 1993 and received second place in the 1991 National M.T.N.A. Voice Competition, as well as receiving awards in the Denver Lyric Opera Guild Competitions and the district regional levels of the Metropolitan Opera Competitions and the district and regional levels of the Metropolitan Opera Competitions in 1992 and 1993. Julianne recently performed the leading role in *The Ballad of Baby Doe* at C.U., and she will debut with Opera Colorado in next spring. Julianne has studied at Northern Arizona University and the Staatliche Hochschule für Musik in Stuttgart, Germany.

Patrick Mason, Baritone



Baritone Patrick Mason is known for his command of an extremely wide variety of musical styles from the tenth century to the present. A noted interpreter of medieval and renaissance music, Mr. Mason has appeared in performances and recordings with the

Waverly Consort, the Boston Camerata, the Folger Consort, Schola Antiqua and the Ensemble for Early Music. His recent concentration in Liturgical Drama has included appearances at London's Southbank Festival, the Utrecht Early Music Festival in Holland and a tour of Italy with the *Ludus Danielis* (The Play of Daniel).

Patrick Mason's commitment to the music of our time has involved him in performances and recordings with composers Leonard Bernstein, George Crumb, Elliot Carter and Stephen Sondheim. He recently sang John Adams' award winning composition, *The Wound Dresser*, with the Rochester Philharmonic under the direction of Mark Elder. He has sung the lead in Tod

Machover's science fiction opera, *VALIS*, at Tokyo's Bunkamura Theatre and at MIT in Cambridge, Massachusetts, where Richard Dyer of the Boston Globe declared him "...a superb singing actor who dominated everything." His recording of *VALIS* for Bridge Records won a "Best of the Year" award from the New York Times. In the summer of 1993 he portrayed the great Spanish writer, Cervantes, in the musical *Man of La Mancha* at the Lyric Theatre Festival in Boulder, Colorado.

For over twenty years Mr. Mason has collaborated with renowned guitarist, David Starobin, in numerous concerts and recordings. They have performed in London's Wigmore Hall, Kaufman Auditorium and Merkin Hall in New York City, the Candlelight Series in Baltimore, the Wiltz Festival in Luxembourg, Ijsbreker in Amsterdam, the American Center in Paris and throughout the United States. Their recordings of contemporary music have received critical acclaim.

In the 1992-93 season, Mr. Mason sang all three song cycles of Franz Schubert in recitals in western New York with pianist Phyllis East. He is a guest artist with the New York Festival of Song and has performed works by John Musto and others with that ensemble. He has appeared at the Skaneateles Festival where he sang Leonard

Bernstein's *Arias and Barcarolles*, and at the Vorpall Gallery in San Francisco where, in conjunction with the Peabody Conservatory of Music, he presented a sung tribute to John Charles Thomas, the famous American baritone. In 1992, he was invited to be a soloist at the First American Vocal Congress where he appeared with prominent young artists of his generation.

A former head of the voice area at the State University College at Fredonia, Patrick Mason is now on the faculty of the University of Colorado at Boulder.



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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.

In March, 1992, 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.

Gustav Mahler (1860 – 1911), piano rolls

Besides the wonderful legacy of his music, Mahler's conducting left many legends and narratives of his interpretations and opera stagings. Even in an age when other conductors were

being recorded acoustically, Mahler made no recordings of his orchestral or opera performances. However, on November 9, 1905, Mahler went to the Leipzig studios of M. Welte & Söhne to sit before a special piano to play four of his compositions: *Ging heut' morgen übers Feld*, *Ich ging mit Lust durch einen grünen Wald*, the fourth movement from the Symphony No. 4, and the first movement from the Symphony No. 5. His playing, with all its dynamics and expression, was recorded on Welte-Mignon piano rolls. Many other illustrious artists also made such recordings. The piano rolls are played back on a *Vorsetzer*, a device that sits in front of a piano, much like a performer, and with wooden fingers covered with felt, plays the keys much as did the artist who made the recording.



There is a story that many Welte-Mignon piano rolls were buried during WWII and were found later. Whatever the real story, the old mechanisms were rebuilt and some of these rolls were issued on LP records, with various degrees of success. Thanks to the Gilbert Kaplan Foundation, these four Mahler piano rolls have been transferred to a compact disc with the utmost care to preserve the original timings. This CD is available on Pickwick Golden Legacy, GLRS 101. This CD presents these four rolls in two forms:

piano alone the way Mahler recorded them, and then repeated with Yvonne Kenny and Claudine Carlson singing the vocal lines. The CD also includes some reminiscences of Mahler compiled by the musicologist William Malloch in interviews with people who knew him and Musicians who played under him in New York. All in all, this is a valuable CD for Mahler enthusiasts.

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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 seventh appearance at the MahlerFest.

Carol Roderick, Ballet Mistress

Carol Roderick trained in Boston and at Butler University in Indiana. She has taught at the Arvada Center, was ballet mistress for Cleo Parker Robinson Dance Theater, School Director for the Colorado Ballet and Program Manager for the Bolshoi Ballet Academy at Vail. Carol is currently Artistic Director of the South West Creative Dance Center in Lakewood.

Eric Donovan, Dancer

Eric Donovan of Daytona Beach, Florida, studied with the School of Ballet West in Salt Lake City and Houston Ballet Academy. After serving as an apprentice with the Houston Ballet, Eric joined the Colorado Ballet. This is his second appearance with Western Chamber Ballet; Eric was featured in *Water Music* and *February* in the company's July performance.

Sandra Kerr, Dancer

Sandra Kerr was born in Singapore and studied at the American Ballet School in San

Diego. For two years she performed with The Ballet of the Deutsche Oper am Rhein in Düsseldorf, Germany. Previously she danced with the Classical Ballet Ensemble of California and Northwest Chamber Ballet. Sandra is co-director of the Classical Ballet Conservatory and soloist with the Western Chamber Ballet.

Cori Lucero, Dancer

Cori Lucero, a Denver native, trained with Carol Roderick and is an instructor at the South West Creative Dance Center in Lakewood, Colorado. Cori has danced with Boston Ballet II, the Colorado Ballet, and with the David Taylor Dance Theater. This is her first appearance with the Western Chamber Ballet.

Jesse Roderick, Dancer

Jesse Roderick is a Denver native and trained primarily with Carol Roderick. She attended the Bolshoi Ballet Academy in Moscow and Boston Ballet School. This is Jesse's debut performance with the Western Chamber Ballet.

James L. Zychowicz, Lecturer and Panelist

James L. Zychowicz studied at the University of Toledo, College of Education, where he received his Bachelor of Music Education, *magna cum laude*, 1977. Then he continued at Bowling Green State University, College of Musical Arts, where he received a Master of Music degree in Performance and in Music History, 1981. He received the Ph.D. in Musicology from the University of Cincinnati, College-Conservatory of Music in 1988; his dissertation being titled *Sketches and Drafts of Gustav Mahler, 1892–1901*. He studied in Vienna under a Fulbright Scholarship; he has participated in conferences and seminars, has researched Mahler's Fourth Symphony, and helped organize a seminar in Paris on Mahler's Seventh Symphony, editing its proceedings. He is currently Executive Director of AR Publications, Madison, Wisconsin, which specializes in high-quality publication of music, electronic music scanning, and computerized music typesetting.

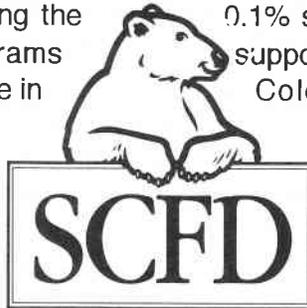
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—Avik Gilboa, president, Gustav Mahler Society of America

Do You Enjoy The Colorado MahlerFest?

If so, Read On...

The Colorado MahlerFest, along with many, many other arts organizations in the Front Range, would not exist were it not for the benefits realized from the creation in 1988 of the *Scientific and Cultural Facilities District* (the **SCFD**). It came into being when, several years ago, the public of Adams, Arapahoe, Boulder, Denver, Douglas and Jefferson counties voted in favor of a *one-tenth-of-a-percent* tax increase to support various arts groups such as the Museum of Natural History, the Botanical Gardens, the Colorado Symphony, the Colorado Music Festival, and many other organizations. Indeed, the SCFD is the single largest contributor to the Colorado MahlerFest. We have several good reasons for thanking the citizens of the Front Range counties in our area for authorizing the 0.1% sales tax to support the **SCFD**; the cultural facilities and arts programs supported by **SCFD** nourish our mental state and enhance the quality of life in Colorado. Moreover, the arts also contribute mightily to our economy. A study by Deloitte & Touche, commissioned by the Colorado Business Committee for the Arts, shows that \$460 or so million was associated with the arts in this area in 1993. Of this, \$126 million was for direct expenditures such as for staff, operations and capital equipment. Arts organizations employ nearly four thousand staff, making them the twelfth largest private industry, with a total payroll of some \$46 million. Another \$253 million is estimated to have been spent on transportation, baby sitters, various goods and services purchased by caterers or contractors for the arts organizations, eating out before performances and such. Most surprising is that even though the Colorado Rockies established new records in 1993, attendance at the three major professional sports organizations in 1992-93 (the Broncos, the Nuggets and the Rockies) was about 60% of the attendance at 96 of the 128 Arts and Cultural organizations' events supported by the **SCFD**. Even if college and university sports were to be added in, the arts are winners in terms of public participation. The sales tax (just *one* dollar for every *thousand* you spend) is thus seen to have a tremendous multiplying factor for the local economy, as well as enriching the lives of the public.



**Scientific & Cultural
Facilities District**

The current proposal expires in 1994, and the public will be asked to vote on the continuation of the 0.1% tax.

The Colorado MahlerFest and the hundreds of people associated with it actively solicit your support for the continuation of the **SCFD** next November.

Vote YES! to continue supporting the SCFD!

"I couldn't be more pleased that the idea of doing both performing versions of the Sixth Symphony turned out well."

—Gilbert Kaplan, noted Mahlerian conductor

Help the MahlerFest with the Overwhelming "Symphony of a Thousand"

While the Colorado MahlerFest has a major undertaking on its hands every year, all previous years' efforts will be overshadowed by the forces required by the magnificent "Symphony of a Thousand" next year. First performed with 857 musicians (and hence the name), this work requires a mammoth orchestra, eight soloists, a boys' choir and two mixed choirs. Grusin Music Hall will no longer be our performing venue, and the MahlerFest hopes to present one performance in Denver. We need your help in mounting this massive project.

*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.

We invite you to become a contributing member of the Colorado MahlerFest. Membership will bring you special privileges throughout the existence of the festival, e.g. donors in the "Patron" level will be invited to a special reception held at the conclusion of each festival for the guest artists and board members. Your tax deductible gift will go a long way to ensure the continued quality of the Colorado MahlerFest.

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Colorado MahlerFest Record of Works Performed

Piano Quartet	1988
<i>Lieder und Gesänge aus der Jugendzeit</i>	1988, 1993
<i>Lieder eines fahrenden Gesellen</i>	1988, 1993
<i>Des Knaben Wunderhorn</i>	1989, 1994
Songs to Poems by Rückert	1989
Suite from BWV 1067 and BWV 1068 (Bach/Mahler)	1989
<i>Kindertotenlieder</i>	1990
<i>Vier Stücke für Klarinette und Klavier</i> (Berg)	1990
<i>Sieben Frühe Lieder</i> (Berg)	1990
<i>Fünf Lieder</i> (Alma Mahler)	1991
<i>Vier Lieder</i> (Alma Mahler)	1991
Symphony No. 4, IV (Schoenberg Society arrangement)	1991
Symphony No. 4, IV, Mahler performing piano version	1994
<i>Lieder</i> (Richard Strauss)	1993
Symphony No. 6, two piano version (Zemlinsky)	1993
<i>Der Abschied</i> from <i>Das Lied von der Erde</i> (choreographed)	1994
Symphont No. 1	1988
Symphony No. 2	1989
Symphony No. 3	1990
Symphony No. 4	1991
Symphony No. 5	1992
Symphony No. 6	1993
Symphony No. 7	1994

Symphony No. 8

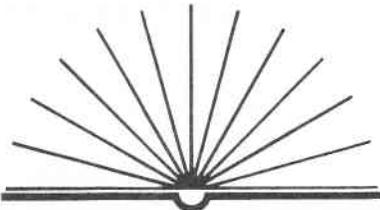
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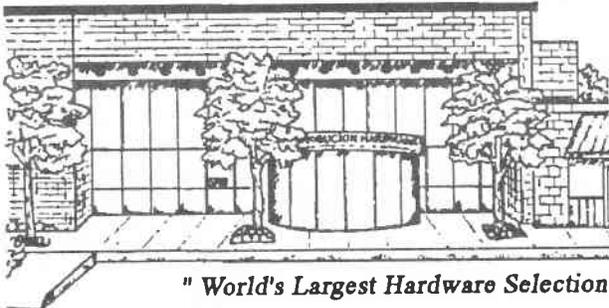
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MahlerFest VIII

The Colorado Gustav Mahler Society

Last year during MahlerFest we proposed establishing a Colorado Gustav Mahler Society, for those of us who are such aficionados that we want more than to just attend the various performances of Mahler in our area. We want to meet with fellow Mahlerians, listen to various recordings, debate interpretation, and exchange Mahlerei. Well, we did have some responses but too few, we thought, to form a viable core membership.

This year, at MahlerFest VII, we are pleased to have as our guests Avik Gilboa, President, the Gustav Mahler Society, USA, headquartered in Los Angeles, and Gerry Fox, President, New York Mahlerites. Avik and Gerry will be talking with us about how their societies function and how we may be able to get a core group established in the Front Range region. We are also in touch with Mahler Societies elsewhere in the USA and in Vienna, Ireland and The Netherlands. We understand too, that there is a Mahler Society in Japan. It would be educational and interesting to network with fellow Mahlerites over the world.

So, again this year we ask those who would be interested in joining a core group to sign up on the slip enclosed in this program, or phone us at 494-1632, and we'll try again to get our own Mahler Society going.

— Stan Ruttenberg, President
Colorado MahlerFest

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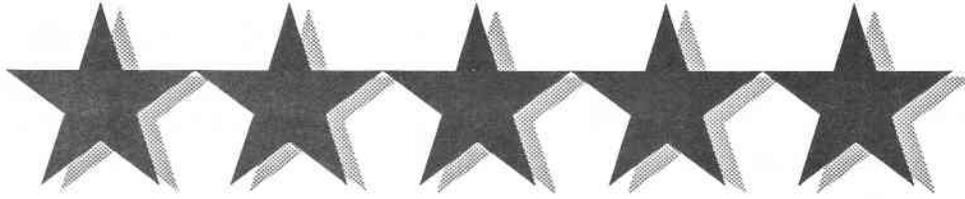
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