



# MAHLERFEST X

Robert Olson, Artistic Director

January 7–12, 1997



# Colorado MahlerFest

Mahler was the first composer to shatter the fin-de-siècle 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, audiences then 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 overdeveloped technology and underdeveloped 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 multiple choirs, lasting nearly two hours and demanding extraordinary performance skills still find only periodic inclusion in orchestra seasons, and then only with major, professional orchestras.

Thus came the idea nine years ago of creating a festival dedicated first to the performance and study of the entire repertoire and life of Mahler, and secondly to the devoted musicians and scholars who creatively share Mahler's vision of the world, of life, and of music; a festival where one can perform the Sixth Symphony with the Scherzo as the second movement one night and with the Scherzo as the third movement the next night; a festival where one can perform the least-known of the four completions of the unfinished Tenth Symphony; a festival in which dedicated amateur and professional musicians gather from different orchestras across the state and, as it has turned out, across the continents, to perform what are generally considered the greatest symphonic creations in the repertoire. Perhaps most gratifying is the fact that the Colorado MahlerFest has become an event propelled and driven by the artistic spirit which dwells in all its creative participants to be a part of this unique, once-in-a-lifetime experience.

"A Symphony is like the world. It must embrace everything ..." Mahler once declared. Every early January the Colorado MahlerFest allows its participants and audiences to explore one of history's greatest musical prophets.

—Robert Olson, *Artistic Director and Founder*

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

*The Neodata Foundation administered by AHAB*

*The Boulder Arts Commission*

*The Boulder Library Foundation*

*The Dietrich Foundation*

*Exabyte Corporation*



The Colorado MahlerFest acknowledges, with special thanks, the support of the Dietrich Foundation in the preparation of the new Wheeler-Mahler Tenth score, the Exabyte Corporation for preparation of this program book, and Jim Colt and his staff at Colt Reproduction Center for their warm and highly professional advice and help.

# Colorado MahlerFest

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MahlerFest X is presented in cooperation with the University of Colorado College of Music,  
Dr. Daniel Sher, Dean,  
and in collaboration with the Boulder Philharmonic Orchestra.

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# Colorado MahlerFest

P.O. Box 1314, Boulder, CO 80306-1314

Telephone: (303) 494-1632



Robert Olson, Artistic Director

*Dear Fellow Mahler Enthusiast,*

*MahlerFest X—after a decade of great music and growth, we tackle our most daring project, Mahler's great unfinished Symphony No. 10. The Colorado MahlerFest is pleased to present the first performances of this work not only in Colorado, but the entire region between St. Louis and San Francisco/Seattle.*

*Elsewhere in this program are details of the curiously involved history of Mahler's last work, but some introduction is appropriate here. To put this "unfinished" symphony in perspective, Mahler sketched out, in the summer of 1910, the entire five movement work, comprising 1,951 measures. He then orchestrated the first movement and parts of the second and third movements. Movements IV and V contain many notes to himself as to the instrumentation and harmonic development. The task of finishing such a work is thus quite different from reconstructing a symphony from the handful of fragments that Beethoven and Schubert left for their Tenth and that Bruckner left for the last movement of his Ninth, or finishing Mozart's Requiem or Puccini's Turandot, which just stopped dead in the score when the composers died. Nevertheless, some Mahler authorities were opposed to trying to make this work performable thus preventing Mahlerites everywhere from experiencing Mahler's poignant musical writing.*

*Four musicians—Clinton Carpenter, Joe Wheeler, Deryck Cooke, and Remo Mazzetti, in chronological order of their starting dates, had the temerity to do what these timid Mahler authorities said should not be done. The world of music, and especially the Mahlerian world, is the richer for their work. The version we chose, the long neglected work of Joe Wheeler, came about through a close collaboration between Wheeler and the American Mahlerite Jack Diether. Our performances are dedicated to their memory, and we extend our deepest appreciation to Jack's widow, Doris, for providing us with a copy of Wheeler's handwritten manuscript. Clinton Carpenter generously loaned us his copy of the Wheeler score with annotations by its first conductor Jonel Perlea and by Remo Mazzetti, to which Carpenter has added his own editorial comments. Frans Bouwman, of the Hague in the Netherlands, also sent in many helpful suggestions. Above all, Robert Olson, MahlerFest's founder and music director, has studied the Wheeler score and manuscript, taken note of the many suggestions, and labored hard and long to produce a score worthy of presenting to our audience.*

*There is nothing else to say except—Let the Music Speak for Itself. You the audience will then know whether or not Mahler's last musical words should be heard, or whether they should have been kept hidden in the dusty archives for the enjoyment of musicologists only.*

*Sincerely,*

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

Stan Rittenberg, President, Board of Directors.

## Robert Olson, MahlerFest Music Director

“...this great performance is the equal of any Eighth I’ve ever heard” wrote *Fanfare* magazine.

“...one of the major American conductors” wrote *Musique* in Belgium;

“A performance I shall long cherish.” wrote *The American Record Guide*;

“...master of Mahler” wrote the *Boulder Daily Camera*;

“The orchestra loved you, the public loved you.” Karlovy Vary Symphony Orchestra, Czech Republic;

“...a fine orchestra and an outstanding conductor” wrote the *Longmont Times-Call*;

“The St. Louis Symphony, under the direction of Robert Olson, sounded as good as they do in concert.” wrote the *St. Louis Dispatch* (re: ballet performances).

Such is a sampling of reviews of Maestro Robert Olson, artistic director and conductor of the Colorado MahlerFest since its inception nine years ago. He brings an amazingly active and varied career to the podium, currently holding conducting posts with four different organizations, encompassing the entire spectrum of the concert stage—symphony, opera, and ballet—and presenting sixty-five to seventy performances a year.

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

He is also in his seventh 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 country.

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

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.

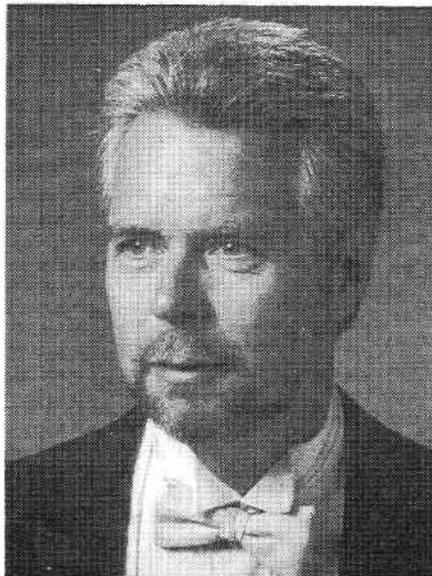
An active guest conductor, he has guest conducted many orchestras in the United States, and made his European debut in 1990 in Belgium, resulting in engagements in Venezuela, return invitations to Belgium, to Bergamo, Italy and to the Czech Republic, conducting the Karlovy Vary Symphony, Europe’s oldest orchestra. In addition to the success of his CD of his live performance of Mahler’s Eighth, critiqued as “legendary” by several national publications, 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 such well known conductors as Leonard Bernstein, Lorin Maazel, Zubin Mehta, Georg Solti, Andre Previn, and Herbert Blomstedt.

Until his move to Kansas City, Olson was an internationally recognized bassoonist as well. His recital and concert tours had taken him to Japan, to Europe three times, and throughout the United States. His final performances were at the 1990 Vienna International Music Festival and on a recording for Czech Radio.

He is married to violist Victoria Hagood Olson and has two beautiful children, Tori (9) and Chelsea (6).

Olson began the Colorado MahlerFest on a dream and four hundred dollars nine years ago, and it has flourished to become, in the words of a critic, “one of Boulder’s most valuable cultural assets” and “world class”.



## Concerning My Work on the Wheeler Tenth

The Colorado MahlerFest's reputation has grown to international status and as MahlerFest X neared, the suggestion of giving the world's first major performance of the only realized version of Mahler's Tenth Symphony yet to be recorded, that of Joseph Wheeler, came from many corners of the world. As we looked into the Wheeler version, completed in 1965, every day seemed to uncover greater challenges. Although we were able to locate a score, there were no parts available nor any clue as to their whereabouts. The sleuthing efforts of our New York Mahler colleague Jerry Bruck and our Board President, Stan Ruttenberg uncovered a set of parts in New York City, but they turned out to be unusable—in part because of the handwritten manuscript, in part because of the plethora of mistakes. Moreover, it turned out that those parts were not for the final version. The score that we were able to procure had been photocopied countless times and was illegible in many places. And there is a complicated issue of copyright law involved as well.

Be that as it may, the Colorado MahlerFest felt that if a festival such as ours did not undertake such a project, who would? One of our missions is to further the passion and love of Mahler's music, and it seems implausible to understand the man and his genius completely without being touched by the beauty and passion of what some devotees consider Mahler's greatest work. And so it was decided to make a "performing version" of the Wheeler realization, a project that frankly will be continued years after the performance.

As I began work on it this last summer, I was immediately overwhelmed by the task before me. Working from the Mahler manuscript, the Deryck Cooke score (because he includes interpretations of the original manuscript at the bottom of each page) and the Wheeler score, I began pouring over the work, note by note. Every minute studying the score only served to produce more questions than to present answers. For example, many of the "errors" are not really errors at all, but honest judgments made by Wheeler (and all the other editors as well) trying to decipher Mahler's manuscript. What should we correct or change? I used two criteria. First, I made my own best

attempt at deciphering the manuscript and/or Mahler's intentions and secondly, when there simply was *nothing* to give me a definitive solution, I chose one which was consistent with the majority of the other versions, thereby lending a certain essence of continuity between realizations.

Self-doubt was a daily occurrence—"What right do I have to make judgment decisions regarding *any* note with Mahler's name attached to it—which will probably *never* be totally resolved?" I acknowledge the support received from friends that these apprehensions were simply part of any editor's work.

Another major decision which I had to make was how much of my own perspective should go into the Wheeler version in terms of orchestration, for I have had the rare privilege of conducting all of Mahler's works, and I have my own sense and opinion of what Mahler *might* have done in a given passage. Although constantly tempted to include my own opinion, I retained the orchestration as Wheeler presented it, with only minor exceptions. Tempo considerations were an even greater temptation, for nothing is more important to the overall shaping of Mahler's genius than the pacing and tempo of his music. Some might consider *any* tempo change from the Wheeler version to be wrong, but as a conductor, it is not possible for me to perform something in a manner which is contrary to my beliefs. Because major sections of the Mahler manuscript were left without tempo indications, *all* decisions are subjective. Some of Wheeler's tempi were changed for my performance of this work, but Wheeler's indications will be retained in our printed score.

Although the final tally will not be in until well after the performance, to date I have submitted over nine hundred corrections, clarifications or changes for this performing edition.

People like Deryck Cooke, Remo Mazzetti, Clinton Carpenter, and Joseph Wheeler dedicated a major portion of their lives to the Mahler Tenth Symphony, and these are the people for whose work we must be forever indebted for bringing into practical realization the final strokes of the genius of Mahler.

—Robert Olson

### MahlerFest and the Boulder Philharmonic

The first year of our partnership with the Boulder Philharmonic culminating in MahlerFest X has already shown us how rewarding this experiment is turning out. The talented and highly professional staff of the BPO have given much time and thought to working with us to produce what we believe is a highly auspicious beginning of a longer-term relationship. And, we hope that the special features of the MahlerFest add to the already fine season of the Boulder Philharmonic, under its brilliant new Music Director Theodore Kuchar.

We look forward with pleasure to next year's collaboration with BPO for MahlerFest XI, with its special challenges of programming *Das Lied von der Erde* plus *Symphony No. 1*, and organizing a major Symposium on *Gustav Mahler: His Legacy*. Stay tuned for further details, and watch for the possible programming next season by Maestro Kuchar of Mahler's tremendous *Resurrection Symphony*.

THERE NEVER IS TOO MUCH MAHLER!

# MahlerFest X

Robert Olson, Artistic Director and Conductor  
January 7–12, 1997

Dedicated to the performance and study of the entire Mahler repertoire

## SCHEDULE OF EVENTS

### Tuesday, January 7

7:30 P.M.. Chamber Recital *Boulder Public Library Auditorium*  
*Songs by Mahler and by some of the conductors of his music; Piano Quartet*  
*in A-minor; Schoenberg piano work inspired by Mahler's funeral*  
Patrick Mason, Baritone; Terese Stewart, piano  
Annamaria Karacson, violin; Erika Eckert, viola; Judith Glyde, cello,  
Marc Heeg, piano

### Thursday, January 9

7:00 P.M.. Colloquium on Mahler's Tenth *Little Theatre, Old Main*  
Edward Reilly, Steven Bruns, Robert Olson, Frans Bouwman, Jerry  
Bruck, Michael Jameson

### Saturday, January 11

1:30 P.M.. Colloquium (continued from Thursday) *Little Theater, Old Main*

3:00 P.M.. Panel Discussion: *Versions and Recordings of Mahler's Tenth* *Little Theatre,*  
*Old Main*  
Moderator: Jeanna Wearing  
Panelists: Colloquium participants with Stanley Ruttenberg,  
President, Colorado MahlerFest, and Gerald Fox, President, Gustav  
Mahler Society of New York

6:45 P.M.. Pre-Concert Lecture *Macky Auditorium*  
Jerry Bruck

8:00 P.M.. Concert: Symphony No. 10 *Macky Auditorium*  
Robert Olson, Conductor

### Sunday, January 12

2:15 P.M.. Pre-Concert Lecture *Macky Auditorium*  
Jerry Bruck

3:30 P.M.. Concert: Symphony No. 10 *Macky Auditorium*  
Robert Olson, Conductor

All events are free of admission except the two concerts of the *Symphony No. 10*  
NOTE: Because the pre-concert lectures are being delivered in the concert hall,  
admission to them is open only to concert ticket holders.

# *MahlerFest X*

## Chamber Music Recital

January 7, 1997

### PROGRAM

*Im Lenz*  
*Aus! Aus!*  
*Der Schildwache Nachtlied*  
*Der Tamboursg'sell*  
*Revelge*

Gustav Mahler

Patrick Mason—Baritone  
Terese Stewart—piano

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Piano Quartet in A minor

Gustav Mahler

Annemaria Karacson—violin  
Erika Eckert—viola  
Judith Glyde—'cello  
Marc Heeg—piano

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### INTERMISSION

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*Hütet euch!*  
*Greeting from Arias and Bacarolles*  
*Hochsommer*

Alexander von Zemlinsky  
Leonard Bernstein  
Felix Weingartner

Patrick Mason—Baritone  
Terese Stewart—piano

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*Klavierstück, Opus 19, No. 6*

Arnold Schoenberg

Marc Heeg—piano

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*Fünf Lieder nach Friedrich Rückert*  
*Blicke mir nicht in die Lieder*  
*Ich atmet' einen linden Duft*  
*Liebst du um Schönheit*  
*Um Mitternacht*  
*Ich bin der Welt abhanden gekommen*

Gustav Mahler

Patrick Mason—Baritone  
Terese Stewart—piano

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# *MahlerFest X*

## Concert

Saturday, January 11

Sunday, January 12

### THE COLORADO MAHLERFEST ORCHESTRA

Robert Olson, Conductor

A Colorado and Rocky Mountain Area Première

## SYMPHONY No. 10

The J. Wheeler Realization

Corrected and edited by Robert Olson

- I. Adagio
- II. Scherzo
- III. Purgatorio: Allegretto Moderato
- IV. Second Scherzo
- V. Finale: Einleitung—Allegro Moderato

#### Editing Acknowledgments

The Colorado MahlerFest and Robert Olson would like to express their appreciation to the following people who were indispensable in the preparation of this performing edition of the Wheeler realization of Mahler's Tenth Symphony:

Doris Diether— for providing a copy of Wheeler's autograph score.  
Remo Mazzetti— for his indispensable contribution on the entire work.  
Clinton Carpenter— for providing an annotated score.  
Frans Bouwman— for his investigation of the original manuscripts.  
David Ciucevich— for proofing of movement IV.  
L. David Lewis— for proofing of movements III and IV.  
Steven Bruns— for editing and proofing of movement I.  
Stephanie Standerfer— for getting the Wheeler score project started.  
Bill O'Beirne— Colorado Music Engravers for score and parts printing.

## Program Notes

### History and Overview.

In 1923, twelve years after Mahler died, his widow Alma allowed publication of a limited edition facsimile of the extant material for the Tenth Symphony. At the same time a performance was given of its first and third movements, edited by Alban Berg and Ernst Krenek from Mahler's almost completed orchestration of these movements. A piano duet version of the remaining movements was privately circulated by Friedrich Block in the early 1940s, sparking further interest in the Tenth. A printed score of the edited movements was published in 1951, after which performances and recordings could finally bring the Tenth to a wider audience. It also prepared the way for an intrepid few, like Joe Wheeler, who felt that the time had come for a performing version of the full score.

In 1960, the BBC scheduled a series of radio programs to celebrate the centenary of Mahler's birth. The BBC engaged the musicologist Deryck Cooke to prepare a descriptive booklet for the listeners. Cooke conceived the idea of a lecture on the Tenth illustrated with musical examples and, with the help of composer-conductor Berthold Goldschmidt, an actual performance of as much of the score as Cooke felt capable of reconstructing. The BBC then sent a telegram to Alma Mahler to secure her permission for the broadcast. Alma's attitude toward the Tenth had shifted since 1923 and she now opposed any attempt to tamper with Mahler's scores. However, because her English was rudimentary at best, she failed to understand the true nature of the request, and so she gave her permission. The broadcast took place, but when word of its actual content reached Alma she wasted no time in banning further performances or publication of Cooke's score. It was two years before she would agree to hear a tape of the broadcast. When she heard it she exclaimed "*Wunderbar!*" and rescinded her ban. Cooke, meanwhile, had filled in the gaps in his score, and a full public performance and recording came soon after.

By then, Alma had confused her copy of the facsimile with pages of the actual score. She asked a friend to help her sort out the two manuscripts, in which effort some 44 additional pages, somehow overlooked in 1923, came to light. These were shared with Joe Wheeler and Deryck Cooke in England and Clinton Carpenter in USA. Each had begun working on Mahler's score in isolation; by now they shared a common bond. The *Internationale Gustav Mahler Gesellschaft* in Vienna also received copies of the newly discovered pages, and in 1973 a new, more complete

facsimile was published. Cooke's BBC exposure had given his "realization," as he modestly called it, an early start. Recently both the Carpenter version and that of Remo Mazzetti have been given professional performances and recording. As of now only the Wheeler remains unknown.

It is clear from the manuscript that Mahler planned a two part, five movement symphony—an opening *Adagio* followed by a *Scherzo*, and then an extremely short movement *Purgatorio* followed by a second *Scherzo* and an *adagio-allegro-adagio* final movement. All five movements—some 1,950 measures—exist in four-stave score; approximately half of this material was fully orchestrated. All the musical ideas and their development are laid out sequentially, with the four staves being a skeletal compositional "shorthand" draft for the fuller, vertically expanded score in which Mahler would have laid out in detail the counterpoint, harmonic support, and orchestration. In the two final movements, for which no full orchestral score

exists, Mahler indicated some details of orchestration in the four-stave score.

Working from his four-stave score, Mahler had begun to prepare his full orchestral score. The entire first movement and the first 23 bars of the third movement exist in this form, and are the basis for the performance score of 1951. Given the A-B-A character of the third movement, its first 23 bars can be construed as a template for orches-

trating the remainder of this eerily brief piece, the shortest of all of Mahler's symphonic movements. Each movement has its own folder, numbered by Mahler and otherwise marked as described below.

### The Music.

**I. *Adagio*.** The symphony opens without preamble with a questing, yearning theme given to the violas alone. It arches and soars upward, returning to rest as the remainder of the orchestra enters with the second subject. The horns state a broad, confident theme that gathers strength and intensity as the movement progresses. After a time this energy dissipates, leaving the high strings to wander beyond the opening key of F# major to settle on a D Major chord. Without warning, an outburst in the brass piles triads into a searing dissonant chord, held over churning low strings; the brass then move upward, brandishing a grotesque fragment of the opening viola theme. It ceases abruptly, exposing a solo trumpet scream on a high A. Again, the chord crashes, and the trumpet note is held determinedly past it, finally fading, spent at last as subdued strings enter gently with the coda. They gradually find their way with the rest of the



The composing hut at Toblach where Mahler sketched the Tenth.

Photo: W. Ford

orchestra to a quiet conclusion. This movement is the one most familiar to concertgoers; its orchestration is essentially Mahler's own.

**II. Scherzo I.** ("*Scherzo-Finale*" is crossed out.) The second movement gets under way in F# minor; jouncing along as its meter changes almost every bar. A naively waltz-like trio intervenes but is overtaken by the faster section. A second trio follows; it, too, is interrupted by the faster music which now brings the movement to a triumphant if somewhat hollow close. This *Scherzo* acts as a counterpoise to the opening *Adagio* to balance the first part of the symphony's structure.

**III. Purgatorio.** This brief intermezzo begins Part Two, and with it we find the first graphic evidence of Mahler's state of mind. There is some question as to whether the agonized scribbles found on the folders and in the margins of this and the remaining movements were made as the music was written, or added later, possibly following Mahler's discovery of his wife's infidelity. One provocative feature of this movement's cover page is that its lower half has been cut away. What message it contained will probably always remain a mystery but the manuscript itself gives potent evidence of Mahler's tortured being. *Tod!* ("Death!") Mahler scrawls in the margin of the score at one point, and follows it with *Verk!* presumably an abbreviation of *Verkommen* ("to perish!"). *Erbarmen!* ("Mercy!") follows, then "*O Gott! O Gott! warum hast du mich verlassen?*" (Oh God! Why have you forsaken me?) Finally, a few bars further on: *Dein Wille geschehe* ("Thy will be done!") The music itself is nervous, jittery, propulsive.

Despite its brevity, this movement is laden with evocative anticipatory musical references. Its motifs recur and germinate to infuse the music of the remaining movements. Listeners familiar with Mahler's early Wunderhorn song *Das irdische Leben* (Earthly Life) will recognize the driving ostinato figure that propels this movement along to its ominous end on a harp glissando with tam-tam stroke

**IV. Scherzo II.** Scrawled across the manuscript's outer folder are these annotations: *Der Teufel tanzt es mit mir. Wahnsin, fass mich an, Verfluchten! vernichte mich dass ich vergesse, dass ich bin! dass ich aufhoere, zu sein dass ich ver ...* ("The Devil dances it with me - Madness, seize me, the accursed! Destroy me so that I may forget that I exist! that I may cease to be, that I for ...")

Here is a *Danse Macabre* indeed! Fragments of the *Purgatorio* vie with torn scraps of waltz music as the movement careens toward its close: muted percussion culminating in a terminal, dread laden sound, a solitary *sf* stroke on a muffled drum. In the score, Mahler wrote beneath the drumstroke: *Du allein weisst was es bedeutet. Ach! Ach! Ach! Leb wohl mein Saitenspiel! Leb wohl, leb wohl, leb wohl* ("You alone know what it means. Farewell, my lyre! Farewell".)

Alma did indeed know what Mahler alluded to—an incident that had occurred during their stay in New York City two winters previously. A veteran fire chief, beloved by all who knew him, had led his men into the smoke filled basement of a burning building in lower Manhattan. Suddenly he disappeared from view, having fallen into an uncovered pit filled with water. Valiant attempts to pull him out failed and gasping "I'm going, boys", he slid from his men's grasp. All the next day's papers carried the story, and

the entire city mourned. A funeral cortege wound through the streets, pausing just below the windows of Mahler's hotel. A brief oration ensued, its end signaled by a muffled drumstroke. According to Alma, Mahler had been resting, but now hung out of his bedroom window, "tears streaming from his face."

**V. Finale.** Again, the muffled drumstroke! A fragment reminiscent of the Resurrection theme from Mahler's Second Symphony, but now in a minor key begins, struggles upward, is then struck down by yet another muffled drumstroke. The theme claws its way out of the mire, only to be felled again. And yet again. At length, a flute—specified by Mahler—enters, first tentatively, then with increasing assurance, proclaiming what may be the most beautiful melody ever conceived for that instrument. Encouraged, the strings join in, and the whole swells to an intense climax that is abruptly silenced by the return of the muffled drumstroke. Again, and yet again, the blows fall, as though driving nails into a coffin.

Now the music shifts to a swirl of hysterical fanfares and thematic fragments, swept along in a maelstrom until we are unexpectedly confronted with a return of the dissonant brass chord from the first movement, replete with piercing trumpet. But this time a horn thrusts itself into the *mêlée* with a defiant theme from the *Adagio*, rising to meet the trumpet at the end; both fall together as the music subsides. Gently, the strings enter with a new theme, peaceful and serene that gains in intensity as the flute re-states its theme from earlier in the movement. The two melodies fuse into one as the movement draws near its end. Mahler has written beneath the lingering last bars "*Für dich leben! Für dich sterben! Almschi!*" ("To live for you! To die for you! Almschi!"). With a final, great sigh of affirmation, the music ends. Here one can almost understand Alma's reluctance to allow public release of the Tenth based on her claim that "It is a private love letter to me from Mahler."

#### **Morality.**

How can we justify altering or completing the work of an acknowledged master? If it means adding arms to the Venus de Milo, or some brush strokes to Stuart's portrait of Washington, the objection seems obvious. These works can be enjoyed, incomplete as they are, for their substance is accessible to our senses. But in the interpretive and performing arts, how can we appreciate a work that remains within a manuscript decipherable only by scholars?

Musicologists may study the manuscript of Mahler's Tenth Symphony and derive pleasure from its perusal, but concert audiences can know nothing of Mahler's final symphonic utterance until it is transmuted into sound. The opening *Adagio* is often heard by itself, but this is less than a third of the total work, and in context is simply the opening statement in the total scheme Mahler conceived—a glimpse of a mountain whose top is shrouded in clouds. An artistic entity awaits; Mahler himself stated that his Tenth was "fully prepared in the sketch" and that "the world could do what it wanted with it."

To hear all the performing versions of Mahler's Tenth is to recognize that there is an essential musical message that transcends their textural differences and unites them all. In your recognition of and response to that message you will resolve the personal question: *is there a Mahler Tenth Symphony?*

—Jerry Bruck

## Symphony No. 10—Preparation of the Score and Parts

Because Mahler left us only a short score including orchestration for only the first movement and for a few measures of each of the second and third movements, our first decision was whether to be conventional and perform just the first movement, *Adagio*, or be bold and perform the full symphony in a “completed” version. If we were to choose one of the three unpublished full versions (Wheeler, Carpenter or Mazzetti), we would have to obtain copies of the conductor’s score and the musicians’ parts, all of which are handwritten and in unknown locations and states of completeness.

We decided to be bold—a performance of the full symphony was justified on several grounds.

First, every measure, over 1900 of them, of Mahler’s unfinished symphony was composed by him—all of the thematic and most of the harmonic content is Mahler’s. In our view, while assembling the score from the manuscript sketches is a very difficult editorial undertaking, it is primarily an editorial job and not a compositional one. And this has been done—there is little disagreement between musicologists about what the assembled score looks like. Mahler lovers who have heard more than one of the performing versions are immediately struck by how much alike they are; the similarities are far greater than the differences. There is not much room to maneuver in preparing a performing version from Mahler’s sketches.

Second, there is evidence that Mahler conceived his compositions as “pure” music (like Bach’s *Art of the Fugue*), and that the orchestration of it, while necessary for performance, was relatively less important to him; thus we can imagine—assuming that Mahler was happy with his composition—that he might not be greatly disturbed by someone else’s orchestration.

Third, no version of the full symphony has ever been performed in Colorado, so MahlerFest would have the opportunity of presenting a Colorado première.

Finally, and not the least, we are struck by how much great Mahler music is in every one of the five movements of this work. While there is no doubt that Mahler would have made many changes and revisions had he lived to finish this work, it is nevertheless a great Mahler symphony—too great for the world to be deprived of it.

Now we had to decide which of the four performing versions to present. The most practical choice for performance is that of the British musicologist Deryck Cooke; the score and parts for performance are readily available. However, 1996 saw the release of commercial recordings of two of the other three versions (Carpenter and Mazzetti) and, as a result, Mahler lovers are just now

discovering the great benefit of knowing more than one version of this work—we can now discern how much of the music is Mahler’s and how much of it is the completer’s. It was, in fact, Deryck Cooke’s recommendation that multiple versions should be in the standard Mahler performance repertoire, for this very reason. It is important that audiences should appreciate that they are listening to some particular performing *version* of the Mahler Tenth Symphony, and not to *Mahler’s* version. Taking these considerations to heart we felt that we should attempt to do one of the unpublished versions.

Wheeler’s version had a couple of strong selling points.

First, it has a reputation for being the least intrusive version, for being “the closest to Mahler”, what ever that means. The idea of presenting a version that might have fewer alterations than the Cooke version was attractive.

Second, the Wheeler version is now the least known of the four performing versions—Wheeler’s fourth and final version (he died in 1977) has only been given two performances, we believe—so it would be a service to the music world to prepare and present a high quality



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performance of this version. We felt that bringing the last unknown version of Mahler’s Tenth Symphony into the performance tradition, was a worthy project for MahlerFest, and fit our charter perfectly.

The big problem with the Wheeler version would be to obtain or prepare a usable conductor’s score and parts. The only two known performances were some thirty and twenty years ago, one in New York and one in London, and the whereabouts of the materials prepared for these performances was and still is unknown. We were able to locate Wheeler’s manuscript score, in the possession of Doris

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Diether, the widow of the Canadian-American music writer Jack Diether, who had been instrumental in helping and encouraging Joe Wheeler to complete his version (more on this elsewhere in this program). The music paper on which the score was written—in ink—was of a rather low quality, and the ink from Wheeler's pen had frequently bled into the paper; we would have to work from photocopies, making it even more difficult to read. But, undaunted, we decided to proceed.

MahlerFest certainly did not have the resources—an army of copyists—to prepare by hand a usable conductor's score and parts from this difficult-to-read manuscript. We were well aware of the existence of modern music publishing computer software applications, such as *Finale* or *Encore*, but no one connected with MahlerFest had any expertise in their use. We did not believe we could afford to hire a professional music engraver to enter the entire score of a Mahler symphony into the computer. But the main advantage of using a computer—that once the score was entered, the parts could be prepared almost automatically by the application—made this the only practical option. Also, we had a mental picture of how simple and easy such software was to use: you just hooked your electronic keyboard up to your MIDI interface and “played” the music into the computer. One does not have to be a professional typesetter to use a modern word processor, so it seemed plausible that a nonprofessional might be able to enter our score without great difficulty.

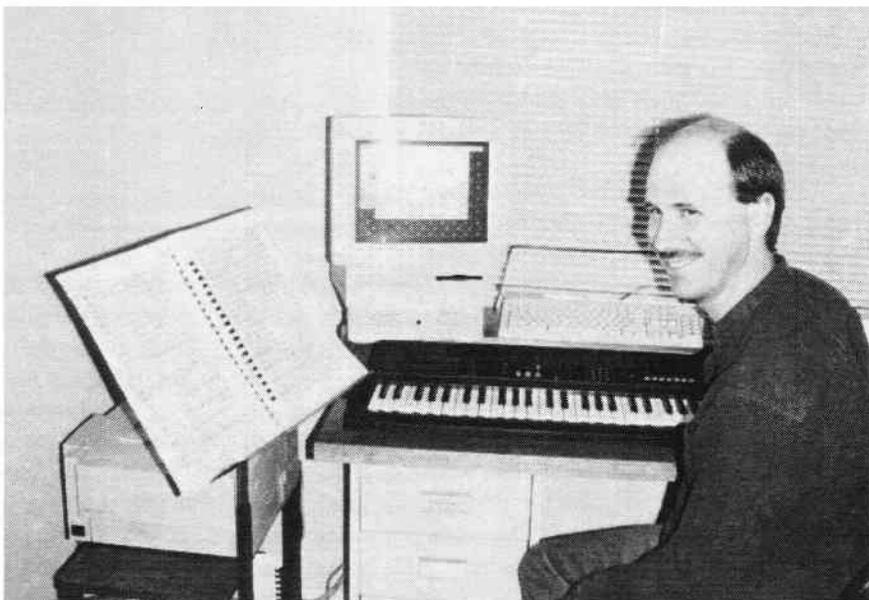
Thus, we searched about for someone who might have just the right combination of spare time and expertise to volunteer for this project. Stephanie Standerfer, a music teacher in the Thompson Valley school district, started the project using *Finale* and later, with the support of one

of MahlerFest's major donors, The Dietrich Foundation, we retained the services of a professional music engraver here in Boulder, Bill O'Beirne of Colorado Music Engravers, to complete the work.

The computerized manuscript score as it stood was not yet suitable for a performance. There were many errors to correct, including many of Wheeler's own, where he had misread Mahler's manuscript, or had a slip of the pen, or miscounted measures; his work had never undergone the scrutiny of an editor. Hundreds of such corrections were ferreted out by MahlerFest Artistic Director and Conductor Robert Olson, with assistance from colleagues and proofreaders. The work of entering corrections and preparing the parts continued right up to the first rehearsal, when some of the music in its final form was seen for the first time by the orchestra.

The Colorado MahlerFest is pleased to be able to offer to the music world, and especially to Mahler lovers everywhere, the fruit of our labor, a clean performance score and parts for Joe Wheeler's 4th revised version of Mahler's *Symphony No. 10*. It is our hope that this version will have performances by other orchestras in the future, and take its place alongside the other versions of this great symphony in the standard Mahler repertoire. —Barry Knapp

**Bill O'Beirne** received his BM from Northwestern University and has done masters and doctoral work at the University of Colorado. In addition, he is a freelance French Horn player in the Denver area and is the cofounder of the Colorado Chamber Brass. Bill founded the Colorado Music Engravers (CME), dedicated to providing the highest quality, accurate music printing service to musicians at every level. CME creates camera-ready score and parts, transcriptions for various ensembles of preexisting works, and transpositions for vocal performances. CME is proud to provide the score and parts printing services for the production of Joe Wheeler's completion of Mahler's Tenth Symphony.



# Colorado MahlerFest X Orchestra

## Violin I

Annamaria Karacson, Boulder\*\*\*\*  
 Gyongyver Petheo, Longmont\*\*\*  
 Jeremy Anderson  
 Arlette Aslanian, Denver  
 Jesse Ceci, Denver  
 Martha Dicks, Longmont  
 John Emanuelson, Boulder  
 Jill Maret Ferguson, Denver  
 Charles Ferguson, Denver  
 Christopher Field, Boulder  
 Thomas Hagerman, Boulder  
 Susan Hall, Boulder  
 William L. Johnson, Ft. Collins  
 Susan Levine, Boulder  
 Catherine Limon, Longmont  
 Merritt Martin, Estes Park  
 Harlalee Wilson, Estes Park

## Violin II

Paul Warren, Anchorage, AK\*\*  
 Rebecca Ruttenberg, Louisville\*  
 Jane Davison, Flemington, Australia  
 Ruth Duerr, Fairbanks, AK  
 Lisa Fischer-Wade, Boulder  
 Carol. J. Irizarry, Longmont  
 Adwyn Lim, Boulder  
 Marilyn Maxvold, Loveland  
 Dorothy Nelson, Arvada  
 Rhea Parsons, Longmont  
 Susan Schade, Boulder  
 Michelle Segal, Boulder  
 Cynthia Sliker, Boulder

Lisa Sprengeler, Hayward, CA  
 Elaine Taylor, Boulder  
 Andrea Spangler Tolzman, Greeley  
 Jane Uitti, Louisville  
 Linda Wolpert, Boulder

## Viola

Dawn Whipp, Boulder\*\*  
 Dan Flick, Longmont\*  
 Juliet Berzenyi Byerly, Lafayette  
 Judy Cole, Boulder  
 Jim Dailey, Fort Collins  
 Nicole Diehl, Kansas City  
 Emily Fenwick, Berthoud  
 Wendy Hanson, Longmont  
 Susan Hite, Arvada  
 Elisabeth Ohly, Boulder  
 Dean Smith, Boulder  
 Brian St. John, Longmont  
 Daniel Stevens, Kansas City  
 Karoline A. Vass, Boulder

## Cello

Kevin Johnson, Boulder\*\*  
 Adrienne Welsh, Portland, OR\*  
 Hannah Alkire, Berthoud  
 Georgia Blum, Boulder  
 Rowanda Bobo, Louisville  
 Nancy Crow, Denver  
 Erica Dunlop, Boulder  
 Karrie Epstein, Denver  
 Nada Fisher, Lyons  
 Michael Jameson, Southampton, England  
 Mary Schlesinger, Boulder

Margaret Smith, Boulder  
 Eleanor Ruth Wells, Boulder

## Bass

Dale Day, Boulder\*\*  
 Jennifer Motycka, Longmont\*  
 Mike Fitzmaurice, Boulder  
 Glen Sherwood, Longmont  
 Katherine Whiton, Boulder  
 Byron Dudley, Louisville

## Harp

Rachel Star Ellins, Louisville

## Flute

Kay Lloyd, Longmont\*\*  
 Peggy Bruns, Louisville  
 Lori Martinez, Longmont  
 Michelle Batty, Boulder (+piccolo)

## Oboe

Margaret Davis, Englewood\*\*  
 Jennifer Sells, Denver  
 Jennifer Longstaff, Boulder  
 Jack Bartow, Boulder

## Clarinet

Phil Aaholm, Boulder\*\*  
 Heidi Huckins, Boulder  
 Igor Strakhman, Boulder  
 Brian Collins, (Bass clarinet), Nederland  
 David Ciucevich, (Eb clarinet) Ft. Collins

## Bassoon

Yoshi Ishikawa, Boulder\*\*  
 Jeffrey Vach, Thornton  
 Saxton Rose, Boulder  
 Anthony Jacobsen, Boulder

## Contrabassoon

Saxton Rose, Boulder  
 Anthony Jacobsen, Boulder

## Horn

Richard Oldberg, Estes Park\*\*  
 Gary Breeding, Aurora  
 Ed Collins, Boulder  
 John Limon, Boulder  
 Julia Pack, Estes Park  
 Dain Schuler, Boulder

## English Horn

Jack Bartow, Boulder

## Trumpet

Keith Benjamin, Kansas City, MO\*\*  
 Lisa Lynn Verzella, Aspen  
 Greg Haring, Boulder  
 Caryn Diamond, Boulder

## Trombone

Danielle Chollet, Lafayette\*\*  
 Gregory Wellems, Longmont  
 Mike Roper, Enid, OK  
 Gary Dicks, Longmont

## Tuba

Tom Stein, Purvis, MS

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Alan Yost, Fremont, CA

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Bruce Moore, Boulder\*\*  
 Ed Blasewitz, Boulder  
 Bill Ferguson, Longmont  
 Doug Madison, Boulder

\*\*\*\*Concertmaster; \*\*\*Assistant Concertmaster; \*\*Principal; \*Assistant Principal

## Orchestra Affiliations of the Members of the MahlerFest Orchestra

Anchorage Symphony • Arapahoe Philharmonic • Aspen Chamber Ensemble • Boulder Bach Festival • Boulder Philharmonic  
 Boulder Sinfonia • Casper Symphony Orchestra • Centennial Symphony Orchestra • Central City Opera Orchestra  
 Cheyenne Symphony Orchestra • Chicago Symphony (retired) • City of Birmingham Symphony Orchestra (UK) (former)  
 Colorado Ballet Orchestra • Colorado Music Festival • Colorado Symphony Orchestra (retired)  
 Columbine Chamber Orchestra • Conservatory of Music, University of Missouri-Kansas City  
 Contra Costa Chamber Orchestra (California) • Diablo Symphony (California) • Enid/Phillips Symphony (Oklahoma)  
 Estes Park Chamber Orchestra • Evergreen Chamber Orchestra • Ft. Collins Symphony Orchestra  
 Four Seasons Chamber Orchestra • Greeley Philharmonic • Grand Junction Symphony • Gulf Coast Symphony  
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 Longmont Symphony Orchestra • Meridian Symphony Orchestra (Mississippi)  
 Midland-Odessa Symphony Orchestra (former) • Mississippi Symphony (former) • Mostly Strauss Orchestra  
 North Star Orchestra (Alaska) • Northeast Symphony Orchestra (Oklahoma) • Northland Symphony (Missouri)  
 Port City (Alabama) Symphony • Reno (Nevada) Philharmonic • Rocky Mountain Symphony • St. Louis Symphony  
 Timberline Orchestra • UK Philharmonic (UK) (former) • University of Colorado Orchestra • University of Denver Orchestra  
 University of Northern Colorado Orchestra

# The Four Completions of the Tenth

## Joe Wheeler

According to a taped interview made by Avik Gilboa (President Gustav Mahler Society, USA) with Jack Diether, and as described in Diether's biography in this Program, Diether and Wheeler met in London sometime in 1945 at a concert featuring the Mahler Fifth. Donald Mitchell, in his interview with Gilboa, also mentions this concert as one of his first live Mahler performances. The conductor, according to Mitchell, was Heinz Unger; Mitchell says that owing to poor preparation the performance was not musically satisfactory, even though it seemed to have been the London premiere of this work.

Diether explains in his interview with Gilboa:

"We met in London near the end of the war, on the occasion of a performance of Mahler's Fifth. We were both very much interested in Mahler. We continued to correspond when I went back to Canada."

Diether's lack of success with Schoenberg and then Shostakovich led Joe to decide that since he was a composer, and loved Mahler,

"...he wanted to have a hand in it [the "completion" of the Tenth] himself, at least one movement. He did one movement, then he added two, and then three, then he had all five, including the *Adagio* and *Purgatorio*, which had been published before. He took about thirteen years to complete his last, fourth, version."

The first letter, in the collection of Doris Diether, in which mention of the Tenth appears is from Wheeler to Diether, 13 January 1953, in which Wheeler writes:

"Recently I put in some more study of the sketches of Mahler No. 10. It is infuriating to see how near it is to completion. I think that it could have been made complete enough to perform in another fortnight or so, that is, as a partcell from which say Alma Mahler or Schoenberg could have prepared a full score without much trouble. As it is, the latter three movements could have been completed by someone like Berg, but the labor required of him was better applied to his own work."

It can be inferred from this letter that Wheeler had started to look at the manuscript earlier, but had still not started any work of his own.

On February 18, 1953, Diether wrote to Wheeler, in connection with a recording of the *Adagio* and *Purgatorio* of the Tenth (an aircheck of a radio broadcast by Erich Schmidt and the Zurich Tonhalle Orchestra, released in 1952 on the label Gramophone Newsreel and for which Diether wrote the notes):

"As I tried to emphasize in my program notes for my recording, I certainly hope that the rest of this symphony will be attempted in some form before too long, as it is unique in our musical literature."

On 16 May, after receiving from Diether copies of the Mahler Tenth, Wheeler writes, after commenting on the sound and engineering:

"I am surprised to see how little Krenek has added to Mahler."

Wheeler asks Diether if copies of the Block transcription of the manuscript for piano are available. He says that his interest lies particularly in the second scherzo, the skeleton of which is already scored in the sketches. He writes:

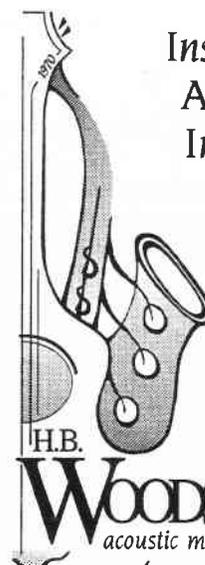
"...there don't seem to be any partcells for this movement and which I'd like to have a shot at completing. My technique isn't up to the task of completing Mahler's composition processes, but I could manage a plausible sounding orchestral version if given a short score to work on. This may sound a damnable heresy but I find that it is *what* one scores rather than *how* that matters—remember I'm not concerned with the efforts of bunglers—particularly when handling a polyphonic style such as Mahler's. The one thing I'm not skilled at, orchestral padding, happens to be the very thing completely foreign to Mahler."

Diether, on June 7, 1953, after offering to get copies of the Block piano transcription writes:

"As I hinted in my record notes, I would very much like to see this work completed and performed in its entirety and if you could bring this about I would be extremely grateful. The reason for this view is that the work would of course be performed as the work of Mahler *and* someone else, and that therefore there need be no question that Mahler would have done it differently (of course he would), but that it is much more important that what Mahler wrote should be heard than that which he did not write should not be heard. In any case I'm glad you agree with me as to the interest and importance of the Scherzo, which is indeed unique in both the history of music and Mahler's own output."

After some time, Wheeler writes on January 26, 1954, that he has completed 420 out of 520 bars of the scherzo. On 16 March 1954 Wheeler writes that he has begun to translate the sketch of movement V.

Thus we may be confident that Wheeler started his own first version no earlier than February 1953, and probably a few months later, sometime in the period April–May 1953, and was well along in the work in 1954. This corresponds with Diether's statement that Wheeler



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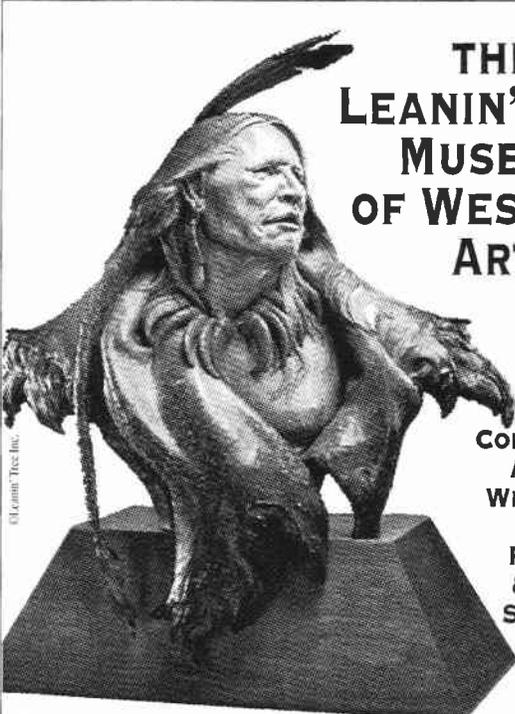
took some 10 years, because the fourth and final version was completed in about 1966.

#### Clinton Carpenter

In an interview with Avik Gilboa in 1986, Carpenter explains that in 1946, having returned to the USA from military service, he was waiting for classes to begin that fall at Rochester University. Carpenter says that he had always been interested in unfinished works because they represented the composer's last thoughts, and that he was particularly fond of Bruckner and Mahler. Carpenter found an article describing Mahler's sketch manuscript and found a copy in a Chicago Library. He could not check the manuscript out so he brought staff paper to the library and began transcribing it. When he took some of the first movement home and played it on his piano, he realized what wonderful music it was and decided to transcribe the rest of the manuscript. Eventually he decided that the music should be heard, managed to acquire his own copy of the manuscript, and started work on filling in the unorchestrated parts of movements II and III and the sketches of IV and V. Thus, Clinton Carpenter was the first to actually start work on completing the entire symphony, although Joe Wheeler may have had that seed planted in his mind a year earlier. Carpenter studied Mahler's handwriting to facilitate deciphering the manuscript and studied all the other scores to familiarize himself with Mahler's orchestration techniques. He decided that he would take the plunge and try to orchestrate the work—filling in the harmony and counterpoint—the way he guessed that Mahler *might* have done it himself. To make a long story short, William Malloch heard of Carpenter's work and suggested to Gordon Peters, Chicago Civic Symphony, that he ought to contact Carpenter and do his version of the Tenth. At about this time, Remo Mazzetti heard of Carpenter's work through Jack Diether and he offered to help Carpenter finish the work.

#### Deryck Cooke

In 1959 the BBC decided to do a special program on Mahler in 1960, to commemorate the 100th anniversary of Mahler's birth. Deryck Cooke was engaged to write program notes for the symphonies. When he came to No. 10 he found that there was little literature, so he found the manuscript and began transcribing it. Cooke proposed to the BBC that he fill in the orchestration of the unfinished parts and that they do a performance of much of the work. Alma Mahler had been contacted and had given her blessing to the project, but she thought that she approved only a *lecture* on the Tenth. When she learned, from receiving some royalties, that the Tenth had actually been played, she banned all further performances. However, Harold Byrns, a friend of Alma's and a conductor, prevailed on Jack Diether, who had the manuscript, and Jerry Bruck, who had the audio equipment, to go with him to visit Alma and play the BBC broadcast of the first Cooke partially realized version. Alma relented and lifted the ban. Jerry Bruck will describe this important event during his lectures and talk at the Colloquium. Cooke then went about finishing his first version, which was premièred



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by Berthold Goldschmidt at a London Proms concert. Cooke decided that his first complete version (Cooke I) needed further revision and worked on it till the early seventies, when Wyn Morris premièred it in London.

Cooke tried hard to title his work so that no one would think that he had "finished" Mahler's Tenth, but that he had just prepared a performing version. However, it is clear that he had to do a lot of work filling in the lines and the distinction between a "performing" version, and a "completion" is not very clear. Cooke and Jack Diether were of the opinion that it was important for other versions to be available so that in any performance it would be the "XYZ-Mahler" Tenth, not simply the Mahler Tenth, making it clear that Mahler himself had not finished the work.

#### Hans Wohlschläger

Wohlschläger is another musician who thought that this work should not be kept hidden from the public. He worked on several movements and was in regular correspondence with Cooke and Carpenter, and sent Jack Diether some drafts of two movements. Mr. Wohlschläger provided the following information to us:

"I began my effort to produce a performable score during my student years (1956-59), and gave it up when I realized that there can be no truly "objective" version—that is, none which of necessity follows from the material which Mahler left to us. Not even the notation which actually exists is fully clear and anyone seeking to process it is sure to become involved in too much arbitrary change. On top of this, even a work thus made

## Mahler, Mahler Everywhere

Here is a listing of scheduled or probable Mahler concerts known to us at this time:

- Longmont, CO, May 17**—*Symphony No. 2*. Longmont Symphony conducted by Robert Olson. Julie Simson, Mezzo Soprano; Meredith Stone, Soprano; Longmont Chorale and Colorado Mormon Chorale.
- San Francisco, CA, March 12, 14, 15, 16**—*Das Lied von der Erde*. San Francisco Symphony conducted by Michael Tilson Thomas. Jerry Hadley, Tenor; Thomas Hampson, Baritone. Call (415) 864-6000 for tickets.
- San Francisco, CA, May 21, 22, 23, 24**—*Symphony No. 3*. San Francisco Symphony conducted by Michael Tilson Thomas. Michelle DeYoung, Mezzo Soprano; Women of the SFS Chorus.
- Boston, MA, March 2**—*Symphony No. 2*. Boston Philharmonic conducted by Ben Zander (in view of Zander's excellent recording of *Symphony No. 6*, his Second ought to be worth hearing).
- Boulder, CO**—Colorado Music Festival may not perform Mahler this coming summer.
- Aspen, CO**—No details are available of the Aspen summer season.
- Edmonton, Canada, September**. A reliable sources reports that the new concert hall in Edmonton will be inaugurated with Mahler's Eighth. Further details unknown at this time.
- Boulder, CO, 1997-8 Season**. Boulder Philharmonic; rumor has it that Theodore Kuchar, Music Director, is considering doing the Mahler Second, possibly in December 1997. Watch Boulder Phil announcements for further details.
- Colorado Springs, CO, 1997-98 Season**. Colorado Springs Symphony; Yakov Bergman, Conductor, is also considering a Mahler Second.

available for orchestral performance remains a "sketch"—simply because Mahler himself, in the throes of invention, had not yet gone beyond this (early) stage of formulation.

"With all the impudence (and lovable enthusiasm) of youth, I risked a lot and even intervened directly in the notation. ... In the meantime I have won greater insight into the creative process: I now "know" that no one on earth can ever put himself in the situation and state of mind in which Mahler conceived and gave form to his work."

My colleague in Germany who obtained this information for us, and who translated the text from Wohlschläger, says:

"Dr. Wohlschläger makes clear that although, for the reasons given, he came to oppose a so-called 'completion' of the Tenth, he admires the skill with which Deryck Cooke carried out the task. He was in contact with Cooke by letter and the latter sent him a copy of the score with a 'moving dedication'."

**Remo Mazzetti**, a young music student at the time, worked with Clinton Carpenter to help get that version ready for performance in Chicago in 1983, and also assisted in preparations for the New York performance some years later. Mazzetti also studied carefully and intensely the Cooke and

Wheeler scores, doing his thesis at the Manhattan School of Music on the Cooke score. Mazzetti then went on to develop his own ideas on how the score might be realized differently from Carpenter, Wheeler and Cooke. His version is being played by Leonard Slatkin and, in fact, Maestro Slatkin will present the very first performance of the entire Tenth, in Mazzetti's version, in Vienna, the home of the most intense opposition to its completion, in January 1997.

As acknowledged elsewhere in this program, Mr. Mazzetti has most generously made considerable and invaluable input to Dr. Olson's work of readying the Wheeler version for performance.

It is obvious that our Music Director and Board of the Colorado MahlerFest did not agree with Wohlschläger, or the Viennese school, or with the many conductors who do not play the whole Tenth. Barry Knapp sums it up very well in the closing remarks of his article *Preparation of the Score and Parts* in this program.

We are sure that once you listen to this work, in the Wheeler version, or any of the others for that matter, you will also agree that Mahler left us enough of his own inimitable music to be worth hearing.

## MahlerFest Record of Works Performed

Piano Quartet .....	1988	Lieder (Hugo Wolf) .....	1995
Lieder und Gesänge auf den Jugendzeit .....	1988, 1993	Lieder from Opus 2 (Zemlinsky) .....	1995
Lieder eines fahrenden Gesellen .....	1988, 1993, 1995	Galgenlieder (Graener) .....	1995
Das Knaben Wunderhorn .....	1989, 1994	Breitlieder (Schoenberg) .....	1995
Songs to Poems by Rückert .....	1989	Lieder (Alban Berg) .....	1996
Suite from BWV 1067 and BWV 1068 (Bach/Mahler) ...	1989	Four Early Lieder (Gustav Mahler) .....	1996
Kindertotenlieder .....	1990, 1996	Symphony #1 .....	1988
Vier Stücke für Klarinette und Klavier (Berg) .....	1990	Symphony #2 .....	1989
Seben Frühe Lieder (Berg) .....	1990	Symphony #3 .....	1990
Fünf Lieder (Alma Mahler) .....	1991	Symphony #4 .....	1991
Vier Lieder (Alma Mahler) .....	1991	Symphony #5 .....	1992
Vier Lieder, Op. 2 (Schoenberg) .....	1996	Symphony #6 .....	1993
Symphony #4, IV, (Schoenberg Society arrangement) ...	1991	Symphony #7 .....	1994
Symphony #4, IV, Mahler performing piano version .....	1994	Symphony #8 .....	1995
Lieder (Richard Strauss) .....	1993, 1995	Symphony #9 .....	1996
Symphony #6, two piano version (Zemlinsky) .....	1993	Symphony #10 .....	1997
Das Lied von der Erde (choreographed) .....	1994		

## Chronology of Mahler's Tenth

The Tenth symphony has a complicated chronology of events in its genesis, its completions and in its performances. Here is a summary of some of the most important or interesting events:

- 1910—Summer at Toblach, Austria. Mahler starts to sketch the Tenth; discovers Alma's affair with Walter Gropius after he has completed first two movements; finishes the sketches; starts orchestration.
- 1911—Mahler dies, leaves the decision to his wife Alma as to what to do with the sketches.
- 1911–1923—Alma keeps the sketches hidden.
- 1923/24—Alma shows the sketches to Ernst Krenek, her future son-in-law; also to Alexander von Zemlinsky and Alban Berg. All agree that only the first and third movements can be "completed" for performance. "Completed" version of First and Third Movements is published. Occasional performances given of the First and Third movements. Complete manuscript is published in Vienna.
- 1943—Jack Diether writes to Shostakovich in Leningrad, inviting him to complete the Tenth. Shostakovich declines.
- 1946—Alma invites Diether and Arnold Schoenberg to her Beverly Hills home to ask Schoenberg to complete the Tenth. Schoenberg declines.
- 1946—Clinton Carpenter begins to work on the Tenth in Chicago.
- 1953—Joe Wheeler starts his work on the Tenth in London; has much input from Jack Diether.
- 1954—Clinton Carpenter writes that Hans Wohlschläger during student days starts his work on the Tenth.
- 1959—Wheeler finishes his first complete version (Wheeler 3).
- 1959—BBC plans centennial program on Mahler. Deryck Cooke starts to work on the Tenth, not knowing of Carpenter and Wheeler. Alma gives permission for a *lecture* on the Tenth.
- 1960—BBC broadcasts Cooke's partial completion of the Tenth (Cooke 0).
- 1960—Alma learns of broadcast and bans all further performances.
- 1962—Wohlschläger, according to Carpenter, stops work on the Tenth.
- 1963—Harold Byms, Jack Diether, Jerry Bruck visit Alma in New York, play her the BBC Broadcast. **Alma is moved by the music, relents and releases the ban.**
- 1963/4—Some 40 pages of the original manuscript are discovered by Anna Mahler and Henry-Louis de la Grange, and sent to Cooke. Cooke sends copies to Wheeler and Carpenter.
- 1964—Cooke first completed version (Cooke I) is premiered in London at a Proms Concert.
- 1965—Score of Wheeler's Third Version is brought to New York where it is premiered by Arthur Bloom.
- 1966—Wheeler's final (fourth) but only partially corrected version is premiered in October in New York by Jonel Perlea and the Orchestra of the Manhattan School of Music; Perlea has introduced some Cooke I into his version.
- 1966—**First recording of complete symphony.** Eugene Ormandy performs and records Cooke I with the Philadelphia Orchestra in November.
- 1972—Cooke revised version (Cooke II) is premiered and recorded in London by Wyn Morris. A few other conductors begin playing it. Score is published in 1976.
- 1974/5—Wohlschläger, after hearing the Morris recording, writes to Cooke that he will not continue his own version. (Note, exact dates are indeterminate but Cooke mentions this letter in his interview).
- 1983—Carpenter's version is premiered in Chicago by Gordon Peters and Chicago Civic Orchestra.
- 1983 (date not certain)—Remo Mazzetti starts work on his own version.
- 1986—Three movements of Mazzetti's version are premiered in The Netherlands by Gaetano Delogu.
- 1989—Complete Mazzetti version is premiered in the Netherlands by Gaetano Delogu.
- 1994—Mazzetti version is recorded by Leonard Slatkin conducting St. Louis Symphony Orchestra
- 1995—Carpenter version is recorded by Harold Farberman conducting Philharmonia Hungarica.
- 1997—Wheeler's *corrected* final version is premiered in Boulder by Robert Olson and MahlerFest Orchestra.

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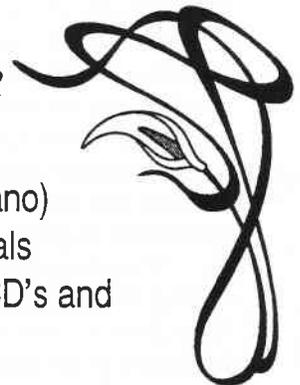
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# The Original Creators of the Wheeler Version

The MahlerFest performances of *Symphony No. 10* are dedicated to Joe Wheeler and to Jack Diether, who encouraged Wheeler in his endeavors to produce a performing version of the symphony.

**James (Jack) Diether** was born in 1919 in Vancouver, B. C., Canada, to American parents and spent his youth there, where his father had business interests. Jack turned on to Mahler when he heard the first two records of the old 78-rpm set of the Eugene Ormandy recording of the second Symphony by the Minneapolis Symphony Orchestra. Jack explained:

“When we motored down to Seattle, which we did frequently, I stopped in at a record store and bought the first two records, which didn’t quite finish the first movement. I just couldn’t wait to get the rest of it, and find out how the first movement ends, and hear the rest of it. I had never heard anything that sounded like it. If I were composing this is what I would want to write.”

Jack Diether was a prolific writer and commentator on music, especially Bruckner and Mahler, and he played a key role in the recent history of Mahler’s Tenth Symphony. He tried various times to get some composer to tackle orchestrating those sketches which Mahler left only in short score, and to make a coherent completion of the entire symphony. His one success was encouraging Joe Wheeler, a young British musician, Mahler-lover, budding composer, and a trumpeter in the Queen Mother’s ceremonial brass ensemble, to take up this task. Diether’s other efforts are described briefly below. It is Diether’s dedication to the Tenth that leads us to dedicate these performances to him.

Diether enlisted in 1939 in the Canadian Air Force, and was stationed in London where he met Joe Wheeler in 1945, at the dress rehearsal for the first performance in London of Mahler’s Fifth. In Diether’s own words:

“When I met Wheeler, I found him clutching an enormous score of the Symphony which he had borrowed from the public library in Croydon, and we followed the rehearsal together from that score. We subsequently had long talks about Mahler, including the Tenth Symphony.”

From that time on Jack and Joe corresponded about many musical matters, but especially Mahler and the completion of the Tenth. Earlier, Diether had had the idea that maybe Dmitri Shostakovich might complete the Tenth, so he wrote to Leningrad and proposed the idea. Shostakovich had long been a Mahler admirer, and had purchased all the scores to study. Shostakovich may have been flattered, but wrote back that he did not think he could immerse himself sufficiently in the persona of Mahler to complete this task. And, Leningrad was then in the middle of the Great Siege by the Germans.

When he moved from Canada to Southern California in 1946, Diether had a chance to meet Alma Mahler Werfel. Alma liked to give soirées for the musical and artistic inhabitants of the area. As Diether related many years later, in his paper for the famous 1986 Utrecht Symposium on the Tenth,

“...I told her of my experiences with, and my feelings about, the Tenth Symphony. I told her that I would very much like to see Schoenberg take a hand at completing the score. To my immense surprise, she smiled and said: ‘I shall ask him.’ Asking him took the form of inviting Schoenberg and myself to her next musical salon. There I also met another of Alma’s old friends, the conductor Harold Byrns, who later was to become decisive in helping the Tenth symphony make its concert appearance. Schoenberg took the sketches of the Tenth Symphony into the adjoining room and looked at them. After studying them for about an hour, he returned to the party and told Alma and myself that he too would be unable to take upon himself so extensive a task.”

Diether moved to New York in 1956. While there, he renewed his association with Alma Mahler. In the meantime, Alma had become possessive about the Tenth, declaring it to be Mahler’s personal love letter to her. Diether again relates the story of how Alma came to change her mind, precipitated by the



famous December 1960 BBC program on the Tenth by Deryck Cooke and the performance by Bethold Goldschmidt of Cooke’s realization into full orchestral score of most of the work; this was part of the BBC’s celebration of the centenary of Mahler’s birth. When Alma was notified by the BBC that some royalties were due her owing to the performance—she had given permission, she had thought, only for a *lecture* on the work—Alma sent the BBC a letter saying that she would not allow any further performances of this unfinished work. But then, according to Diether:

“In April 1963 I received a phone call from Harold Byrns. He said that he was in Rome to conduct the RAI Orchestra, and that he suddenly had to come to New York on business. He was determined to see his old friend Alma, and try to change her mind about the Tenth Symphony, which she had never yet heard in its complete, five-movement form, before he left New York. Byrns explained that he had already made an appointment and asked Diether to come along, and bring with him the score and the BBC tape of the broadcast.”

Thus it was that Byrns, Diether, and recording engineer Jerry Bruck played for her a tape of the BBC broadcast of the Tenth. Alma was sufficiently moved to ask that the symphony be played again, and it is said that she also declared that there is so much Mahler in Cooke’s score that he should feel free to complete the work and have it performed. Alma wrote this to Cooke and to the BBC and thus rescinded once and for all her ban on the Tenth. Moreover, as an indication of Jack’s reputation as a Mahler commentator, Cooke invited Diether to write the program

notes for the first recording, made by Eugene Ormandy conducting the Philadelphia Orchestra

Jack had also become active in the Bruckner Society of America and had served as editor of its journal *Chord and Discord*. He relates:

"I started writing for *Chord and Discord* accidentally. I was a member of the Bruckner Society, which of course championed both Bruckner and Mahler in the magazine *Chord and Discord*. I was still living in Vancouver before the war and I had brought down to a local radio station to put on the air, the [Ormandy] recording of the Second Symphony which had so bowled me over and introduced me to Mahler. I had written an extensive introduction for the announcer, so I copied it out and sent it off to the Bruckner Society for their information. To my great surprise they published it. That was the first article I ever had published."

After that Jack published many articles in *Chord and Discord*.

Diether was a member of the Gustav Mahler Society of America, the Gustav Mahler Society-USA, Music Critics Association, National Academy of Recording Arts and Sciences, and the Dance Critics Association. With fellow Mahlerites in New York, he founded the New York Mahlerites (now known as the Gustav Mahler Society of New York) in about 1974. The purpose of this group was not only to provide discussions on Mahler, but to organize performances of Mahler works that were seldom played in those days. Jack relates:

"We gave the New York première of concert highlights of *Die drei Pintos*, with piano accompaniment. I narrated it. We did the finale of the Frederick Block piano arrangement of the Mahler Tenth, for four-hand piano, which predated any of the orchestral versions which we have now. My first knowledge of the Tenth symphony came from an article which Frederick Block had written for *Chord and Discord* in 1941. ... We've done the Mahler piano quartet twice. We have played the two *Don Juan* songs as Mahler indicated—wind instrument accompaniment for the *Don Juan Serenade* for which no such score existed and harp accompaniment for the *Don Juan Fantasy*."

One of Diether's last major activities was to participate in the Utrecht Symposium on the Tenth Symphony, November 1986. Many scholars gave papers there on the Tenth and its various versions (completions), complemented by performances of three versions.

Diether's full life and extraordinary contributions to Mahler were cut short by his sudden death on 22 January 1987 of a heart attack. He is survived by his son by a first marriage, Anton (named after Bruckner) and by his second wife, Doris Thomas Diether, who lives in Greenwich Village, New York. Doris is herself a major contributor to the arts, writing much on dance, and also being active in historical work on Greenwich Village.

The Colorado MahlerFest wishes to pay special homage to Doris for her gracious generosity in making available to us copies of Jack's voluminous correspondence with Joe Wheeler and especially, a copy of Wheeler's handwritten full score, without which we could not have prepared our playing score and orchestral parts for these

concerts. We are also indebted to Doris for some of the information contained in this article and for the photo of Jack Diether.

**Joseph (Joe) Hugh Wheeler, Jr. (1927–1977)** comes from a solid musical background. His father was a brilliant amateur brass player who learned a great deal about techniques while a prisoner of the 1914–18 war, and then had a band with his older brother. Joe went to school at Bromley, Kent, graduating in 1945, then served in the Royal Air Force for about three years. His brother David writes:

"Joe had an I. Q. of about 170, and thought more quickly than his colleagues. He was liked and respected, particularly by musicians and his dancing partners. At his funeral one side of the Church was filled with his musical friends, while the other side with an array of beautiful young women."

Mr. Wheeler also writes that photographs of Joe are few, and none in "Court Dress."

One of his musical colleagues Eric Halfpenny writes in Joe's obituary,

"... he was no mean mathematician and linguist, a composer of some talent, a nonacademic player of any brass instrument that happened his way, and an expert ballroom dancer, though few of his colleagues suspected this. He was by profession a Civil Servant but found time, *inter-alia*, to produce the "other" completion of Mahler's Tenth—one of his favorite composers—which to the best of my belief has been ignored in this country.

"Joe may not have been one of the best trumpeters, but he was certainly one of the most versatile. In the Guild of Gentlemen Trumpeters which we formed in 1962 he played *Trombe I* [name for trumpet in Bach's time], leading us often in situations of great pomp and circumstance: the 300th Anniversary of the Royal Society, the 150th of the Society of Antiquities, the Bicentenary Banquet of Encyclopedia Britannica, and the reopening of Whitehall Palace Banqueting Hall."

Wheeler also played in the Queen Mother's Honor Guard.

Joe carried out an extensive and lively correspondence with Jack Diether, ranging over a wide range of musical topics and composers. However, it was clear that one of his great loves was the music of Mahler. Joe and Diether exchanged innumerable letters on Mahler's Tenth after Joe decided to start work on the manuscript. Excerpts from some of these letters,

by the kind permission of Doris Diether, appear in this program. Jerry Bruck, who met Joe in London and brought back to New York the manuscript of the penultimate version of the Tenth, says that Wheeler preferred to be called "Joe."



# The Artists and Participants

**Frans Bouwman** lives in The Hague, Netherlands, where he was born in 1951. He studied piano at the Royal Conservatory of Music, finishing in 1975, and obtained his Masters Degree in Musicology at the University of Utrecht in 1980.

Frans discovered Mahler through his father's collection of 78-rpm records. Mengelberg's famous early recording of the *Adagietto* from the Fifth Symphony, with the Concertgebouw Orchestra, started Frans on a lifelong devotion to Mahler. In the seventies, while still at the Conservatory, he discovered the facsimile edition of Mahler's Tenth Symphony, and started to transcribe the manuscript, listening to the Ormandy, Philadelphia recording and trying to fathom the Cooke score, which was as yet unpublished. In 1973 he performed with his wife his two-piano arrangement of the Cooke edition.

In 1985 Bouwman was approached by Robert Becqué to participate in a Mahler Tenth Symphony Symposium to be held at Utrecht in November 1986. He took up this opportunity with pleasure and through his efforts three movements of the edition recently finished by Remo Mazzetti was performed there, along with the editions by

Deryck Cooke and Clinton Carpenter. The Symposium opened with Bouwman's two-piano arrangement of Remo Mazzetti's edition, again played by himself with his wife. Also, in preparation for the Symposium, Bouwman, at the invitation of Becqué started to compile a bibliography of the Mahler Tenth. However, it became clear that this compilation would be too elaborate to be included in the Proceedings of the Symposium. Therefore, Bouwman is working to

publish this material soon, together with a scrapbook of literature and letters. Bouwman is also working on compiling a critical *Urtext* of the Tenth Symphony.

Further mention of the famous Utrecht Symposium on the Tenth, the history of the Tenth and the status of the various manuscripts and editions are given in a separate article in this Program Book.

**Edward R. Reilly**, known to his colleagues as "Ted," was born in 1929 in Newport News, Virginia, and grew up in San Francisco during the second world war. He subsequently studied music at the University of Michigan, receiving his Doctorate there in 1958. Ted started his teaching career at Converse College for five years. Then he joined the faculty at the University of Georgia in the period 1962–1971. While at Georgia, he organized and prepared

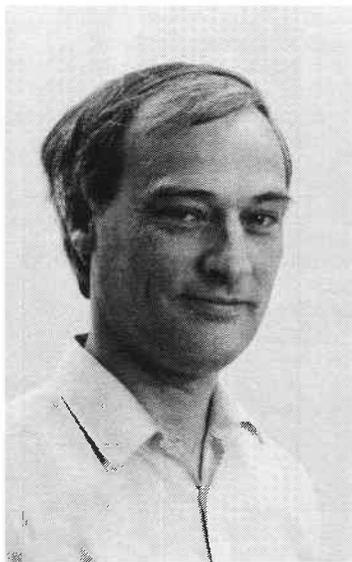
an inventory of the papers of the eminent Viennese music historian Guido Adler (1855-1941), who grew up in the same town in Bohemia as did Gustav Mahler, where the two boys were friends. Since 1972 Ted has been Professor of Music at Vassar College, Poughkeepsie, New York.

Professor Reilly's published research has centered on Johann Joachim Quantz and eighteenth-century performing practice, and on the music of Moussorgsky and Mahler. His book, *Gustav Mahler and Guido Adler: Records of a Friendship* was published in 1982 by Cambridge University Press. Reilly's studies of other aspects of Mahler's life and work have appeared in a wide variety of other publications. Professor Reilly is one of the world's leading experts on the musical manuscripts of Mahler, from which much can be learned about Mahler's sketching and composing methods, how he made revisions, and how he evolved as a composer.

In the past few years, Professor Reilly presented a paper, *Mahler in America after his Death*, at the November 1994 Carnegie Hall Symposium, *Mahler in America*. At the same time he was working on editing the comprehensive Program Book for the 1995 Mahler Festival (MahlerFeest) in Amsterdam. Professor Reilly attended the latter part of the MahlerFeest where he presented the pre-concert lecture on the Ninth Symphony and presented a paper *Mahler's Manuscripts: What They can tell Us* as part of the major symposium *Gustav Mahler: The World Listens*.

**Michael Jameson** combines an active career as a professional cellist with his role as one of England's leading young music critics. Born in Southampton in 1959, he did his normal school work in England and then studied cello at the Guildhall School of Music and Drama, London, and has appeared frequently as both recitalist and concerto soloist. He has also played as an orchestral instrumentalist with the Bournemouth Sinfonietta, the English String Orchestra, City of Birmingham Symphony Orchestra, and has been principal cellist with the UK Philharmonic Orchestra, National Festival Orchestra, English Concert Orchestra, and British Chamber Orchestra. He now serves on the faculty of the University of Southampton, and is involved in chamber music coaching and the teaching of adult beginners.

His work as a critic began in 1990 when he became the youngest writer to contribute to the prestigious music review publication, *The Gramophone*. He also writes for the *BBC Music Magazine*, *The Good CD Guide*, *The Strad*, *Classic CD*, and *Classical Music*. Michael has written CD





notes for such labels as EMI Classics, Decca/London, Hyperion, Unicorn-Kanchana, ASV, Merlin, Biddulph, and Naxos. Michael has lectured on both sides of the Atlantic for the past fifteen years, at major music centers such as London's Barbican and South Bank, and also on the BBC. Of particular significance is that he is possibly the only critic active today who has played in professional performances of all but one of Mahler's symphonies. Michael has written and

lectured widely on these works, which he regards as central forces in his musical life. Mr. Jameson will also lend his cello talents to the MahlerFest Orchestra for the two concerts.

**Jerry Bruck** launched Posthorn Recordings in 1964, specializing in recording concerts, LPs and (later) CDs of classical music. Two of his recent CDs were given "Record of the Month" accolades by *Stereophile*: a recording of the complete Bach Cello Suites performed by Nathaniel Rosen; and a collaborative effort in the Florida Philharmonic's recording of Mahler's First Symphony with its Blumine movement. This followed by a quarter of a century Mr. Bruck's premiere recording of the same version of the First with the New Haven Symphony, released on Columbia's Odyssey label.

Jerry Bruck's involvement and fascination with the life and music of Mahler dates back to the late fifties. Arriving in New York from his native St. Louis, he soon made the acquaintance of Jack Diether and presented New York's first broadcast Mahler Cycle on WBAI-FM. This was a series of fourteen programs in which he offered biographical material and played recordings of all the music then available, using a different performance of each work for the rebroadcast.

In 1963 Jerry Bruck met with Alma Mahler-Werfel to play her the tape

of the then "forbidden" BBC broadcast of Deryck Cooke's almost-completed "realization" of the Tenth Symphony. After listening, Alma rescinded her ban on publication and performance of this score, opening the doors—and ears—of the Mahler-loving public to this last and, arguably, greatest

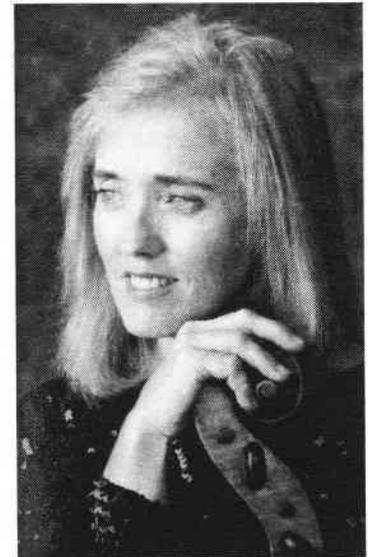
of his symphonies. Bruck next sought out Joe Wheeler, whose earlier work on the Tenth had gone unrecognized, and convinced a friend, Arthur Bloom, to conduct the American premiere of Wheeler's score in New York in 1965. "The most significant musical event of the year," wrote Irving Kolodin in the *Saturday Review* (thus bypassing Stokowski's premiere of the Ives Fourth Symphony that same year).

Subsequently, Jerry Bruck's efforts made possible the release of the score of *Waldmärchen*, the unknown first part of Mahler's cantata, *Das Klagende Lied*. He also brought about the first performances of Mahler's early chamber work, a Piano Quartet movement, rights to which were granted him by the composer's daughter, Anna. Mr. Bruck received the Mahler Medal of the Bruckner Society in 1971.

This weekend Mr. Bruck will be recording the performances at the Mahlerfest, as well as giving the pre-concert lectures and writing program notes for this program book. He is looking forward to sharing with audiences and participants alike a memorable musical experience.

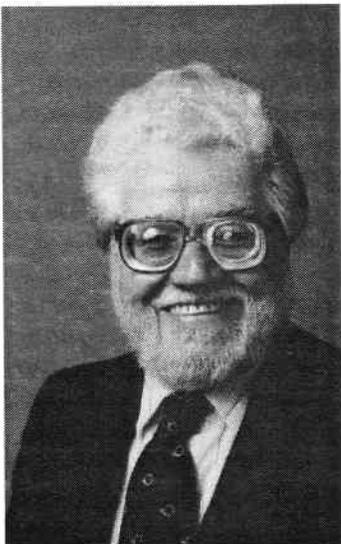
**Judith Glyde**, cellist, studied with Bernard Greenhouse, formerly of the Beaux Arts Trio. A founding member of the Manhattan String Quartet in 1970, she

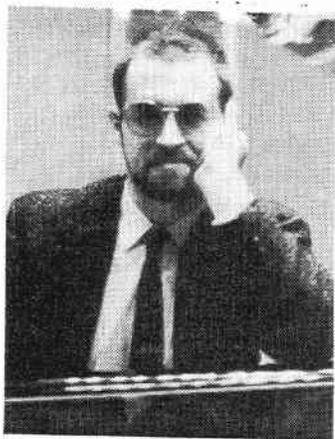
left the Quartet at the end of the 1991-92 season to be Professor of Cello and Director of the String Quartet program at the College of Music, University of Colorado. As soloists and cellist with the Manhattan Quartet, Ms. Glyde has appeared throughout the United States, Europe, Canada, Mexico and South America, and has had three tours of the former Soviet Union. She has recorded for numerous labels, including Newport Classics, Musical Heritage Society, CRI, Educo, and Centaur. The recordings on ESS. A.Y., a set of six CDs featuring the fifteen string quartets of Dmitri Shostakovich, received the highest praise, including *TIME* magazine's *Best of '91*.



**Marc Heeg**, Pianist. As a professional concert artist these last thirteen years, Marc Heeg has played throughout the United States as well as in western Europe. While enjoying occasional work as a soloist, Mr. Heeg's stature as a highly sought after collaborative pianist continues to grow.

Mr. Heeg relocated four years ago to Boulder, Colorado in order to pursue a doctorate in piano performance. While at the University of Colorado, Mr. Heeg has become a prominent chamber musician and specialist in historically informed performance practices. He was the recipient of both the Robin Sawhill Prize for Excellence in Piano Performance (1993-1994) and a Graduate Dean's Grant (1993) which enabled him to attend the Boston Early Music Festival at Harvard. Mr.





Heeg's recent research and performances have taken him into the music and aesthetics of John Cage as well as an exploration into the roots of the American avant-garde.

In addition to his work as music and choir director of the Boulder Unitarian Universalist Church, Mr. Heeg is equally interested in music and aesthetics, body/mind research as it applies particularly to musicians and their

physiological problems, and Zen. He is also a practitioner and an accredited teacher of T'ai Chi Chih.

**Patrick Mason, 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 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). In the spring of 1994 he performed with the Genessee Baroque Players and the Boulder Bach Festival. In the 1995 season, Mr. Mason sang the part of Jesus in the *St. Matthew Passion* with the Boulder Bach Festival and the bass arias in the same work with the Rochester Bach Festival as well as Aeneas in Purcell's *Dido and Aeneas*. Patrick Mason is a founding member of the Boulder based early music ensemble, Fiori Musicali.

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." 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.

As an active recitalist, Patrick Mason has been a guest artist with the New York Festival of Song and has performed works of 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.

The 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.

**Terese Stewart, pianist.** Terese Stewart has appeared as a solo and chamber recitalist in Germany, Austria, Canada, and throughout the United States. She recently returned from Germany, where she performed in concerts of Musikherbst Wiesbaden and began recording Hugo Wolf's *Italianisches Liederbuch* for the Eigenart label. Locally, she has served as principal pianist for the Denver Chamber Orchestra and has appeared with the Colorado Music Festival, Colorado Shakespeare Festival, Columbine Chamber Players, Ars Nova Singers, and the newly formed Chamber Orchestra of the West.

Ms. Stewart has served as Official Accompanist for both the San Francisco and Metropolitan Opera Regional Auditions, and she has been on the artistic staff of Opera Colorado. In addition, she has worked with Washington

Opera and Prince George Opera and is former Music Director/Pianist for the CU Lyric Theatre Singers.

Ms. Stewart's principal teachers include Thomas Redcay, Beveridge Webster, and Beckie Arnold. She holds a Doctor of Musical Arts in Piano Performance from the University of Colorado, where she continues to be in demand for faculty, guest, and student recitals.





**Jeanna Wearing,** Moderator and Interviewer. Broadcaster, interviewer, writer, performer, lecturer, and arts consultant, Jeanna Wearing has been associated with Colorado MahlerFest for seven years, appearing frequently as a panel moderator; she also coauthored, and played the part of Alma Mahler, in the MahlerFest V production of *Mahler Remembered* in 1992.

For several years, she was well known as host of *Masters of Music*, a program broadcast

on KPOF (910 AM), as an author of program notes for many of the region's orchestras, and as a pre-concert lecturer for the Longmont Symphony, the University of Colorado Artist Series, the Boulder Philharmonic, the Cheyenne Symphony, the Colorado Symphony and others..

She made her professional singing debut with the Denver Symphony, and has sung in concert on the West Coast and in Europe.

She is currently General Manager at KCME-FM (88.7) a public radio station in Colorado Springs that airs classical music and jazz.

**Erika Eckert,** violist. Erika Eckert is currently Assistant Professor of viola at the University of Colorado, Boulder. As co-founder and former violist of the Cavani String Quartet, Ms. Eckert performed on major concert series worldwide, garnered an impressive list of awards and prizes, including first prizes at both the Walter W. Naumberg Chamber Music Competition and the Cleveland Quartet Competition, and appeared on NBC, CBS, ABC, PBS and National Public Radio.

In recent seasons, Ms. Eckert has performed as guest-violist with the Takacs Quartet, appearing with them in Canada, Colorado, Tennessee and Oregon. She has also performed on numerous faculty recitals at CU as well as soloing with the Four Seasons Chamber Orchestra, the CU Symphony Orchestra, and the Boulder Bach Festival.

Most recently, Ms. Eckert participated in the world premiere of George Perle's *Duos for Horn and String Quartet* with the Fontana Concert Society. This season,

Ms. Eckert will once again join the Takacs Quartet in performances of the Brahms Viola Quintets and String Sextets.

Ms. Eckert spends her summers at the Chautauqua Summer Institution in New York where she coordinates the Music School Festival Orchestra Chamber Music Program and teaches viola. Ms. Eckert has also been on the faculties of The Cleveland Institute of Music and Baldwin Wallace College.

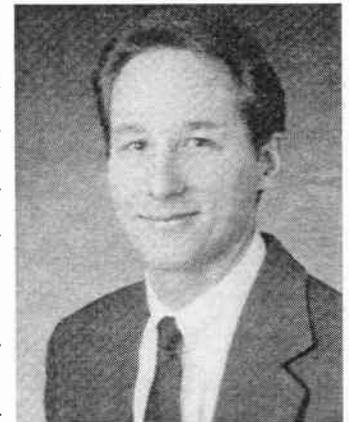


**Stan Ruttenberg,** Panelist. Retired from the University Corporation for Atmospheric Research after 30 years service to NCAR and UCAR, Stan Ruttenberg holds degrees in Physics from MIT and UCLA, but has specialized in geophysics since 1949. His main work has been in helping to plan and implement many international research programs in the study of the earth-ocean-atmosphere system. Aside from this work, he was a major technical advisor and participant in two educational film programs sponsored by the National Academy of Sciences. The first, completed in 1961, was a thirteen part *Planet Earth* educational film series which won many national and international blue ribbon awards. The second series was a seven part sequel, finished in 1986, again called *Planet Earth*, and produced by the PBS TV station WQED, Pittsburgh. This series won an Emmy in 1986 and Stan was awarded Honors by the Academy of Television Arts and Sciences. Stan's interest in Mahler blossomed

while in high school in Pittsburgh when he discovered the recording of the Symphony No. 1 by the Minneapolis Symphony Orchestra conducted by Dmitri Mitropoulos. Stan has traveled the world in his scientific work, and has often found opportunities to attend Mahler concerts in many countries. He was a member of the original Board of Directors of the MahlerFest and became President in 1992 in preparation for MahlerFest V.



**Dr. Steven Bruns,** Lecturer. 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 xgrant 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 tenth appearance at the MahlerFest.





**Gerald Fox**, a retired senior electrical engineer for a major aerospace company, is a founding member of the New York Mahlerites (known now as the Gustav Mahler Society of New York) and has been the society's president since 1987. Deeply involved in music since his early teens, he has served on the advisory boards of the Nassau Symphony, The Long Island Philharmonic, and currently sits on the board of the New York Virtuosi Chamber Symphony.

Mr. Fox has reviewed concerts and recordings for the American Record Guide since 1968, and has been an associate editor for four years; he also writes program notes for the New York Virtuosi Chamber Symphony and wrote the liner notes for the EMI recording of Carpenter's *Skyscrapers* [CD No.-7 49263 2].

An avid devotee of Mahler's music, he has lectured on the subject at Yale University, the Boston Harvard Club, and at Queen's College in New York.

He was an active participant in the international Mahler symposium held in November 1994 at Carnegie Hall.

His involvement in MahlerFest began with MahlerFest VII.

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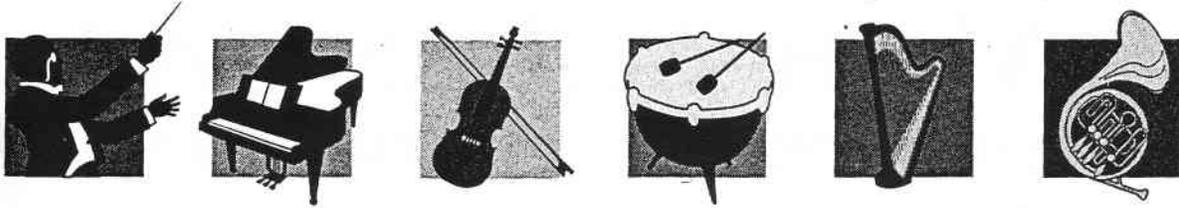
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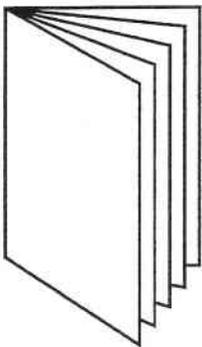


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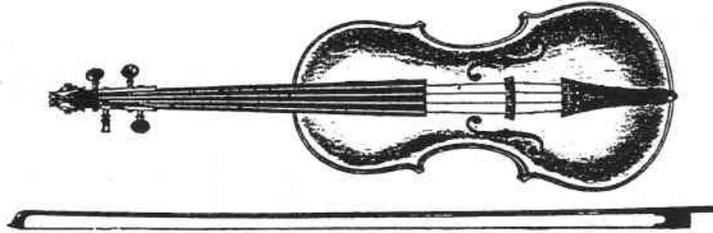


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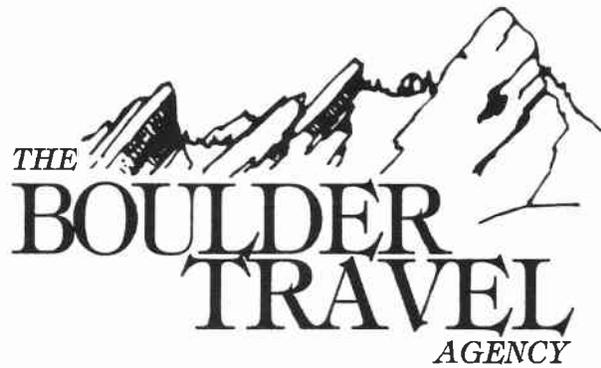
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