

MahlerFest XXIV

May 18 - 22, 2011

Boulder, Colorado

Symphony No. 5



Robert Olson, Artistic Director and Conductor
The Colorado MahlerFest Orchestra

Schedule of Events

Terese Stewart Memorial Chamber Concerts

Free and open to the public.

Lieder Recital, Wednesday May 18 at 7:00pm in the Canyon Theater at the Boulder Public Library - Main Branch, 1001 Arapahoe Avenue, Boulder.

Lieder Recital, Friday May 20 at 7:30pm at the Rocky Mountain Center for Musical Arts, 200 E. Baseline, Lafayette.

Symposium

Free and open to the public.

Symposium to be held on Saturday, May, 21, 2011, 9:00am-4:00pm in Chamber Hall C-199 in the Imig Music Building on the campus of the University of Colorado, Boulder.

John J. Sheinbaum - "Orchestration and the Perception of Time in Mahler's Symphony No. 5"

James L. Zychowicz - "Weber between Two Centuries: Mahler's Recasting of Die drei Pintos"

Robert Olson - "Conducting Mahler's Symphony No. 5"

Marilyn McCoy - "Yearning, Separation, and Coming Home: A Closer Look at the Adagietto of Mahler's Fifth Symphony"

Orchestra Concerts

Saturday, May 21, 2011, 7:30 pm

(pre-concert lecture at 6:30 pm)

Macky Auditorium, CU campus

Sunday, May 22, 2011, 3:30 pm

(pre-concert lecture at 2:30 pm)

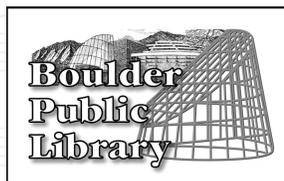
Macky Auditorium, CU campus

C.M. von Weber/Mahler

Entr'act from Die drei Pintos

Gustav Mahler

Symphony No. 5



Front cover design

Mahler composed his 5th Symphony during the summers of 1901 and 1902 at his composing hut. The front cover is a picture of his composing hut at Maiernigg on the shores of lake Carinthia.

From the Artistic Director

Mahler's 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, all from the viewpoint of death, common to all of us. Audiences of his time 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. Not only has his music "begun to find a home", Mahler has become one of the most performed composers in the repertoire, and this almost unbelievable explosion of popularity in the last four decades has, at its core, a fundamental reason. With Mahler's music was a manifestation of the self, and listeners find a sympathetic connection with one who so honestly and simply explored the age-old questions of death and life, of loss and life, and the meaning of our existence, and who so nakedly exposed his soul in his musical creations.

A music critic recently wrote, in reviewing the Third Symphony, "Mahler may be our most ethereal composer, but there is no music more human than Mahler's."

As the eloquent writer Neville Cardus stated, "I do not feel when I listen to Beethoven, Bach, Bruckner, or Sibelius that I am coming into a sort of psychic contact with the men behind the music. I recognize their tone, their style and technical setup, the idiom, and so on; but I do not get a sense of a personal presence. With Mahler, his music seems as though it is being projected or ejected from his very

being, from his innermost nature, even as we are listening to it in a performance. It comes to us at times as a kind of ectoplasm to tone."

Moreover, just considered simply as music, Mahler spun gorgeous melodies; stunning climaxes; employed brilliant orchestration; was tender and poetic; and wrote for the voice in ways unmatched by any other composer. The listener can just let the music transport her/himself to pure enjoyment.

And thus was born the MahlerFest 24 years ago. Twenty-four years of Mahler! From very humble beginnings in 1987 to receiving the Mahler Gold Medal in 2005 to performing Das Lied with Thomas Hampson, there is much to be thankful for, and many people to whom I could not possibly express sufficient gratitude. Our accomplishments are many, our goals humble but noble. We want to continue experiencing a composer whose music touches us in ways that few other do, and wish to share this experience with others, which is why so many wonderful musicians volunteer their precious time year in and year out, and why we have created our own small "Mahler community" from across the land, to gather in Boulder every January (now May) to celebrate that which binds us all. The MahlerFest has become an event propelled and driven by the artistic spirit which dwells in all its creative participants to be part of this unique experience. Every May, the Colorado MahlerFest allows its participants and audiences to explore one of history's greatest musical prophets!

Robert Olson

Dear MahlerFest Friends,

Welcome to MahlerFest XXIV. It's hard to believe that we've been doing this for almost a quarter of a century! Next year, for MahlerFest XXV, we hope to have a couple of surprises to celebrate the occasion.

During Mahler's lifetime, his music was fairly well programmed, both by himself in various venues, and by a few other devoted conductors, like Willem Mengelberg in Amsterdam. But occasionally, a work or a performance would not be well-received or understood. Mahler was heard to remark, "My time will come." After Mahler's death in 1911, and two World Wars in Europe, his music languished. When I was discovering Mahler's music in the summer of 1960, it was the occasion of his centennial, and performances and new recordings abounded—a flood after a drought. I remember an issue of *High Fidelity* magazine (July 1960, I believe) with a cover story on Mahler written by Leonard Bernstein. On the cover was Mahler's portrait, above Bernstein's proclamation: "His time has come". But had it?

Certainly there were many performances and new recordings. Bernstein energetically programmed and recorded the entire Mahler canon. He was seen on his popular CBS television program rehearsing Mahler, and wearing a Mahler sweatshirt.

But after the excitement of the centenary had waned, for most of the 60's and 70's Mahler was still not programmed nearly as frequently as the other romantic composers. This was the situation in 1987 when Bob Olson, inspired by our majestic Rocky Mountains, just as Mahler had been inspired by the Alps, conceived the idea for a

Mahler festival here in Colorado, to give Colorado musicians a regular opportunity to play in these great orchestral works, and Boulder audiences the same annual opportunity to enrich their lives with these performances. In the intervening twenty-four years, I think it is safe to say that Mahler's time finally has come. His music is programmed regularly. The Colorado Music Festival, under Giora Bernstein, and now under Michael Christie, has programmed at least one Mahler work almost every summer. Take a look at our listing "Mahler Everywhere", later in this volume, and you will see that all of Mahler's major works, except for the 3rd, 7th, and 8th Symphonies are scheduled in Colorado in the next six months, including performances by the Colorado Symphony in May, and the Dallas Symphony and New York Philharmonic in Vail in July. And MahlerFest has most recently done the 3rd and 8th Symphonies: an attentive concertgoer can hear all of Mahler's works in a reasonably short period of time without leaving Colorado! Fellow Mahlerites and Romanticists, we trust that this situation is agreeable to you, and that you will continue to support us with your attendance and generous donations!

With warmest regards,



Barry Knapp, President

MahlerFest XXIV

Saturday, May 21, 2011 7:30 p.m.

Sunday, May 22, 2011 3:30 p.m.

Pre-concert lecture by Dr. Marilyn McCoy one hour before each performance

The Colorado MahlerFest Orchestra

Robert Olson, conductor

C.M. von Weber/Mahler* “Entr’act” from Die drei Pintos

Gustav Mahler

Symphony No. 5 in c# minor

Part I

Trauermarsch

In gemessenem Schritt. Streng. Wie ein Kondukt
Sturmisch bewegt. Mit grosster Vehemenz

Part II

Kraftig, nicht zu schnell

Part III

Adagietto. Sehr langsam

Rondo-Finale. Allegro giocoso. Frisch

No Intermission

*The “Entr’act” from Die drei Pintos is published in Gustav Mahler: Die drei Pintos: Based on Sketches and Original Music by Carl Maria von Weber. Edited by James L. Zychowicz. Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, vols. 30 and 31. Madison, WI: A-R Editions, Inc., 2000.

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Terese Stewart Memorial Chamber Concerts

Wednesday May 18 at 7:00pm
Boulder Public Library Canyon Theater
1001 Arapahoe Avenue, Boulder

Friday May 20 at 7:30pm
Rocky Mountain Center for Musical Arts
200 E. Baseline, Lafayette

SONGS OF GUSTAV MAHLER

Aus! Aus!

Starke Einbildungskraft

Nicht wiedersehen!

Um schlimme Kinder artig zu machen

Adam Ewing, baritone

Allan Armstrong, piano

Wer hat dies Liedlein erdacht

Wo die schönen Trompeten blasen

Lob des hohen Verstands

Jennifer Bird-Arvidsson, soprano

Mutsumi Moteki, piano

Das Trinklied vom Jammer der Erde

From *Das Lied von der Erde*

Bjorn Arvidsson, tenor

Mutsumi Moteki, piano

Fünf Lieder von Fr. Rückert

Ich atmet einen linden Duft

Liebst du um Schönheit

Blicke mir nicht in die Lieder

Um Mitternacht

Ich bin der Welt abhanden gekommen

Julie Simson, mezzo soprano

Mutsumi Moteki, piano

Sponsored by the Boulder Public Library Concert Series

Colorado MahlerFest

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MahlerFest acknowledges with sincere thanks the cooperation of the College of Music, University of Colorado, Daniel Sher, Dean.

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* denotes principal, ** denotes
 associate principal

Orchestra Affiliations (recent past and present) of the Members of the MahlerFest Orchestra

Alton (IL) Symphony * American Chamber Players * Anchorage Symphony * Ann Arbor Symphony * Arapaho Philharmonic * Aspen Chamber Ensemble * Austin Civic Orchestra * Bay Area Women's Orchestra * Boulder Bach Festival * Boulder Philharmonic Orchestra * Centennial Symphony Orchestra * Central City Opera Orchestra * Cheyenne Symphony Orchestra * Chicago Symphony Orchestra * Cincinnati Symphony and Pops * Civic Orchestra of Chicago * Civic Orchestra of KC, Colorado Ballet Orchestra * Colorado Music Festival * Colorado Springs Symphony * Colorado Symphony Orchestra * Columbine Chamber Orchestra * Concord (MA) Orchestra * Conservatory of Music, University of Missouri Kansas City * Corpus Christi Symphony * Des Moines Symphony * Estes Park Chamber Orchestra * Evergreen Chamber Orchestra * Fairbanks Symphony * Ft. Collins Symphony Orchestra * Ft. Worth Symphony * Four Seasons Chamber Orchestra * Fresno Philharmonic * Greeley Philharmonic * Greensboro Symphony Orchestra * Illinois Philharmonic Orchestra * Jefferson Symphony Orchestra * Jerusalem Symphony * Kansas City Civic Orchestra * Kansas City Symphony * Las Cruces Symphony * Liberty Symphony (MO) * Longmont Symphony Orchestra * Mansfield (OH) Symphony * Merced Symphony Orchestra * Meridian (MS) Symphony Orchestra * Midland-Odessa Symphony Orchestra * Mississippi Symphony * Mostly Strauss Orchestra * National Repertory Orchestra * New England Philharmonic (Boston) * New Jersey Symphony * New Orleans Philharmonic * New World Symphony, North Carolina Symphony * Northeast Symphony Orchestra (Oklahoma) * Northwest Indiana Symphony * Northwest Mahler Festival * Northland Symphony (Missouri) * Norwegian Chamber Orchestra * Oberlin Conservatory Orchestra * Pasadena Symphony * Reno Philharmonic * Ridgewood Symphony (NJ) * Rocky Mountain Symphony * Salt Lake Symphony * Santa Fe Opera Orchestra * St. Joseph (MO) Symphony * St. Petersburg State Chamber Orchestra (Russia) * Sinfonia of Colorado * Sioux City Symphony * Spokane Symphony * Spoleto Festival Orchestra * Strauss Symphony of America * Timberline Orchestra * Tucson Opera Orchestra * Tucson Symphony * University of Colorado Orchestra * University of Northern Colorado Orchestra * Utah Festival Opera, Westminster Symphony * Windsor (Ontario) Symphony

Robert Olson, MahlerFest Artistic Director

“He may be more steeped in Mahler’s music than any other American.” - *New York Times*

“This Eighth is in the same class as the best on records.” - *American Record Guide*

“Legendary” - *FANEARE Magazine*

“Maybe the finest performance of this symphony (#8) ever put to disc.” - *Chicago Daily Herald*

“Robert Olson strikes me as being one of those rare beings among conductors, a man who puts the music first. And so were some of the other greats: Szell, Mengelberg, Beecham.” - *Tony Duggan, Staffordshire, UK*

“A world class performance.” - *On the Air magazine*

“... The greatest musical event in Boulder to date!” “Astonishing ability” - *Boulder Daily Camera*

Such is a sampling of reviews garnered by Maestro Robert Olson, Artistic Director and Conductor of the Colorado MahlerFest since its inception 24 years ago. He brings an amazingly active and varied career to the podium encompassing the entire spectrum of the concert stage, including symphony, opera, and ballet.

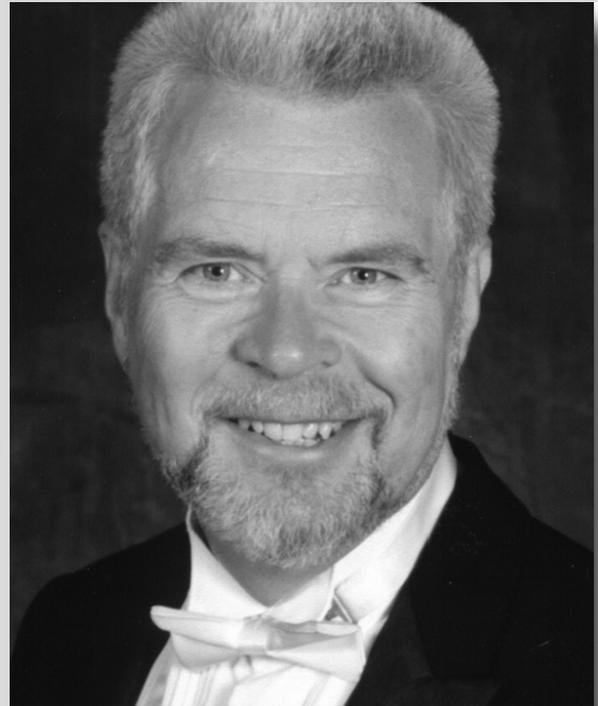
Currently a resident of Kansas City, Dr. Olson holds posts with two other orchestras. He is Director of Orchestras/Opera at the Conservatory of Music at the University of Missouri-Kansas City, where his two orchestras and, in particular, the opera productions consistently receive critical acclaim. With a repertoire of over 60 operas, recent productions include *Turandot*, *A Midsummer Night’s Dream*, *Manon*, *Ariadne auf Naxos*, and many others. He is also Music Director and Conductor of the Longmont Symphony Orchestra in Colorado, an orchestra that has consistently received rave reviews from Colorado critics. During his 27-year tenure, the orchestra has flourished, presenting an eleven-concert season to enthusiastic audiences, and Colorado residents hear the orchestra regularly on KVOD.

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 Orchestras. Local audiences also know him as conductor for years of the immensely popular Colorado Gilbert and Sullivan Festival.

Prior to this year he was conductor for the Kansas City Ballet for fourteen years, having conducted over 600 performances with the St. Louis and Kansas City Symphonies. Other conducting posts include the Omaha Symphony, Boulder Baroque Chamber Orchestra, Boulder Civic Opera, Arapahoe Chamber Orchestra, Arvada Chamber Orchestra, Colorado Lyric Theater, and the Rocky Ridge Music Festival.

He made his European debut in 1990 in Belgium, which resulted in engagements in Venezuela; return invitations to Belgium; Bergamo and Milan, Italy; the Czech Republic; the Ljubljana Music Festival; Oporto, Portugal; and the National Symphony of China in Beijing. In February, 2001 he conducted five major Stravinsky works in a Stravinsky Festival sponsored by the Kansas City Symphony as well as five performances for the Miami City Ballet. In April, 2004, he took first place conducting the Korean National Symphony in a ten-contestant orchestra competition in a concert that was televised live over much of Asia.

In addition to the success of his recording of Mahler’s Eighth Symphony, Olson and a small international team of Mahler scholars spent over a year editing and preparing the Wheeler realization of Mahler’s Tenth Symphony. He then recorded the world premiere of the Wheeler version, both with the MahlerFest Orchestra in 1997 and



“But the palm goes to Olson who chooses ideal tempi ... and has a real sense of the long line. How I look forward to hearing him in other Mahler.”

- Jonathan Carr, author of biography *Mahler*

for Naxos records with the Polish National Radio Symphony Orchestra in 2002, to reviews such as “second only to Rattle and Berlin.”

He is married to Victoria Hagood-Olson and has two daughters, Tori and Chelsea, both budding musicians.

The Colorado MahlerFest, initiated by Olson on a dream and \$400 twenty-four years ago, has become not only “one of Boulder’s most valuable cultural assets,” but a world-class festival, confirmed by the awarding of the Mahler Gold Medal by the International Gustav Mahler Society in Vienna in September, 2005, an honor shared that year with the New York Philharmonic.

Program Notes - Symphony # 5

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

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

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

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

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

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

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

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

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

"shout of joy" shares common elements with other themes.) It seems, then, that Mahler is allowing all the various responses to co-exist, with joy present in the midst of other feelings such as anger, sorrow, and withdrawal.

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

Program notes by Daniel C. L. Jones

From the Music Director

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

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

Gustav Mahler and Weber's *Die drei Pintos*: Authentic Weber, Genuine Mahler

James L. Zychowicz

When the opera *Die drei Pintos* was premiered in 1888, the event was an international success. Not only did the world now have the long-awaited comic opera by one of the pillars of German opera, but it earned recognition for the young composer-conductor Gustav Mahler. If anything, the facts surrounding the premiere are almost as compelling as the work itself, a piece that became the musical calling-card for Mahler.

In the late nineteenth century Carl Maria von Weber's music was a cornerstone of the German Romantic tradition, and his works stood alongside those by other esteemed figures in the field, like Christoph Willibald Gluck and Richard Wagner, for his innovations in the form. Weber's operas were familiar to audiences of the era, and interest extended to the fate of the unfinished *Die drei Pintos*, a work which was to be the comic counterpart of Carl Maria von Weber's *Der Freischütz*. At its premiere in 1821 *Der Freischütz* was a groundbreaking work, which set a standard for German opera at the time with clear departure from some of the conventions of *Singspiel*, as found in Mozart's *Der Zauberflöte* or rescue opera, which reached its culmination in Beethoven's *Fidelio*. With *Der Freischütz*, Weber broke new ground for serious opera in German, and *Die drei Pintos* promised to do the same for comic opera.

Derived from a novella by Carl Seidel, *Der Brautkampf* ("The Battle for the Bride"), the libretto concerns a fortune-hunter named Gaston, who hears about a young man from a remote part of Spain traveling to Madrid to meet his bride. All the bride knows of her promised husband is his name, Don Pinto, and Gaston finds a way to get the letter of introduction with which he could make his own fortune. Along the way, though, Gaston learns that Laura, the bride-to-be, actually loves someone else. Yet Laura's father awaits the guest who bears the name "Don Pinto," and soon there are not just two individuals with the name, but three, and Laura must find a way to resolve her appropriately operatic situation.

Despite its promise, Weber never completed the work, and rumors about the opera persisted for decades. Weber's student the composer Julius Benedict claimed decades after the composer's death that Weber had played through the score one evening, and this information suggested that *Die drei Pintos* had somehow been completed. Unfortunately the evidence of the manuscripts reveals something else: only the sketches survived to show the direction Weber might have taken, but not much more. He left sketches for seven numbers for the first act, along with a page of full score intended for the opening of the second act. As much as Weber tried, he eventually gave up on the work which, in his own words, left him *GePintot - Pinto'ed out - Pinto-tired*. Weber went on to pursue other works, including the medieval story of Eurynthe and, just before he died in 1826, the fairy-tale opera *Oberon*.

For Weber's family, though, *Die drei Pintos* seemed worth pursuing, and they sought out various composers to complete the score, notably Weber's contemporary Giacomo Meyerbeer, since both composers had been students of Abbe Vogler. While Meyerbeer composed several impressive works of his own, he was never able to bring Weber's *Die drei Pintos* to completion. The materials were eventually returned to Weber's family, who held onto them for years at their home in Leipzig, notably with his grandson Karl von Weber, who, with his wife Marion befriended the young conductor Gustav

Mahler. Mahler was involved with a series of productions of Weber's works to commemorate the older composer, and among he was persuaded to take up *Die drei Pintos*. Given the legacy of the materials, it was a grim task, since no other composer could bring the score to performance. Mahler considered various approaches to bringing the score to performance, including a version of the music up to the point Weber left off, with the remainder of the work spoken. While this was a consideration, Mahler ultimately decided not to use this tack. Instead he decided to bring the work to the stage with music for all three acts.

As Meyerbeer had learned when he approached even the libretto of *Die drei Pintos*, picking up where Weber left off was a simple matter. Both Meyerbeer and Mahler could have added to the sketches for the first act by fabricating music in a similar style for the second and third acts, and then scoring the entire work. For various reasons this was not an option, since criticism would always divide the work between the work of the original composer and his completer. Thus, Mahler did not choose to compose pastiche-Weber, but instead found an ingenious way to complete the work.

Setting aside, for the moment, the plan Weber left, which would by necessity result in one act that could be traced to Weber and the others in same way derivative, Mahler abandoned the restrictions implicit in the surviving materials. He took a cue from the ways in which nineteenth-century composers, like Rossini arrived at new scores, by reworking other music by Weber. Instead of raiding the scores of Weber's completed operas, Mahler found inspiration in lesser-known music by Weber. He found, in fact, all kinds of pieces that lent themselves to reworking within the structure of the libretto, including pieces from Weber's works for the stage, secular vocal music, and various arias. All of these sources are authentically Weber's, yet none could be recognized as from any of the composer's well-known operas. By using these works in the new score, Mahler would be able to capture Weber's voice without having to resort to artifice.

Moreover, the music was at Mahler's disposal at the Weber's house, where he was a familiar face. Mahler's biographers point to a close relationship with Marion von Weber, a situation known from anecdotes which point to a rivalry between Mahler and Karl von Weber. Stories circulated about Captain Karl von Weber shooting at Mahler in a train car, once he discovered the affair. Notwithstanding this delicate matter, access to the material must have been with the permission of Weber, who had also worked with Mahler on revising the text.

Thus, the Webers' house must have been a place where Mahler could enjoy the company of both husband and wife. It was in their home that he allegedly discovered the famous anthology of German folk poetry *Des Knaben Wunderhorn*. There, too, he may have been inspired to create his early settings from that source for voice and piano. At that time, too, Mahler was working on his an original work as substantial as the opera, his own *First Symphony*, then simply named as a symphonic poem. Yet *Die drei Pintos* shares with Mahler's *First Symphony* the way in which the composer reworked existing vocal music to arrive at something new. With the *First Symphony*, Mahler developed music from song cycle *Lieder*

eines fahrenden Gesellen (“Songs of a Wayfarer”) in various movements, and thus brought the associations with the sung texts into the symphonic work.

In his score for Die drei Pintos Mahler used Weber’s music in a similar way, especially in the famous Entr’acte, a work which some count as the first piece in which Mahler found the orchestral voice he expressed in his first four symphonies, the so-called Wunderhorn symphonies. Even then, Mahler cleverly reworked the Finales from the first and second acts of his score for Die drei Pintos in the new context of an instrumental interlude, to arrive at such an original-sounding piece. It is, perhaps, this level of integration, which made Mahler once state in a letter to his parents about the way in which the public would not easily discern where Weber’s efforts ended and his own began.

This intended ambiguity is at the core of an epithet that Hans von Bülow expressed to Richard Strauss, about the blurring of styles in Die drei Pintos. Von Bülow’s comment is expressed best in German, “Wo Weberei, wo Mahlerei, einerlei,” that is, a pun on the literal meaning of the two composer’s names, which point to weaving (Weberei) and painting (Mahlerei) to comment that “where Weber-like, where Mahler-like, it’s all the same (einerlei).” Such is the case with this engaging score, which is at once firmly rooted in Weber’s music and simultaneously points to the original voice Mahler would express in this work and expand in the symphonies and songs which would follow. Such is the nature of this opera out of time - an unfinished impulse by Weber, which found expression in the completed score brought to the stage by Gustav Mahler.

Mahler, Mahler, Everywhere

Greeley Philharmonic (Union Colony Civic Center, Greeley)

May 7, Symphony No. 2, Glen Cortese, cond.

<http://www.greeleyphilharmonic.com/>

Colorado Symphony (Boettcher Hall, Denver)

May 27-28, Symphony No. 9, Marin Alsop, cond.

<http://www.coloradosymphony.org/>

Aspen Music Festival (Aspen)

July 3, Songs of a Wayfarer, Markus Werba, baritone, Robert Spano, cond.

July 13, Symphony No. 1, Joshua Weilerstein, cond.

July 29, Symphony No. 4, Kate Lindsay, mezzo, Jeffrey Kahane, cond.

July 31, Symphony No. 5, Robert Spano, cond.

Aug 17, Mahler/Britten, What the Wild Flowers Tell Me, James Gaffigan, cond.

Aug 21, Symphony No. 2, Isabel Bayrakdarian soprano, Sasha Cooke mezzo-sopr.,

Robert Spano, cond.

<http://www.aspenmusicfestival.com/>

Vail Music Festival (Vail)

July 2, Symphony No. 6, Dallas Symphony Orch., Jaap van Zweden, cond.

July 14, Das Lied von der Erde, Theodora Hanslowe, Mezzo-Soprano; Zach Borichevsky, Tenor; Anne-Marie McDermott, Piano; Members of the Philadelphia Orch, Rossen Milanov, cond.

July 23, Symphony No. 5, New York Philharmonic, Alan Gilbert, cond.

http://www.vailmusicfestival.org/season_info/upcomingSeason.php

Colorado Music Festival (Chautauqua Auditorium, Boulder)

July 28-29, Symphony No. 6, Michael Christie, cond.

<http://www.coloradomusicfest.org/default.asp>

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Marilyn L. McCoy is presently Adjunct Assistant Professor at Columbia University in New York. She completed her doctorate at the University of Chicago with a dissertation entitled “Gustav Mahler’s Path to the New Music: Musical Time and Modernism.” She continues to be fascinated with the ways in which Mahler’s music manipulates the listener’s experience of time, an enigma she pursues through exacting musical analyses of Mahler’s works, perusal of his sketches,

and continual re-evaluation of the ways in which events in the composer’s life became intertwined with his creative impulses. Her article “‘It is my very self’: The Multiple Messages of Gustav Mahler’s *Ich bin der Welt abhanden gekommen*,” was published in *Music Observed: Studies in Memory of William C. Holmes*, ed. Colleen Reardon and Susan Parisi (Harmonie Park Press, 2004).

After moving to New England from California in 1999, Professor McCoy has served on the music faculties of the New England Conservatory of Music, Boston University, Brandeis University, the Massachusetts Institute of Technology, and the University of New Hampshire. Though primarily a “Mahler scholar,” she served as Assistant Archivist at the Arnold Schoenberg Institute in Los Angeles for the last three years of its existence (1995-98) until the archive moved to its present location in Vienna, Austria.

Professor McCoy is much in demand as a pre-concert lecturer. She is especially proud of her special relationship with the Boulder MahlerFest, where she has served as “Official Pre-Concert Lecturer” since 2003, and as Symposium participant since 2002. Recently she made her “New York debut” with lectures at Carnegie Hall and the Mostly Mozart Festival at Lincoln Center. Other speaking engagements include lectures for the Boston Symphony Orchestra in 2007 and 2008, the 2004 Berkshire Choral Festival, the 2002 Bard Music Festival on Mahler’s Music, and the 2001 Ravinia Festival of the Chicago Symphony Orchestra.

James L. Zychowicz is a musicologist whose focus is the music of Mahler. He holds the Ph.D. in musicology from the University of Cincinnati, and during his studies received a Fulbright Scholarship for research in Vienna. His publications include the monograph *Mahler’s Fourth Symphony*, in the series of *Studies in Musical Genesis and Structure* published by the Oxford University Press, as well as articles and reviews in the *Journal of the American Musicological Society*, *Music Library Association Notes*, the *Journal of Musicology* and other scholarly periodicals. His publications include the article on the songs of Mahler and Strauss in *The Cambridge Companion to the Lied*, edited by James Parsons, and an essay on Mahler’s manuscripts in *Perspectives on Gustav Mahler*, edited by Jeremy Barham, and also an article on Mahler’s compositional process in *Genetic Criticism in Music* edited by William Kinderman. An article about the nineteenth-century Polish composer Mieczyslaw Karłowicz has been published in a volume devoted to that composer. Currently Dr. Zychowicz is scholar-in-



residence at the Newberry Library (Chicago), and his recent articles include “Gustav Mahler’s Second Century: Achievements in Scholarship and Challenges for Research” in *Notes* 67:3 (March 2011). He has contributed the annotated bibliography on Mahler for *Oxford Bibliographies Online (OBO)* and has recently been appointed to its editorial board. In 2011 he gave a colloquium at the Newberry Library and also a seminar on Mahler’s sketches for the Ninth Symphony at the Juilliard School (New York). Dr. Zychowicz gives papers at various professional meetings regularly, and also reviews for online journals, including *Opera Today* and *Seen and Heard*. Zychowicz serves on the boards of various professional organizations, including president of the Mahler Society of Chicago, and president of the Tristan Society. He currently works at A-R Editions, Inc., where his responsibilities include managing its online music anthology (www.armusicanthology.com <<http://www.armusicanthology.com>>), and also its publications in the *Computer Music and Digital Audio* series.

John J. Sheinbaum is an associate professor of musicology at the University of Denver’s Lamont School of Music. He holds a PhD in musicology from Cornell University, where he completed a dissertation exploring cultural readings of orchestration and form in Mahler’s symphonies. Professor Sheinbaum has presented papers on Mahler at the national meeting of the American Musicological Society and the Biennial International Conference on Nineteenth-Century Music, and his work on Mahler has been published in the *Journal of Musicological Research*, the *Journal of the Royal Musical Association*, *Naturlaut: The Journal of the Chicago Mahlerites*, and *Musica Judaica Online Reviews*.



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

the MahlerFest and Bach Festival. Ms. Simson was the recipient of a grant to study and perform in Europe where she subsequently won the prestigious Mozart Prize at the International Belvedere Competition in Vienna. After winning First Prize at the East & West Artists International Competition, she made her New York recital debut in Weill Recital Hall at Carnegie Hall. Ms. Simson was featured in two concerts at the International George Crumb Festival in Prague Czech Republic, and in recital and master classes at the Hochschule für Musik Hans Eisler in Berlin Germany. Her recordings include Mahler’s 8th Symphony with the Colorado MahlerFest and Horatio Parker’s *Hora Novissima* on the Albany label, and an American Art Song CD on the songs of Richard Faith. Recent engagements include the leading role in *Midnight Angel* by David Carlson with the Skylight Opera in Milwaukee, *La Traviata* and *Nixon in China* with Opera Colorado. This recording will be recorded on the Naxos label and will

be out in the near future. This summer she was a guest performer and teacher at the Vancouver International Song Institute at the University of British Columbia-Canada.

Ms. Simson holds degrees from Western Michigan University and the University of Illinois. Also renowned for her teaching of Voice, she is currently the recipient of the Berton Coffin Faculty Fellowship Endowment and has been a Master-Teacher in the NATS Intern Program. Miss Simson is currently a Professor of Voice at the University of Colorado-Boulder. Upcoming performances include the Mother in Tales of Hoffmann with Opera Colorado, two Verdi Requiems, the Beethoven Missa Solemnis, and the featured guest artist with the Takács Quartet in May 2010.

Since her college years in Tokyo, Japan, **Mutsumi Moteki** has been active as a vocal coach/accompanist. She received extensive training in this area from Westminster Choir College and University of Michigan as well as prestigious summer programs such as Music Academy of the West, Steans Institute for Young Artists, Franz-Schubert-Institut in Baden bei Wien, and Conservatoire de musique in Genève. She is currently an associate professor at the University of Colorado at Boulder, where she teaches singing diction, vocal repertoire, heads the musical staff of CU Opera, and is a member of newly formed Collaborative Piano Faculty.



In the spring of 2000 she taught 5 weeks at Hochschule für Musik "Hans Eisler" in Berlin, Germany, as an exchange professor. She also taught at Kobe College in Japan for a year as the Bryant Drake Guest Professor during the academic year 2002-2003, and holds a vocal accompanying faculty position at University of Miami's Salzburg Summer Program.



Björn Arvidsson is an established opera and concert singer whose engagements throughout Europe have included performances with the Welsh National Opera in Cardiff, the Festival d'Aix en-Provence and productions at the Theatre de Rouen and Caen in France, Opera Zuid in Maastricht, Holland, the Wexford Festival, the theatres in Dortmund, Erfurt, and Saarbrücken in Germany, the Concertgebouw in Amsterdam, and La

Fenice in Venice. He has performed in excess of 60 operas, operettas and oratorios, highlights of which include such leading tenor roles as Turiddu, Tamino and Ferrando, Hoffmann, Don José, the tenor solo in Mahler's Das Lied von der Erde, Rodolfo and Pinkerton, the Evangelist in the Passions of St. John and St. Matthew, Nemorino and Edgardo, Eisenstein, Alfredo, Duca and Macduff, but also character roles such as Mime in Das Rheingold and the Fool in Wozzeck. Engagements this year have included: "Ceremony After A Fire Raid" by Daniel Kellogg at CU Boulder, Bach's Mass in b minor in Denver and Boulder, and Verdi's Requiem Mass in Sacramento, CA.

American soprano **Jennifer Bird-Arvidsson** has enjoyed a busy and varied singing career in the US and in Europe since moving to Germany in 1995 as recipient of a Rotary International Ambassadorial Scholarship.

She has performed more than 50 roles in opera, operetta and musical as well as much of the standard oratorio and concert literature. Highlights have included the title roles in Lulu and Lucia di Lammermoor at the Landestheater Coburg, Gilda in Rigoletto and Violetta in La Traviata at the Bremer Theater, the soprano solo in Handel's Messiah with the Berlin Symphony Orchestra, Konstanze in Die Entführung aus dem Serail at the Nationaltheater Mannheim, gala performances with the Stuttgart Philharmonic in Stuttgart and the orchestra of the Warsaw Teatr Wielki in Luxembourg and a Veteran's Day concert at Carnegie Hall with the US Army Band. In 2007 Jennifer received rave reviews as Euridice in the season opening premiere of Orpheus in der Unterwelt (Orphée aux Enfers) at the Vienna Volksoper. Last season Jennifer made her Lincoln Center debut, singing the soprano solo in Orff's Carmina Burana with the Riverside Choral Society at Alice Tully Hall. She has been the first prize winner of the Sylvia Geszty Competition, the Robert Stolz Competition and the Elise Meyer Foundation Competition. Jennifer is a member of the voice faculty at the University of Colorado at Boulder.



Baritone **Adam Ewing** (BsEd, Northwest Missouri State University; MM, Indiana University) is pursuing a doctorate of musical arts degree at the University of Colorado, where he studies with Patrick Mason. An avid recitalist, Ewing performed the orchestrated version of Lieder eines fahrenden Gesellen in 2009. He has also appeared in Susannah, La Traviata, A Love for Three Oranges, The Tales of Hoffmann, and the collegiate premiere of The Light in the Piazza while at Indiana, as well as the Bernstein Mass at Colorado. A native of Hiawatha, Kansas, Ewing is an alumnus of Phi Mu Alpha Sinfonia, a national fraternity for men of music.

MahlerFest Record of Works Performed

- Aria from *Die Tote Stadt* (Korngold) 1999
Aus Goethe's Faust Op. 75, No. 3 (Beethoven) 2009
Bei Mondaufgang (Wolfes) 1998
Blumine (Mahler) 2006
Brettli-lieder (Schoenberg) 1995
Das Klagende Lied (two-part version) 1991
Das Klagende Lied (original three-part version) 2008
Das Lied von der Erde 1998, 2007
Das Lied von der Erde, Abschied (voice & piano version) 1998
Das Lied von der Erde (I, III, V) (voice & piano version) 2005
Das Lied von der Erde, VI, (choreographed) 1994
Des Knaben Wunderhorn (with orchestra) 2001
Entr'acte from Die drei Pintos (Weber/Mahler), 2011
Es war ein König in Thule (Franz Liszt) 2009
Fanfare: "Our Time Has Come" (John David Lamb) 2006
Faust et Hélène (Lili Boulanger) 2009
Faust songs (Schubert) 2009
Five Poems, Opus 10 (Griffes) 1998
Four Early Lieder (Mahler) 1996
Fuge (John David Lamb) 2001
Galgenlieder (Graener) 1995
Greeting from Arias and Barcaroles (L. Bernstein) 1997
Hochsommer (Felix Weingartner) 1997
Hütet euch! (Zemlinsky) 1997
Kindertotenlieder, voice & piano, 1990, 1996, 2006
Kindertotenlieder, voice & orchestra, 2002
Klavierstück, Opus 19, No. 6 (Schoenberg) 1997
Lebe hoch, Gustav! (John David Lamb) 2010
Lieder (Berg) 1996
Lieder (Brahms) 2000, 2001
Lied (Humperdinck) 2001
Lied (Josephine Lang) 2001
Lieder (Alma Mahler) 1991, 1992, 2003
Lied (Mendelssohn) 2001
Lieder (Louise Reichart) 2001
Lied (Max Reger) 2001 *Lieder* (Schoenberg) 2001
Lieder (Schubert) 2000, 2001, 2004
Lied (Schumann) 2001
Lied (Friedrich Silcher) 2001
Lieder (Richard Strauss) 1993, 1995, 1998, 2000, 2001
Lieder (Wolf) 1995, 2000
Lieder from Opus 2 (Zemlinsky) 1995, 2003
Lieder und Gesänge
ans der Jugendzeit (Mahler) 1988, 1993, 1997, 1999, 2008
Lieder eines fahrenden Gesellen, voice & piano,
 1988, 1993, 1995, 2005, 2008
Lieder eines fahrenden Gesellen, with orchestra, 2006
Lied Lynceus des Türmers Op. 79, No. 28 (Schumann) 2009
Mephistopheles' Song in Auerbach's Tavern (Mussorgsky) 2009
Marches & Ländler by Schubert 2000
Non piu andrai (Mozart) 2000
Piano Quartet in A minor (Mahler) 1988, 1997, 2004
Prelude to Die Meistersinger (Wagner) 2004
Rückert Lieder (Mahler) 2006
Sieben frühe Lieder (Berg) 1990
Suite from BWV 1067 and BWV 1068 (Bach/Mahler) 1989
Song (Arnold Bax) 2000
Song (Claude Debussy) 2000
Songs (Kurt Weill) 2000
Song (Roger Quilter) 2000
Song (Sergei Rachmaninoff) 2000
Songs and Movie Songs (Korngold) 1999
Songs (Joseph Marx) 1998, 1999
Songs from Des Knaben Wunderhorn, voice & piano
 1989, 1994, 1997, 1999, 2003, 2005
Songs from Land of Smiles (Franz Lehár) 1998
Songs to Poems by Rückert 1989, 1997
Songs, Opus 3 (Grosz) 1998
Songs, Opus 8 (Wellesz) 1998
Song to the Moon from Rusalka (Dvorak) 2000
Symphony #1 1988, 2006
Symphony #1 (Hamburg Version 1893) 1998
Symphony #2 1989, 1999
Symphony #3 1990, 2000, 2010
Symphony #4 1991, 2001
Symphony #4, IV (Mahler performing on piano) 1994
Symphony #4, IV (Schoenberg Society arrangement) 1991
Symphony #5 1992, 2002, 2011
Symphony #6 1993, 2003
Symphony #6 (I) two piano version (Zemlinsky) 1993
Symphony #7 1994, 2004
Symphony #8 1995, 2009
Symphony #9 1996, 2005
Symphony #10, J. H. Wheeler version 1997
Symphony #10, Adagio only, 2007
Todtenfjær (2007)
Tragic Overture, Op. 81 (Brahms) 2005
Vier Lieder, Op. 2 (Schoenberg) 1996
Vier Stücke für Klarinette and Klavier (Berg) 1990
Der Zwerger final scene (Alexander von Zemlinsky) 2002



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Symphonie N^o 5.

4. Adagietto.

GUSTAV MAHLER.

Sehr langsam. *molto rit.* a tempo (molto Adagio.)

Harfe. *pp*

Erste Violinen. *molto rit.* *pp espress.* a tempo (sehr langsam) *pp seelenvoll*

Zweite Violinen. *pp*

Violen. *pp* *pp subito*

Violoncelle. *pp* *pp subito*

Bässe. *pp* pizz. *pp*

Nicht schleppen. (etwas flüssiger als zu Anfang.)

Harfe.

Erste Viol. *pp*

Zweite Viol. *pp*

Violen. *unls. espress.* *p espress.*

Vcelle. pizz. *pp* arco *pp seelenvoll arco*

Bässe. *pp*