

MahlerFest XXV

May 15—May 20, 2012, Boulder, Colorado

Symphonie Nr. 2

3

Gustav Mahler
(1860–1911)

I. Satz

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck

a tempo

1, 2, 3, 4. Flöte
(3. und 4. auch Piccolo)

1, 2, 3. Oboe
(3. auch Englischhorn)

1, 2. Klarinette in Es

1, 2, 3. Klarinette in B
(3. auch Klarinette in C
und Bassklarinette in B)

1, 2.
Fagott
(3. auch Kontrafagott)

1, 2, 3, 4, 5, 6. Horn in F

1, 2, 3, 4. Trompete in F

1, 2, 3, 4. Posaune

Kontrabassuba

1, 2. Pauke
Triangel
Becken
am-Tam (hoch und tief)
Große Trommel

1, 2. Harfe

The image shows a page of a musical score for the first movement of Gustav Mahler's Symphony No. 2. The score is in 4/4 time and features a variety of instruments. A black and white portrait of Gustav Mahler is overlaid on the score, positioned in the center. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, and Harp. The tempo is marked 'Allegro maestoso' and the mood is 'Mit durchaus ernstem und feierlichem Ausdruck'. The score is written in German and includes dynamic markings such as 'ff' and 'p'.

Symphony No. 2 "Resurrection"

Robert Olson, Artistic Director and Conductor
with the
Colorado MahlerFest Orchestra and Boulder Chorale

Schedule of Events

MahlerFest XXV Symposium - Saturday, May 19, 2012

(Ann. f. d. Dirig.): Alle Betonungen consequent durchführen.

Morning Session (Chamber Hall C-199, Imig Music Building, University of Colorado, Boulder)

- Dr. Stephen E. Hefling, Case Western Reserve University
“Sterben um zu leben:” Perspectives Old and New
- Dr. Marilyn L. McCoy, Columbia University
“Urlicht” (Primeval Light): A Moment of Revelation, and a Premonition of the Eternal
- Maestro Robert Olson, Conductor and Artistic Director of the Colorado MahlerFest
A Conductor’s Perspective on Mahler’s Symphony No. 2

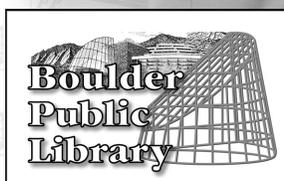
Afternoon Session (Room 102, Atlas Building, University of Colorado, Boulder)

- *Of love, Death and Beyond – Exploring Mahler’s “Resurrection” Symphony*
A documentary by Jason Starr, Artistic Director, Cultural Media Collaborative
- Panel Discussion
- David Auerbach
Luciano Berio and his *Sinfonia* (incorporating the scherzo of Mahler’s Symphony No. 2)
- Berio’s *Sinfonia* (video of 3rd movement)

Of Love, Death and Beyond – Exploring Mahler’s “Resurrection” Symphony

Jason Starr’s full-length documentary is a journey into the music and personal drama that resulted in Mahler’s prophetic and exhilarating Second Symphony. As the film shows, when composing the work, Mahler developed his own rich responses to the core questions of the meaning of life and of death.

Magnificently shot on location in Austria, Germany, Italy, and the United States, *Of Love, Death and Beyond* includes historical reenactments and interviews with many of the world’s most respected Mahler scholars, as well as noted philosophers and theologians. The film is narrated by Thomas Hampson.



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 25 years ago. Twenty-five 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 others 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 that 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,

Well, here we are at MahlerFest XXV, our 25th anniversary! Each year our orchestra and performances get better, informed by years of experience. (Notice in the orchestra roster we list the number of years that each member has played.) Year after year our volunteer musicians return for the sheer love of playing this glorious music. We who sit on the Board of Directors have an obligation to serve our orchestra members, to provide them with a rich and rewarding experience each year, just as we serve you, our loyal audience and supporters. In recent years, due to any number of reasons, including the economic recession, the diminishing classical music demographics (there is no longer any great, exciting classical music record store in Colorado!), MahlerFest, along with other performing arts organizations, has experienced declining audiences. We wonder what else we could be doing to help get more music lovers to our concerts—which, as I've said, get better every year—and provide a more rewarding "audience experience" for our dedicated musicians. We solicit your ideas and your help—if you would like to help MahlerFest in its mission to provide these annual live concerts, please don't hesitate to contact a Board member.

In February, many of us attended the live HD broadcast from Caracas, Venezuela, of the extravagant production of Mahler's Eighth Symphony, conducted by the phenomenal young Venezuelan conductor, Gustavo Dudamel (I wonder if he was named after Mahler!) in which truly over a thousand performers were on stage, most of them (including Dudamel himself) products of "El Sistema," the enormously successful music education program in Venezuela. The enthusiasm of the youthful chorus members and the Caracas audience for this music, gives me hope that Mahler's time not only has come, but is here to stay!

With warmest regards,



Barry Knapp, President

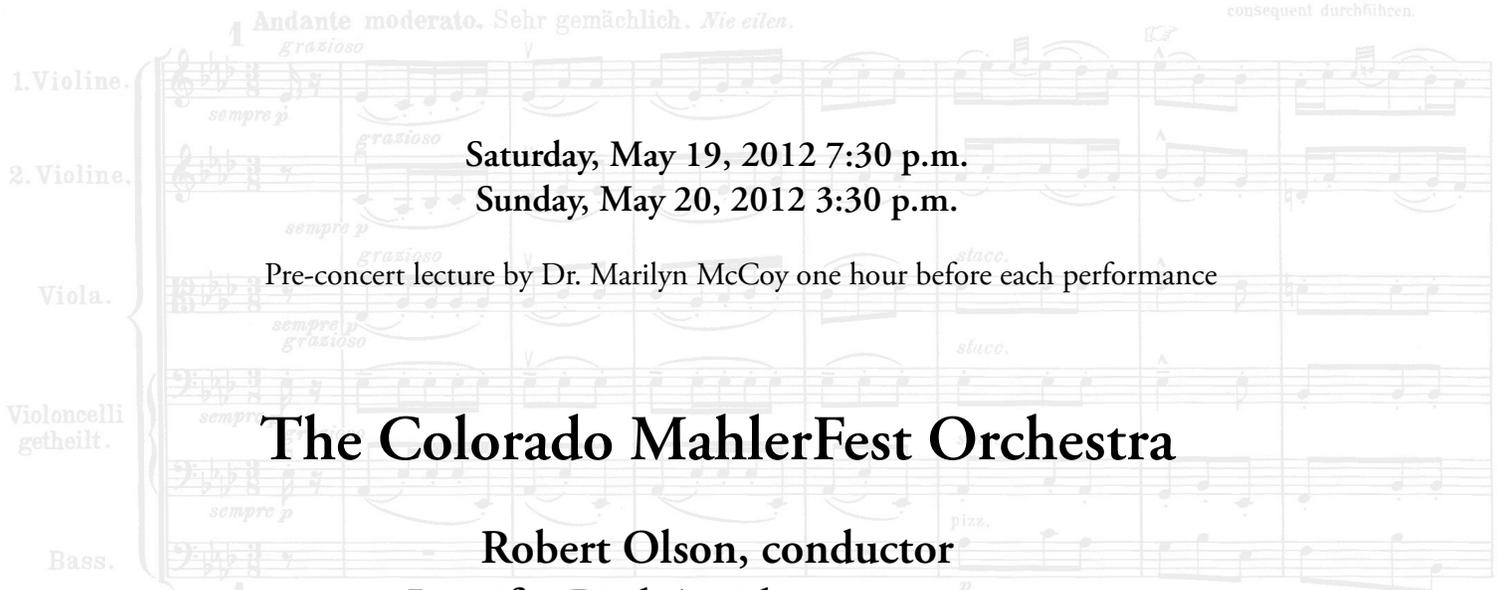
MahlerFest XXV

(Anm. f. d. Dirig.): Alle Betonungen consequent durchführen.

1 Andante moderato. Sehr gemächlich. Nie eilen.
grazioso
1. Violine. *sempre p*
2. Violine. *grazioso*
Viola. *sempre p*
Violoncelli geteilt. *sempre p*
Bass. *sempre p*

Saturday, May 19, 2012 7:30 p.m.
Sunday, May 20, 2012 3:30 p.m.

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



The Colorado MahlerFest Orchestra

Robert Olson, conductor

Jennifer Bird-Arvidsson, soprano

Julie Simson, mezzo-soprano

Boulder Chorale, Ben Riggs, director

Symphony No. 2 in c minor "Resurrection"

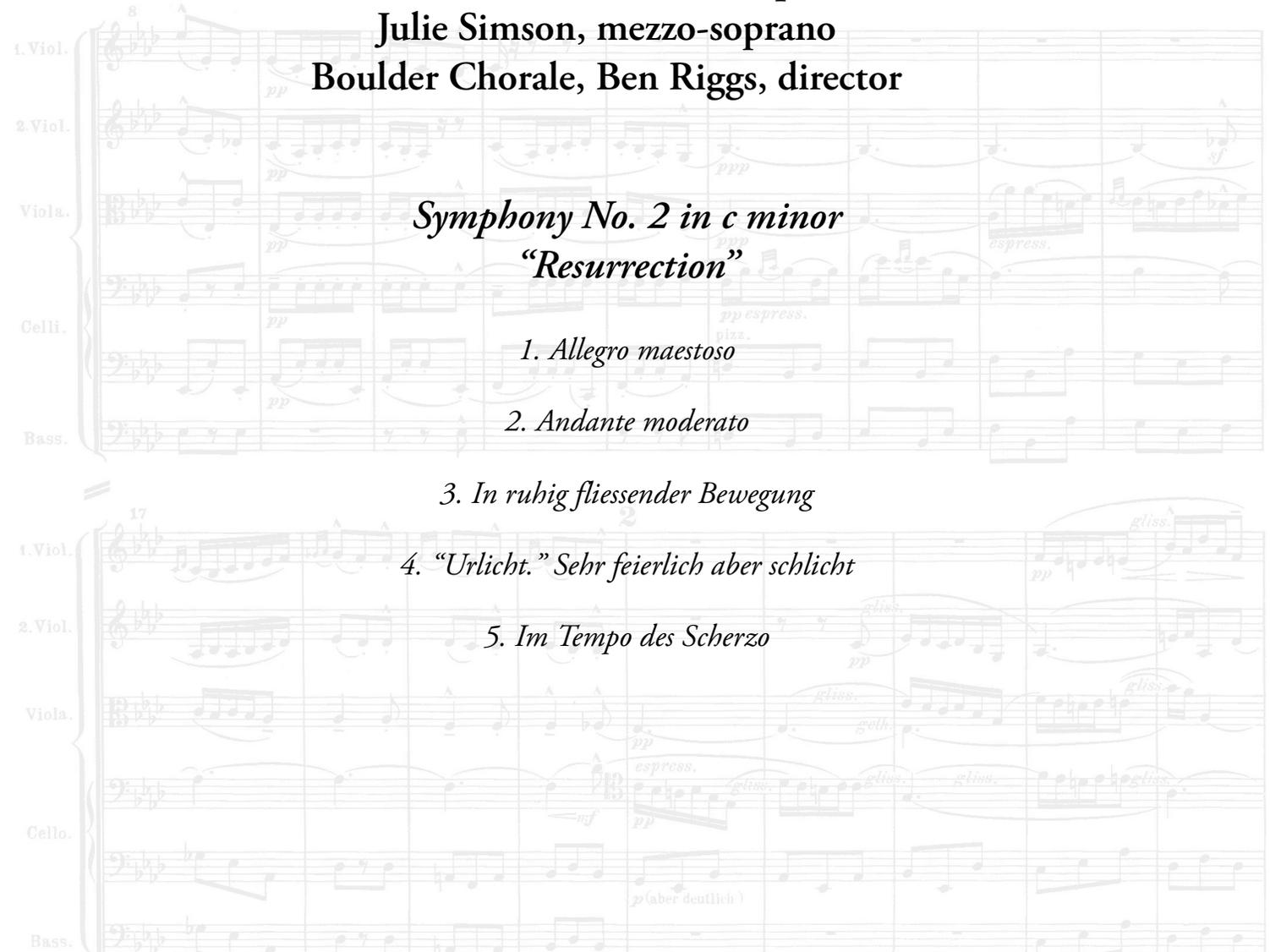
1. *Allegro maestoso*

2. *Andante moderato*

3. *In ruhig fliessender Bewegung*

4. "Urlicht." *Sehr feierlich aber schlicht*

5. *Im Tempo des Scherzo*



Following Mahler's instructions in the score, there will be a longer-than-usual pause after the first movement.

Terese Stewart Memorial Chamber Concerts

Lieder Recital

Tuesday May 15 at noon
Boulder Public Library Canyon Theater
1001 Arapahoe Avenue, Boulder

Friday May 18 at 7:30pm
Rocky Mountain Center for Musical Arts
200 E. Baseline, Lafayette
(Both concerts free)

Songs of Hugo Wolf

Patrick Mason, our esteemed impresario of the lieder, with assistance from faculty and students at the University of Colorado School of Music, will present a selection of songs by Hugo Wolf, written at about the same time that Mahler was working on the Second Symphony, and/or reflecting similar themes to those Mahler was working with.

Following the composer's instructions, each song will be presented with an introduction and translation.



Our annual lieder recital concert is dedicated to the memory of Terrie Stewart, who for many years provided the piano accompaniment for these concerts. Terrie died in 2002, but the beauty of her work remains with us today. She was especially skillful at coaxing the very best and nuanced performances from the singers she accompanied, regardless of the circumstances, and this tradition of excellence, and of diving deeply into each song and performance is one that we cherish, and each year strive to honor.

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.

Colorado MahlerFest XXV Orchestra

Violin I

Annamarie Karacson - 23
 Concertmaster, Boulder
 Zsolt Eder - 0, Kansas City**
 Sarah Cranor - 0,
 Harrisonburg, VA
 Martha Dicks - 24, Longmont
 Charles Ferguson - 20, Denver
 Jill Ferguson - 20, Denver
 Susan Hall - 24, Boulder
 Tracy LaGuardia - 4, Denver
 Esther Olson - 7, Eastsound, WA
 Isaac Olson - 6, Eastsound, WA
 Mary Matthews - 3, Boulder
 Johannes Rudolph - 1, Boulder
 Paul Trapkus - 1, Longmont

Violin II

Alexandra Eddy* - 4, Longmont
 Rebecca Ruttenberg** - 19,
 Boulder
 Cherilynn Cathey - 11, Boulder
 David E. Cher - 0, Englewood
 Emily Fenwick - 24, Loveland
 Jeralyn Friedli - 13, Boulder
 Edward Goldson - 4, Denver
 Dario Landazuris - 7, Austin, TX
 Marilyn Maxvold - 12, Loveland
 Rob Rubin - 5, Ridgewood, NJ
 Susan Schade - 23, Boulder
 Jane Uitti - 17, Louisville
 Linda Wolpert - 18, Boulder

Viola

Sharon Neufeld* - 0, Durango
 Debbie Corisis - 14, Boulder
 Andrea Dobbs - 0, Boulder
 Suzie Doyle - 5, Golden
 Hannah Kuchar - 9, Lafayette

John Leininger - 6, Littleton
 Busya Lugovier - 0, Columbia, MO
 Michiko Nakajima - 0, Denver
 Marilyn de Queiroz - 2, Denver
 Miguel Halverson-Ramos - 12,
 Longmont
 Eileen Saiki - 19, Louisville
 Gloria Britez Scolari - 0,
 Pittsburgh, KS

Cello

Keith Thomas* - 0, Boulder
 Andrew Briggs** - 0, Boulder
 Rowanna Bobo - 13, Louisville
 Eitan C. Cher - 0, Englewood
 Rebecca Holley - 5, Louisville
 Andrew Kim - 1, Baton Rouge, LA
 Carmen Olguin - 3, Boulder
 Heather Plattenberger - 5, Boulder
 James Shonkwiler - 4, Westminster

Bass

Jared Conner* - 8, Aurora
 Jennifer Motycka** - 24,
 Longmont
 Brian Bartling - 1,
 Overland Park, KS
 Nina Caraway - 1, Boulder
 Dale Day - 22, Boulder
 Ross Gullo - 1, Boulder
 Erik Habbinga - 12, Fort Collins
 Joe Reiben - 0, Boulder

Harp

Hillary Schefter* - 2, Loveland
 Kristi Bartleson Stahl - 0, Boulder

Organ

Gerald W. Holbrook - 0,
 Ft. Collins

Flute/Piccolo

Kay Lloyd* - 16, Longmont
 Jonathan Borja - 3, Kansas City
 Adam Calliham - 0, Ft. Collins
 Brielle Frost - 1, Greeley

Oboe/English horn

Margaret R. Davis* - 20,
 Englewood
 Ciara Glasheen - 0,
 Boulder/Ireland
 Kimberly Brody - 6 (EH),
 Boulder
 Marlee Ingle - 0 (+EH), Greeley

Clarinet/Eb/Bass clarinet

Erin Voellinger - 3, Meridian, ID
 Jason Richard Olney - 2,
 Louisville
 Jacob Beeman - 1 (Eb), Boulder
 Brian Collins - 14 (+Bs), Ward
 Michael Moy - 0 (+Eb), Boulder

Bassoon/Contrabassoon

Victoria Olson* - 1,
 Lawrence, KS
 Matthew Cullen - 1, Boulder
 Eric Johnson - 0, Cleveland, OH
 Brian Jack - 3, Boulder

Horn

Kelly Drifmeyer* - 13,
 Potsdam, NY
 Selena Adams - 0, Boulder
 Alyssa Cherson - 0,
 New Hyde Park, NY
 Christopher Herr - 0, Boulder
 Brian T. Kilp - 0, Terre Haute, IN
 Steve Lewis - 0, Kansas City
 Nathaniel Rainey - 0,
 Terre Haute, IN

Yurie Uto - 0, Terre Haute, IN
 David Wallace - 5, Lafayette

Trumpet

Keith Benjamin* - 15, KC, MO
 Ryan Sharp - 0, Belton, MO
 Samuel Wells - 0, Kansas City
 Margaret Romero - 4, Boulder
 Grant Smiley - 0, Kansas City
 Jena Wight - 0,
 Blue Springs, MO

Trombone

Ryan Van Gilder* - 0, Boulder
 Nathan Gonzales - 1,
 Broomfield
 Daniel J. Morris - 2, Ft Collins
 David J. Krosschell - 0,
 Seattle, WA

Tuba

Thomas Stein* - 24, KC, MO

Timpani

Alan Yost* - 23,
 North Andover, MA
 Stan Pappas - 2, Wheat Ridge

Percussion

Julia Thompson* - 2,
 Raleigh, NC
 Sandra Fauth - 2, Evergreen
 Amy Hearting - 2,
 Overland Park, KS
 Brian LaGuardia - 0, Denver

* denotes principal

** denotes associate principal
 Numbers after names indicate
 number of MahlerFests played

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

Boulder Chorale

The Boulder Chorale is proud to be Boulder's oldest and largest community choral organization. We collaborate with other regional ensembles including the Boulder Philharmonic Orchestra, the Colorado MahlerFest, the Longmont, Jefferson and Boulder Symphony Orchestras, Denver's Mercury Ensemble, Kutandara Marimba, and the Colorado Hebrew Chorale. Acclaimed performances from recent seasons featured Orff's *Carmina Burana*, Mahler's *Das klagende Lied*, Beethoven's *Symphony No. 9*, Bach's *Magnificat*, and the Requiems of Duruflé, Mozart, Verdi and Fauré. The Chorale each season also presents concerts of smaller and intriguing works, including new music of living composers and unaccompanied choral gems from the 16th to 21st centuries.

While deeply rooted in our community, the Boulder Chorale also enjoys a tradition of international touring. Since 2001 we have embarked on concert tours to the People's Republic of China, Italy, Austria and Greece. Most recently, the Chorale traveled to Costa Rica for a performance tour in June 2011.

As part of our commitment to outreach and education, the Boulder Chorale sponsors several initiatives. Complimentary Tickets and Tickets for Children programs strive to increase the accessibility of our concerts.

The Boulder Chorale invites all interested singers to join us, and welcomes new members each season. For more information, to schedule an audition, or to join our mailing list visit: www.boulderchorale.org

Boulder Chorale Roster

Esri Allbritten	Dominique Paul Fratkin	Baiba Sube Lennard	Britt Ripley
Cynthia Anderson	Kathy Frebel	Bonnie Livengood	Tula Roberge
Kristin Andreen	Judy Fritz	Ann Lumia	Herb Rodriguez
Chuck Arnold	Wren Fritzman	Irina Mahlstein	Ron Roschke
Ruth Arnold	Neville Gaggiani	Mike Malmer	Liz Rowland
Beth McDowell Baldwin	Patricia Gaggiani	Toni Marinkovich	Rosalie Royere
Inger Barron	Peg Gorce	Sara Mayer	Bunny Rosenthal Rubin
Ria Barrows	Suzan Grenier	Tim McCandless	Michael Sargent
Jeanette (Jet) Bartha	Ricki Hadow	Nani McPherson	Elaine Schnabel
Carolyn Beach	Karen Haimes	Philip Meyer	JoAn Segal
Dede Beardsley	Jeff Hale	Laura Meyers	Laurel Seppala-Etra
Karen Bell	Julie Hale	Inge Moorby	Judy Snook
Jack Biddle	Taylor Hamill	Jennifer Murphey	Sharon Soderlund
Abby Brandemuehl	Birgit Hassler	Kelly Murphy	Elizabeth Stanton
Susan Elaine Brehm	Fred Hawkins	Sarah Myers	Malcolm Stephens
Tom Brome	Jeff Hay	Estelle Nadel	Brian Stone
Josephine Bynder	Paul Haynes	Kristi Neff	Phil Straffin
Dorothy Ciarlo	Greg Herring	David Nesbitt	Roselyn Strommen
Jeanne Clifton	Jeannette Hillery	Sara Neustadt	Katie Swayne
Cheryl Cox	Elizabeth Hitchcock	Carol Nielsen	Christie Swoboda
Kathleen Dawson	Brad Huntting	Phoebe Norton	Emily Thompson
Peggy Deel	Laura Jarvis	Elaine Novak	Lloyd (Tim) Timblin
Diana Doyle	Doug Kerry	Jesse Nuzzi	Alex Troester
Philip Ecklund	Mary Lou Kizer	Thomas O'Brien	Kristin Vredevoogd
Sally Elliott	Ray Knudson	Samantha O'Hara	Laura Lynn Walsh
Liz Ellis	Becky Korte	Joanie Oram	Brad Walters
Amy Faliano	Richard Kraft	Judy Owens	Kristin Weisbach
Cara Faliano	Margot Krimmel	Natalya Paramonova	Mary Weisbach
Steve Farrell	Eric Kuo	Sherril Potter	Diane Weller
Maria Forlenza	Brannin Lancaster	Christie Randolph	Melinda Wells
Joe Frank	John Lee	Sam Richman	Sharman Wilson



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” - *FANFARE 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 25 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.

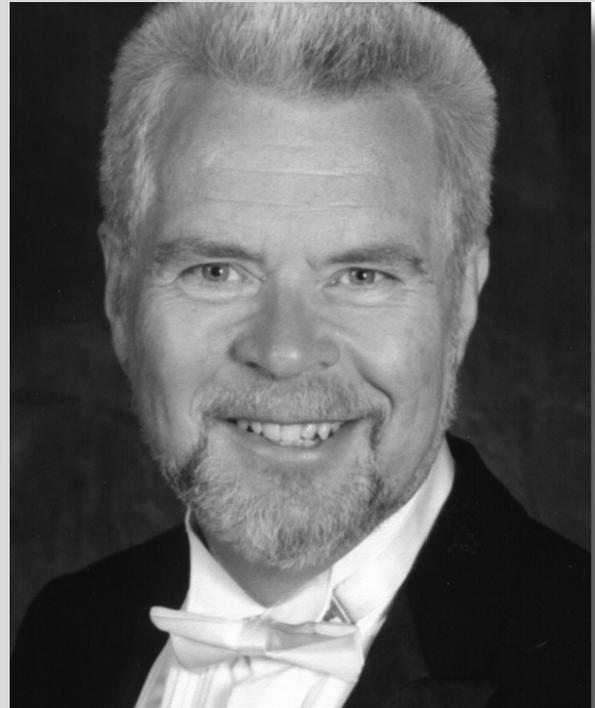
Currently a resident of Kansas City, Dr. Olson holds posts with two other orchestras. He is Director of Orchestras/Opera at the Conservatory of Music at the University of Missouri-Kansas City, where his two orchestras and, in particular, the opera productions consistently receive critical acclaim. With a repertoire of over 60 operas, recent productions include *Turandot*, *A Midsummer Night’s Dream*, *Manon*, *Ariadne out 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 28-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, the former the principal bassoonist for the MahlerFest orchestra.

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 No. 2, "Resurrection"

It is hardly my intention to confuse the audience at a musical performance with technical remarks, and in my opinion it amounts to nothing else when one stuffs a 'program booklet' into the audience's hand, thereby forcing it to see rather than hear.

– Gustav Mahler, May 1894, declining a request for program notes to his Symphony No. 2

One may be forgiven for wanting to know what Mahler had in mind when he created his symphony with the loaded title "Resurrection." Is it about *The Resurrection*? Is it about life after death? In addition to the title, the symphony contains musical quotes from one of his songs, does that mean something? Didn't Mahler *always* have something in mind when he composed?

Inquiring minds wanted to know. But Mahler was not inclined to help. It seems.

Many of Mahler's symphonies feel as if they encompass, and eventually transcend, some kind of turmoil. And this fits well with what we know of the personal life of this emotional and often beleaguered man. His approach to symphonies continued the trend begun with Beethoven's Ninth Symphony (and continued by Bruckner); a symphony that begins in tension and builds to a dramatic resolution.

But Mahler's own words give the impression he had more in mind than that. According to his friend, violist Natalie Bauer-Lecher, he was often concerned,

If my work does not transmit the message and awaken the same response that prompted me to create, then I have created in vain!

To Mahler, his symphonies had content. Could they communicate successfully on their own with the desired effect, or did they require additional elucidation?

Mahler began conducting professionally in 1880 at age 20, and at the same time began to make a name for himself as a composer of lieder, or art songs. The cantata *Das Klagende Lied* (The Song of Lament) and the song cycle *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer) are two examples of Mahler's large-scale vocal works from that period.

By the late 1880's, Mahler began composing his first symphonies, while completing a new song cycle based on a collection of poems, called *Des Knaben Wunderhorn* (The Lad's Magic Horn). Intriguingly, Mahler incorporated some of the music from his Wunderhorn songs into his symphonies. So clear is the link with those songs, his first four symphonies are known as his Wunderhorn Symphonies.

The texts for the Wunderhorn lieder were taken from a comprehensive anthology of German poems. All in all, Mahler set 24 of these poems to music over the 7-year period from 1892 - 1899. Three of those songs were recast as movements for his 2nd, 3rd, and 4th symphonies, while nine went into his volumes of *Lieder und Gesänge*. The 12 remaining were ultimately grouped as his famous song cycle *Des Knaben Wunderhorn*. Their diverse content vary from charming, to the comical and cynical, and to the tragic. Later, Mahler would use melodies from three of the songs from the *Wunderhorn* cycle in his symphonies.

By quoting from his own lieder, was Mahler imparting some of their subject matter to the symphonic movements as a kind of program or narrative guide for the listener?

The symphonic legacy Mahler inherited was comprised of works intended to display form and compositional technique with little or no programmatic content; sometimes described as "music for its own sake."

By contrast, Richard Strauss, Mahler's contemporary and friend, wrote program music, commonly referred to as symphonic tone poems, overtly intended to tell a story. The music of Strauss's *Ein Heldenleben*, for example, represents the chapters of the life of a hero: his youth, marriage, victories, and death. In the case of Strauss's tone poems (and those of Liszt, Respighi, Rimsky-Korsakov, and many others) there is an explicit program that the composer attempts to illustrate.

Was there a "message" in Mahler's Resurrection Symphony? He gave titles to his first two symphonies. This was not new; Haydn, Beethoven, and Mozart had similarly given titles to a few of their symphonies, as a kind of label. Were Mahler's titles mere labels? His first symphony was named for the novel *Titan*, by 19th century German Romantic writer Jean Paul. For his 2nd Symphony, Mahler used the title "Resurrection," which carries obvious associations.

But beyond that, the third movement quotes the melody of his Wunderhorn lied *St. Anthony of Padua Preaches to the Fish*, the fourth movement features a soloist singing to text from one of the other Wunderhorn poems, and the fifth movement uses soloists and a chorus, closing with the words from Friedrich Klopstock's chorale *Aufersteh'n* (Resurrection). One gets the impression that his symphonies have meaningful content that Mahler wants to impart to his listeners.

But if Mahler had something in mind, he didn't want to spell it out. An early admirer, Max Marschalk, asked Mahler to provide a verbal program to the Resurrection symphony. In his letter to Marschalk, Mahler emphatically declined,

I should regard my work as having completely failed, if I found it necessary to give people even an indication as to its mood-sequence. In my conception of the work, I was in no way concerned with the detailed setting forth of an event, but much rather a feeling.

And in a letter to music critic Max Kalbeck, Mahler is very consistent,

Beginning with Beethoven there exists no modern music which hasn't its inner program. But no music is worth anything when the listener has to be instructed as to what is experienced in it... A bit of mystery always remains – even for the creator!

The young admirer Marschalk was not to be put off by Mahler's refusal and continued to press for a program to the Resurrection Symphony. In a reply letter to Marschalk in 1896, the year after the symphony's premiere, Mahler appears unmovable, but alludes to that concept of a motivating inner program,

We find ourselves faced with the important question how, and indeed why, music should be interpreted in words at all. For myself I know that so long as I can sum up my experience in words, I can certainly not create music about it... Just as I find it insipid to invent music to a program, so I view it as unsatisfactory and unfruitful to wish to give a program to a piece of music. That does not alter the fact that the motive for the musical picture might after all be concrete enough to be clothed in words.

So it is all the more surprising to learn that same year Mahler indeed set down unexpectedly detailed explanations of the first three movements of the symphony,

I have named the first movement 'Funeral Rites'. We are standing beside the coffin of a beloved man... it is the hero of my first symphony whom I bear to the grave... At the same time there are great questions: 'What next? Why did you live? Why did you suffer? Is it all nothing but a huge, terrible joke? Or has this life of ours a meaning?' We must answer these questions in some way, if we want to go on living... and this answer I give in the final movement.

Mahler's symphony would seem to be based on a very detailed story and theme after all, which work themselves out through the course of the symphony; from the opening angry surges in the basses and repeated outbursts of the first movement burial scene, to some resolution in the final movement, which contains words that paint a picture of a life after death.

Mahler continues,

The second and third movements are conceived as an interlude. The second is a memory – a moment of bliss from the life of this hero... the image of a long-forgotten hour of happiness, which now enters the soul like a shaft of light – you could almost forget that which has just happened. That is the second movement.

The symphony's mood makes an emotionally contrasting transition. Musically, the second movement is one of Mahler's many lovely ländler, or country waltzes.

But when you awake from this wistful dream, and have to return to the confusion of life, it can easily happen that this ever moving, never-resting, incomprehensible bustle of existence becomes horrible to you... Life strikes you as meaningless, a frightful ghost, from which you perhaps start away with a cry of disgust! This is the third movement.

True to Mahler's description, the peaceful mood of the country waltz of the second movement is abruptly erased by a somewhat sinister, almost macabre, dance with death in the third.

Musically, Mahler shows the influence which Klezmer music had on him, most noticeably in the menacing clarinet writing of the waltz-like melody. But Mahler also ironically includes melodies from his Wunderhorn lied, *St. Anthony of Padua Preaches to the Fish* in this instrumental movement. That song relates how the various fish dutifully listen as St. Anthony preaches to them, only to swim away as ignorant, greedy, and sinful as before. Is that cynical message carried into the symphony on the back of the Wunderhorn melody?

What do we make of the contradictions between Mahler's repeated statements, on the one hand, that his symphonies should be experienced for the feelings they evoke and not for any program or narrative, and on the other hand, his habit of naming his symphonies, his use of material from his lieder, and that fairly detailed explanation of his Resurrection Symphony?

In 1897, one year after providing the above explanation of the Resurrection symphony, Mahler wrote a reply to a letter he received from Anton Seidl, Hungarian conductor and Music Director of the New York Philharmonic, discussing the Resurrection Symphony. In that letter Mahler comments,

You have quite precisely characterized my aims, in contrast to those of [Richard] Strauss. You say correctly that my 'music finally arrives at its program as a last ideal elucidation, whereas in Strauss the program is present as a given curriculum.' ... When I conceive a large musical structure, I always come to a point where I must bring in the word as the bearer of my musical ideas.

58 It seems that Mahler wanted to have it both ways. Those descriptions of the first three movements would appear to meet the criteria for “a given curriculum,” as there would be no way for listeners to divine that content from the music. Yet earlier, Mahler stated that he would judge his work a failure if he needed to provide that kind of guide.

In his letter to Seidl, Mahler says that he composes his symphonies to make us perceive something that he has in mind, which music alone cannot communicate, although he is not trying to be concrete with the listener’s experience, as Strauss was. Mahler had a feeling or experience he wanted to share, and his approach was to start with that experience, the inner program in *his* mind, but through music make us feel something, without our being told precisely what it is.

What was the experience Mahler had which motivated him, what was his “inner program?” In the same letter to Seidl, Mahler explained the inspiration for the final, choral, movement and his inner struggle with adding a chorus,

How I got the inspiration for this is profoundly significant for the nature of artistic creation. For a long time I turned over in my mind the inclusion of a chorus in the last movement, and only the fear that this might be considered a superficial imitation of Beethoven made me hesitate again and again. About this time, Bulow died...” [Mahler’s friend and mentor, the famed conductor and pianist Hans von Bulow] “...I was present at his memorial. The mood in which I sat there and thought of him who had passed away was exactly the spirit of the work which I was then mulling over. Then the chorus from the organ loft intoned Klopstock’s chorale “Aufersteh’n”! This struck me like a flash of lightning... What I had experienced at that moment, I now had to create in sound... So it always is with me: only when I experience do I compose – only when I compose do I experience!

Mahler had been composing his symphony with something in mind, but he did not know how to complete it and only later came to the “Resurrection” idea.

Four years later, in 1901, for a performance of the Second Symphony in Dresden, Mahler provided *additional* programmatic notes, for the fourth and fifth movements,

Fourth movement – the stirring voice of simple faith soothes our ears.

A succinct explanation for this heartfelt, even resigned, vocal movement, which makes use of text from a Wunderhorn poem “Urlicht” (Primeval Light).

Fifth movement: we are confronted once more with terrifying questions. A voice is heard crying aloud: ‘The end of all livings things is come – the Last Judgment is at hand’...the earth quakes, the graves burst open, the dead arise and stream on in endless procession... The cry for mercy and forgiveness strikes fearfully in our ears. The wailing rises higher - our senses desert us, consciousness fails at the approach of the eternal spirit. The last trumpet is heard... We can just catch the distant, barely audible song of a nightingale, a last tremulous echo of earthly life... And behold! It is no judgment... There is no punishment and no reward. Just an overwhelming love illuminates our being. We know, and are.

Thus, Mahler’s program emerges from his personal experiences with – and reactions to – loss. His inner program becomes the listener’s musical experience of a progression, not of story line, but of feelings – emotions brought about at the contemplation of mortality, both universal and personal.

By the time Mahler began to compose his Resurrection Symphony, he had lost both parents and two younger siblings. The process of grieving was all too familiar to him; from all-consuming anger and despair, to consoling memories, to bitterness at the futility of existence, to an acceptance of human vulnerability and transient happiness, and ultimately to a personal resurrection – a life after death – resuming one’s own life again.

On the day of the Dresden concert, Mahler again disparaged providing program notes. He wrote to his wife, Alma, comparing his program notes with God providing a program for creation,

It can only give a superficial indication, all that any program can do for a musical work... It leads directly to misunderstanding... and in the long run to such distortion that the work, and still more its creator, is utterly unrecognizable.

Listeners have to judge that assessment for themselves. But, Mahler eventually abandoned altogether the practice of providing any program notes for his works. It is left to us to experience their inner program through the music.

At the conclusion of his letter to conductor Anton Seidl, Mahler wrote,

A musician’s nature can hardly be expressed in words... It is the same with his goals, too. Like a somnambulist he wanders toward them – he doesn’t know which road he is following... but he walks toward the distant light, whether it be the eternal shining stars or a beguiling mirage.

- Program Notes by Ron Nadel
Classical Music Announcer and Programmer

The Translations

(Ann. f. d. Dirig.): Alle Betonungen consequent durchführen.

URLICHT
From *Des Knaben Wunderhorn*

PRIMAL LIGHT
(From *The Youth's Magic Horn*)

O Röschen roth!
Der Mensch liegt in größter Noth!
Der Mensch liegt in größter Pein!
Je lieber möcht ich in Himmel sein!
Da kam ich auf einen breiten Weg;
Da kam ein Engelein und wollt' mich abweisen.
Ach nein! Ich ließ mich nicht abweisen:
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wind leuchten mit bis in das ewig selig Leben!

Oh little red rose!
Man lies in the greatest need.
Man lies in the greatest suffering,
How much rather would I be in Heaven!
I came upon a broad road.
There came an angel and wanted to block my way.
Ah no! I did not let myself be turned away!
I am of Gods and to God I shall return.
Dear God will grant me a small light,
Will light my way to eternal, blissful life.

AUFERSTEH'N

RESURRECTION

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben
Wird der dich rief dir geben.
Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
uns ein, die starben.

Arise, yes, you will arise from the dead,
My dust, after a short rest!
Eternal life
Will be given you by Him who called you.
To bloom again are you sown.
The lord of the harvest goes
And gathers the sheaves,
Us who have died.

–Friedrich Klopstock

–Friedrich Klopstock

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, was du gesehnt!
Dein, was du geliebt, was du gestritten!
O glaube: Du wardst nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!
Was entstanden ist, das muß vergehen!
Was vergangen, auferstehen!
Hör' auf zubeben!
Bereite dich zu leben!
O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen
In heißem Liebesstreben
Werd' ich entschweben
Zum Licht, zu dem kein Aug' gedrungen!
Sterben werd' ich, um zu leben!
Aufersteh'n, ja aufersteh'n wirst du
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

Oh believe, my heart, oh believe,
Nothing will be lost to you!
Everything is yours that you desired,
Yours what you loved, struggled for.
Oh believe, you were not born in vain,
Have not lived in vain, suffered in vain!
What was created must perish.
What has perished must rise again.
Tremble no more!
Prepare yourself to live!
Oh Sorrow all-penetrating!
I have been wrested away from you!
Oh Death, all-conquering!
Now you are conquered!
With wings that I won
In the passionate strivings of love
I shall mount
To the light to which no sight has penetrated.
I shall die, so as to live!
Arise, yes, you will arise from the dead,
My heart, in an instant!
What you have conquered
Will bear you to God.

–Gustav Mahler

–Gustav Mahler

Principal Participants



American soprano **Jennifer Bird** enjoys a busy and varied singing career in the US and Europe, having built a reputation as a charismatic, intelligent and versatile performer of more than 50 roles in opera, operetta and musical theater, as well as much of the standard oratorio and concert literature.

As the recipient of a Rotary International Ambassadorial Scholarship, Jennifer studied in Germany in the Opernklasse of the

Hamburg Musikhochschule, where she joined the vocal studio of renowned soprano Judith Beckmann. Soon thereafter she began singing at the Landestheater Coburg and then at the Bremer Theater where she became a pillar of the soloist ensemble, singing major roles in the lyric and lyriccoloratura soprano repertory and, in Coburg, twice earning the Audience Favorite Prize. Engagements followed at the Vienna Volksoper, Nationaltheater Mannheim, Theater Bonn, Theater Chemnitz, Theater Lubeck, Theater Wurzburg and Theater Hagen, among others. Highlights have included the title roles in *Lulu and Lucia di Lammermoor*, Ann Trulove in *The Rake's Progress*, Pamina in *Die Zauberflöte*, Sophie in *Der Rosenkavalier*, Marguerite in *Faust*, Blanche in *A Streetcar Named Desire*, Nedda in *I Pagliacci*, Gilda in *Rigoletto*, Violetta in *La traviata*, Euridice in *Orphée aux Enfers* and Konstanze in *Die Entführung aus dem Serail* among many others.

Much in demand as a recitalist and concert singer, Jennifer has been the soprano soloist in *The Messiah* with the Berlin Symphony Orchestra, in Dvorák's *Stabat Mater* with the Bremer Philharmonic and in a Veteran's Day concert with the US Army Band at Carnegie Hall. In 2008 Jennifer was invited to Brussels to perform with members of the Ictus Ensemble in honor of the 200th anniversary of Ricordi Publishing. She has been the featured soloist in gala concerts with the Stuttgart Philharmonic at the Stuttgart Konzerthalle and in Luxembourg with the Orchestra of the Warsaw Teatr Wielki. In 2010 she made her Lincoln Center, Alice Tully Hall debut as the soprano soloist in Orff's *Carmina Burana* with the Riverside Choral Society. In 2012 Jennifer will be the soprano soloist in the world premiere performances of Frank Ticheli's *Songs of Love and Life* with conductor Allan McMurray. In March she returns to Lincoln Center to perform Vaughan Williams' *Dona Nobis Pacem* under the baton of Patrick Gardner. In May she is slated to sing the soprano solo in Mahler's *Symphony No. 2* with the Boulder MahlerFest, and in the autumn she travels to Bremen, Germany for a series of concerts there. Jennifer has been a prizewinner in several international competitions, including First Prizes in both the Sylvia Geszty Competition and the Robert Stolz Competition and 3rd Prize in the Alexander Girardi Competition, where she also received a special award for exceptional dramatic ability.

Jennifer has worked with noted artists such as Lawrence Renes, Martin Katz, Barrie Kosky, Helmut Baumann, Florian Ludwig, Stefan Klingele, Phillip Himmelmann, Joshua Major, Gustav Meier, Andrej Woron, JJ Penna, Antoine Palloc, Bruno Berger-Gorski, Andrej Woron, Rosamund Gilmore, Ronald Land, Detlef Altenbeck and Alois Seidlmeier.

Mezzo-soprano **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. Miss 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.

Miss 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 *Nixon in China* with Opera Colorado and the Colorado Symphony on the Naxos label, Mahler's *Symphony #8* with the Colorado MahlerFest and Horatio Parker's *Hora Novissima* on the Albany label, and an Art Song CD on the songs of American composer Richard Faith. Past engagements include the leading role in *Midnight Angel* by David Carlson with the Skylight Opera in Milwaukee, and the operas *La Traviata*, *Nixon in China* and *The Tales of Hoffmann* with Opera Colorado. 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. This coming summer she returns as a guest performer and teacher at the Vancouver International Song Institute at the University of British Columbia-Canada, and begins a new collaboration with Opera Viva in Verona Italy.

Miss Simson holds degrees from Western Michigan University and the University of Illinois and is currently a Professor of Voice at the University of Colorado-Boulder. Recent engagements include the role of Marcellina in *Le nozze di Figaro* with Opera Colorado and La Principessa in *Suor Angelica* with the University of Colorado-Boulder.



The distinguished American baritone, **Patrick Mason**, has performed and recorded an astonishingly wide range of music spanning the last 10 centuries. In the fall of 2007 he premiered a major new work by Pulitzer Prize winning composer George Crumb, *Voices from a Forgotten World*, with Orchestra 2001 in Philadelphia, and he was a Grammy finalist in the category of Solo Vocal Performance in 2006 for his recording *Songs of Amy Beach* on Bridge

Records. In March of 2008 he was heard in the New York premieres of operas by William Bolcom (Musical America's 2007 Composer of the Year) and John Musto at New York's Weill Hall. He reprised these works at the Moab Music Festival.

Patrick Mason began his career singing early music with groups such as The Waverly Consort, Schola Antiqua and The Boston Camerata,



appearing at the Utrecht Early Music Festival in Holland, the Aix-en-Provence Festival in France and at The Cloisters in Manhattan. He has toured internationally with The New York Ensemble for Early Music's production of "The Play of Daniel" and has recorded both Medieval and Renaissance works for Sony, Erato, Nonesuch and l'Oiseau Lyre.

Since 1970 he has concertized with guitarist David Starobin in London's Wigmore Hall, Merkin Hall in New York and in festivals throughout the United States and Europe. Their many recordings include Stephen Sondheim's Sunday Song Set, a group of four songs from Sondheim's Sunday in the Park with George arranged for guitar and voice by the musical's orchestrator, David Starobin's brother, Michael Starobin.

As a result of an abiding commitment to the music of our time, Patrick Mason has collaborated with composers Leonard Bernstein, Elliott Carter, Harold Blumenfeld, Daniel Kellogg, Paul Lansky, David Leisner, Richard Wernick, Akimi Nieto and as well as Sondheim and Crumb. He created the lead role in John Duffy's opera, Black Water (libretto by Joyce Carol Oates) to great acclaim in Philadelphia and has reprised the role in Los Angeles and New York. The Boston Globe hailed Mason's portrayal of the dual lead in Tod Machover's opera, VALIS, and the New York Times named his recording of that piece "Best CD of the Year." He premiered the role of Ralston in Randall Shinn's opera, Sara McKinnon (libretto by Mark Medoff) in New Mexico in 2002.

Mason has appeared with orchestras throughout the United States in works by Johannes Brahms, Gustav Mahler, Benjamin Britten (War Requiem) and John Adams (The Wound Dresser). He has sung with the New York Festival of Song since 1990 and at chamber music festivals in San Francisco, Steamboat Springs, Moab, Skaneateles and with the Takacs String Quartet.

In a long and successful association, Patrick Mason has made numerous recordings with Bridge Records: Songs of Amy Beach (Grammy finalist, 2006); Franz Schubert's Winterreise; Méloides (French songs by Fauré, Poulenc, Ravel and Dutilleux); Stefan Wolpe – Vocal Music; American Orchestral Song, featuring works of Horatio Parker, Virgil Thompson, Charles Griffes, John Alden Carpenter and Roy Harris; and an upcoming release of songs by John Musto (with soprano Amy Burton and the composer at the piano).

Mason is a Berton Coffin Faculty Fellow at the University of Colorado in Boulder and is the vocal coordinator of the John Duffy Composer's Institute (an annual two-week event which is part of the Virginia Arts Festival) where he works with young singers and composers to create new works for the musical stage.



Ben Riggs is a conductor, singer, and pianist living in Denver, Colorado. Ben is passionate about music making and the ritual experience, both in sacred worship and secular concert venues. Ben's professional experience leading volunteer choral ensembles and teaching burgeoning musicians have made him in demand as a clinician, teacher, and conductor both in Denver and throughout the United States.

In addition to conducting the Boulder Chorale, Ben is also the Artistic Director of the Denver Gay Men's Chorus (DGMC). Committed to its mission of building community through music, DGMC performs three major concerts each year and appears at dozens of free outreach events throughout the Denver-metro area. An experienced church musician, Ben has previously served the congregations of Atonement Lutheran Church (Boulder), Christ Church United Methodist (Denver), and Wellshire Presbyterian Church (Denver). Ben is currently an affiliate faculty member of Regis University in Denver, where he conducts the upper-level undergraduate Regis Concert Choir.

Ben is an active performer in the Denver musical community. Recently, Ben helped found the brand new Firesign Vocal Quartet and the Colorado Conductors Chorus, a unique ensemble made up entirely of choral conductors.

Ben holds a Bachelor of Music in piano from Wheaton College Conservatory of Music, and a Master of Music in choral conducting from the University of Colorado. At present, Ben is completing a Doctor of Musical Arts degree in Choral Literature and Performance, also at the University of Colorado.

David Auerbach's degree is in Mathematics with a strong minor in music. Until 2009, he worked in the computer and telecommunications industry; most recently developing international standards and architectures for voice over IP. He holds multiple patents in key internet voice technologies.



In high school, David was introduced to classical music by a musician and aspiring composer friend. While working his way through the record section at his local library, he discovered a Bruno Walter recording of the Mahler 2nd. Of all those found in that library, it was with this recording that he most connected. Since then, he has explored and studied all categories of classical music including 20th century music.

While on an overseas work assignment in France, David discovered the on-line world of Mahler and realized that there were many others that shared his passion for the composer. It was through this connection that he learned about the Colorado MahlerFest.

Upon relocating back to the United States at the beginning of January, 2003 he immediately flew out to Boulder for his first MahlerFest (the 6th Symphony.) He has been a regular attendee and informal contributor ever since. In 2009, David joined the board of the MahlerFest as a remote member.

David is an amateur naturalist and is a docent at Big Basin Redwood State Park in California. At the park he leads hikes and teaches plant identification, fire ecology and geology.



Stephen E. Hefling is among America's leading Mahler specialists. He received the A. B. in music from Harvard and the Ph. D. from Yale, with a dissertation examining Mahler's "Todtenfeier" movement from the dual perspectives of programmatic influence and compositional process as documented in Mahler's surviving sketches and drafts. Currently Professor of Music at Case Western Reserve University, he has also taught at Stanford and Yale Universities as well as Oberlin College

Conservatory. Prof. Hefling has written numerous articles and book chapters for *19th Century Music*, *Journal of Musicology*, *Journal of Music Theory*, *Performance Practice Review*, the revised *New Grove Dictionary*, *German Lieder in the Nineteenth Century* (Routledge, 2009), *The Cambridge Companion to Mahler* (Cambridge, 2007), *Mahler and His World* (Princeton, 2002), *The Mahler Companion* (Oxford, 1999), *The Nineteenth-Century Symphony* (New York, 1997), etc. He rediscovered Mahler's manuscript version of *Das Lied von der Erde* for voices and piano, and edited that work for the *Kritische Gesamtausgabe* (Vienna, 1989). His monograph on *Das Lied* appeared in the *Cambridge Music Handbooks* series in 2000, and he has written program notes for Mahler recordings by leading conductors including Pierre Boulez and Lorin Maazel. Currently he serves as program annotator and pre-concert lecturer for the complete Mahler cycle being presented by the Pittsburgh Symphony Orchestra under their new music director, Manfred Honeck. Hefling has both edited and contributed to the volumes *Mahler Studies* (Cambridge, 1997) and *Nineteenth-Century Chamber Music* (New York, 1998). He currently serves on the editorial board of the *Neue Kritische Gesamtausgabe* of Mahler's works, and is completing *The Reilly Source Catalogue of Mahler's Musical Manuscripts*. He is also writing a two-volume study entitled *The Symphonic Worlds of Gustav Mahler* for Yale University Press.

For his work on Mahler, Prof. Hefling has been awarded grants from The Baker-Nord Center for the Humanities, The Kaplan Foundation, The Martha Baird Rockefeller Foundation, and the American Philosophical Society, as well as a Morse Junior Faculty Fellowship at Yale University; he has been a speaker at international conferences on the composer in Vienna, Paris, Hamburg, Rotterdam, New York, Montpellier, London, Guildford, and Boulder. Also a specialist in baroque performance practice, Prof. Hefling has performed widely with early music ensembles in the northeastern US, and has served as director of the Yale Collegium Musicum and the Cleveland Baroque Soloists; his book *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music* (New York, 1994) is generally considered the standard reference on that topic.

Marilyn L. McCoy is Adjunct Assistant Professor of Music Humanities 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.*" Her research explores the ways in which Mahler evokes a sense of timelessness in his music, a compositional strategy which plays an important part in his Second Symphony. 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).



Professor McCoy is much in demand as a pre-concert lecturer. She is especially proud of her long association with the Boulder MahlerFest, where she has served as "Official Pre-Concert Lecturer" since 2003, and as a Symposium participant since 2002. In February 2012 she gave several lectures at Disney Hall as part of the Los Angeles Philharmonic's "Mahler Project," led by Maestro Gustavo Dudamel. She has spoken at Carnegie Hall and the Mostly Mozart Festival at Lincoln Center in New York, and at the Bard Festivals "Berg and His World" (2010) and "Mahler and His World" (2002). Other speaking engagements include lectures for the Boston Symphony Orchestra (2007 and 2008), the Berkshire Choral Festival (2004), and the Ravinia Festival of the Chicago Symphony Orchestra (2001).

After moving to New England from California in 1999, Professor McCoy has taught at Columbia University, Clark University, New England Conservatory, Boston University, the Massachusetts Institute of Technology, and the University of New Hampshire. Thought primarily a Mahler scholar, she was Assistant Archivist at the Arnold Schoenberg Institute in Los Angeles for the last three years of its existence (1995-1998) until the archive moved to its present location in Vienna, Austria. She is currently at work on a translation of the correspondence between Alma Mahler and Arnold Schoenberg.



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MahlerFest Orchestra

Mahler, Mahler, Everywhere

Colorado Symphony (Boettcher Hall, Denver)
 June 1-2, Symphony No.3,
 Jesus Lopez-Cobos, conductor
<http://www.coloradosymphony.org/>

Aspen Music Festival (Aspen)
 July 8, Symphony No. 1,
 Thomas Sondergard, conductor
 Aug 19, Symphony No. 8,
 Robert Spano, conductor
<http://www.aspenmusicfestival.com/>

Colorado Music Festival
 (Chautauqua Auditorium, Boulder)
 July 26-27, Symphony No. 7,
 Michael Christie, conductor
<http://www.coloradomusicfest.org/default.asp>

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
aus 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 Lehar) 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, 2012
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
Todtenfier (2007)
Tragic Overture, Op. 81 (Brahms) 2005
Vier Lieder, Op. 2 (Schoenberg) 1996
Vier Stücke für Klarinette and Klavier (Berg) 1990
Der Zwerg final scene (Alexander von Zemlinsky) 2002

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- January 26, 2013 - *Music for SuperHeroes*
 Doug Niedt, guitar - October 6, 2012
 March 2, 2013 - *Dvorak Cello Concerto*
 John Fielder - November 10, 2012
 April 13, 2013 - *All Beethoven Concert*
 Nutcracker - December 1 & 2 2012
 May 11, 2013 - *Evening of Broadway Hits*

For more information, please call the
 LSO office at 303.772.5796
 or www.longmontsymphony.org



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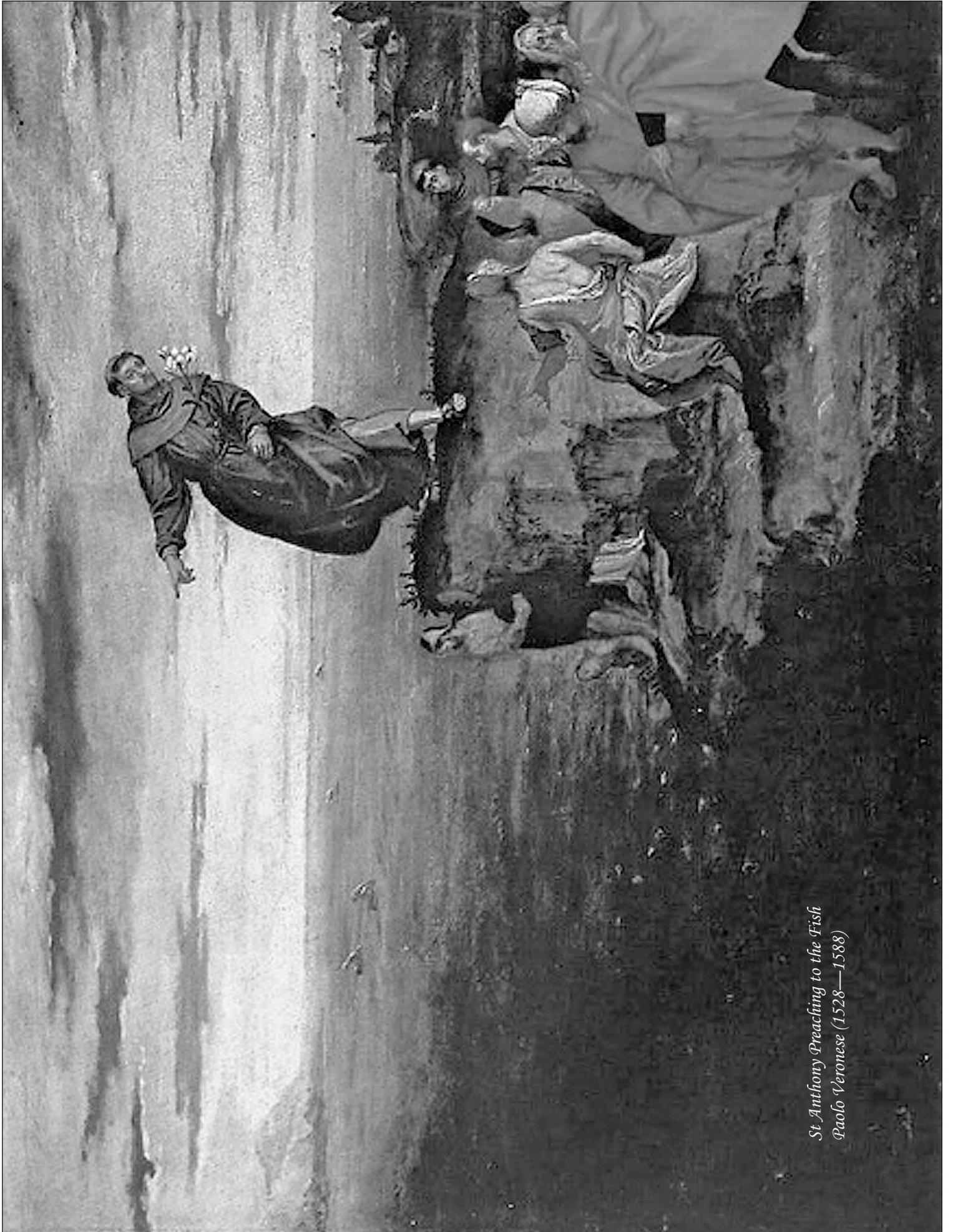
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