



JANUARY 16-17, 1988 claudia prinz-horvath 1988

IMIG MUSIC BUILDING

ROBERT OLSON, MUSIC DIRECTOR

MAHLER

THE EARLY YEARS

FEST I

About the festival:

Few symphonic composers have challenged both the listener and interpreter as much as Gustav Mahler. As little as twenty years ago, Mahler warranted but two sentences in the standard music history text of most universities. Complete works for hundreds of musicians, lasting nearly two hours, were generally considered too taxing on audiences, and even Vienna, Mahler's home for most of his life, resisted his music because it was too "traurig"—sad. Indeed, it is conceivable that without the efforts of conductors Bruno Walter and Leonard Bernstein, much of Mahler's music might still be relatively unknown.

His music is no longer unknown, but the challenge to the listener and the interpreter is no less formidable. Although the public in this region is indeed fortunate to have the marvelous performances of the Colorado Music Festival and their frequent interpretations of Mahler every summer, there is a major dearth of opportunities for the many fine musicians in the region to perform his works other than the popular First and Fourth symphonies. **The Mahler Fest** was created to provide just such an opportunity, as well as to provide a forum to study the composer and *all* his works.

The Festival Orchestra is composed of musicians from throughout Colorado who are eager to involve themselves in this great music, simply for the sake of the music itself. Over the course of ten years, the Festival will present all ten symphonies, the song cycles, and other chamber repertoire in approximate chronological order. In addition, scholars will present lectures and discussion on different aspects of Mahler and his music.

The creator of the Festival, Robert Olson

The **Mahler Fest-I** is the brainchild of Music Director and Conductor Robert Olson. His love of Mahler's music, coupled with the realization that many musicians share this longing to be a part of Mahler's "symphonic world" led to this first annual event. Olson is a professor of music at the University of Colorado and is an accomplished bassoonist as well as conductor. He is music director and conductor of the University Opera program and the Colorado Gilbert & Sullivan Festival, as well as associate conductor of the University Orchestra. He is also in his fifth year as conductor of the Longmont Symphony, which recently received rave reviews from audiences and newspapers alike in the Denver area. Previous conducting posts include the Omaha Symphony, the Arapahoe Chamber Orchestra, the Boulder Civic Opera, and the Rocky Ridge Music Center Orchestra. He has studied with Hans Swarovsky of the Vienna Philharmonic (as a recipient of the coveted Fulbright Award), Yuri Krasnapolsky of the New York Philharmonic and Des Moines Symphony, and such well-known conductors as Bernstein, Maazel, Mehta and Solti. Last February he was one of four conductors from around the country selected to work with maestro Andre Previn in Los Angeles.

Acknowledgments

Dr. Robert Fink, Dean, College of Music, for use of the University facilities
Kip Mason-Stanley and Robert Spillman for assistance in putting together
the chamber programs

The many Artists and Scholars who contributed their time and talents to this first
Mahler Fest

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PROGRAM

7:00 p.m.

Chamber Hall

"MAHLER, THE EARLY WORKS"

Steven Bruns, theorist and Mahler scholar, will present analytical comments about the early works of Mahler, particularly the works being performed during this Festival.

Steven Bruns is an Assistant Professor of music at the University of Colorado, heading the music theory program. He holds a BME *magna cum laude* from Northern State College and his MM and PhD in music theory from the University of Wisconsin, Madison, where he also minored in computer science and psychology. A long time admirer of the music of Mahler, he contributed valuable insights into the Tenth Symphony of Mahler for his PhD dissertation.

8:00 p.m.

Music Hall

Introductory comments by Steven Bruns

Piano Quartet

(Composed 1876. Performed at Vienna Conservatory on July 10, 1876; first public performance thought to be in Jihlava, September 12, 1876.)

Nicht zu schnell

*Paul Parmalee, piano
Gregory Walker, violin
Kip Mason-Stanley, viola
Carol Tarr, cello*

Lieder und Gesänge auf den Jugendzeit

(Book I composed between 1880-1883, published in 1885. Book II and III composed approximately between 1883-1890, published in 1892.)

Nicht wiedersehen!

Phantasie

Selbstgefühl

Ich ging mit Lust durch einen grünen Wald

Um schlimme Kinder artig zu machen

*Carol Ann Hill, soprano
Robert Spillman, piano*

INTERMISSION

Lieder und Gesänge auf den Jugendzeit (continued)

Zu Strassburg auf der Schanz

Hans und Grethe

Frühlingsmorgen

Serenade

Starke Einbildungskraft

Erinnerung

Ablösung im Sommer

Scheiden und Meiden

Carol Ann Hill, soprano, is on the faculty at the University of Colorado where she has taught studio voice since 1984. She received her BA from Utah State and her MM from Eastern Kentucky University. Her teachers include Vera Rozsa, Martin Katz, Claudia Pinza, and Betty Jean Chipman. Ms. Hill has concertized throughout the country both in recital and as a soloist with orchestra. She has sung several opera roles as a member of the Utah Opera Company and with CU. Prior to CU she taught at numerous universities including Iowa State, Utah State and Eastern Kentucky.

Kip Mason-Stanley, viola, is an active orchestral and chamber music performer in the Midwest and Philadelphia areas. She performs regularly with such area orchestras as the Denver Chamber Orchestra, Colorado Ballet Orchestra, and Colorado Springs Orchestra, plus is the violist with Columbine. She is an assistant professor of viola, violin, and music education at the University of Colorado and was formerly on the faculty of Drexel University in Philadelphia.

Paul Parmalee, piano, is heard frequently as soloist with orchestras and ensembles, performing a vast repertory of music, most recently new compositions. He made his debut in New York City's Town Hall in 1963 and has appeared as soloist with the Chicago, Denver, Rochester and Manila (Philippines) Symphony Orchestras, and with many community orchestras throughout the United States. Parmalee was a ten-year member of the Pablo Casals Trio which has toured throughout the US and West Germany. He currently is on the faculty at the University of Colorado.

Robert Spillman, piano, currently is chairman of the keyboard department at the University of Colorado, having come from thirteen years on the faculty of the Eastman School of Music. Mr. Spillman has toured extensively as a soloist and accompanist with Rita Streich, Barry McDaniel, Donald Grobe, James Galway and Jan DeGaetani. He has also made appearances with the BBC, Swiss Radio, RIAF and numerous radio organizations in West Germany. He has recorded as soloist and accompanist on Desmar, Golden Crest, Musical Heritage and Vox labels. Spillman currently is co-director of the Opera Center at the Aspen Music Festival.

Carol Tarr, cello, received her BM from USC and her MM from Peabody, studying with such noted cellists as Gabor Rejto, Zara Nelsova and Christopher Bunting. In addition to her active teaching schedule at the Colorado Academy, her Suzuki cello teacher training program, and her private studio, she is a free lance musician, performing frequently with such orchestras as the Colorado Ballet and the Denver Chamber Orchestra.

Gregory Walker, violin, is currently working on his DMA in composition at the University of Colorado. An accomplished and versatile musician, he has been a violinist in the Aspen, Spoleto, Chataqua, Waterloo and Boulder Bach Music Festivals, as well as concertmaster of the La Jolla Symphony. He currently is playing concertmaster with the Boulder Philharmonic.

4:30 p.m.

Sunday, January 17, 1988

Chamber Hall

"WHY MAHLER?"

Noted music critic Wes Blomster will present an overview of Mahler and his music.

Wes Blomster is Professor of German at the University of Colorado and classical music critic for the Boulder *Daily Camera*. His long love affair with music, coupled with extensive research grants in Europe from Fulbright and IREX have made Blomster's opinions and writings on music much sought-after throughout the region; he has been invited to speak at such events as the Colorado Music Festival and for the American Symphony Orchestra League.

5:30 p.m.

Music Hall

Festival Orchestra, Robert Olson, conductor

Lieder eines fahrenden Gesellen

(Dec. 1883-Jan. 1., 1885. First performance of orchestral version, Berlin, March 16, 1896.)

- I. Wenn mein Schatz Hochzeit macht
- II. Ging heut' Morgen über's Feld
- III. Ich hab' ein glühend Messer
- IV. Die zwei blauen Augen

Jean Piatak, mezzo-soprano

Symphony #1 in D

(begun 1884, completed 1888. First performance in Budapest, November, 1889.)

- I. Langsam, schleppend; Im Anfang sehr gemächlich
- II. Kräftig bewegt; doch nicht zu schnell
- III. Feierlich und gemessen, ohne zu schleppen
- IV. Stürmisch bewegt

Jean Piatak, mezzo-soprano, is currently working toward her DMA in voice at the University of Colorado, studying with Professor Barbara Doscher. She holds a B.Mus from Oberlin Conservatory and an MM from the Cleveland Institute of Music. While at the Institute she performed with the CIM Orchestra under the direction of Louis Lane. Ms. Piatak's opera roles include Meg Page in *Falstaff* and Maurya in *Riders to the Sea*. She also was a member of the Apprentice Artist Program for Singers, Santa Fe Opera, in 1985.

Festival Orchestra Personnel

VIOLIN

Dan Grove, co-concertmaster
Susan Hall, co-concertmaster
Jessie Brundage
Martha Dicks
Ruth Duerr
Kim Elmore
Emily Fenwick, principal 2nd
Ruth Galloway
Wendy Gray
Donna Hill
Leslie Korytko
Adwyn Lim
Shaw Matthews
Nola Melcher
Barbara Merrell
Kathy Rinehart
Georgina Romino
Paul Rowinski
Cyndy Sliker
Elaine Taylor
Julie Warren
Paul Warren

VIOLA

Christy Derdul, principal
Judith Cole
Merry Dooley
Eve Geltman
Campbell Harrison
Denise Horton
John Leininger
Cheryl Pitts
Cindy Story

CELLO

Barth Story, principal
Jennifer Duerr
Kevin Johnson
Dina Matz
Sue Mogan
Georgia Parrish
Jim Warwick

BASS

Dale Day, co-principal
Kathy Stabolepszy, co-principal
Shawn Kelly
Jennifer Motycka
Glenn Sherwood
Gerald Townsend
Larry Worster

HARP

Linda Nash

FLUTE/PICCOLO

Hayl McMurray, co-principal
Jeff Slaugh, co-principal
Carol Humphrey
Kati Kaupas
Sarah Tomasek

OBOE/ENGLISH HORN

Lisa Iottini, co-principal
Sandy Ludwick, co-principal
Jack Bartow
Lois Collins
Jennifer Longstaff

CLARINET/E♭, BASS CLARINET

Mary Jungerman, co-principal
Beverly Siebert, co-principal
Karen Dusek
Robert Qualls
Tom Ratterree

BASSOON/CONTRABASSOON

Susan Davis, co-principal
Bruce Orr, co-principal
Matt Harvell

HORN

John Limon, co-principal
Dain Shuler, co-principal
Betsy Collins
Ed Collins
Susan O'Beirne
William O'Beirne
Emily Ross
Amy Strandtman

TRUMPET

Ken Aikens, co-principal
David Fulker, co-principal
Leonard Fahrni
Paul Kellogg

TROMBONE

Mike Roper, co-principal
Rick Starnes, co-principal
Gary Dicks

TUBA

Tom Stein

TIMPANI/PERCUSSION

Dana Axelson, co-principal
Allan Yost, co-principal
Joe Diamo
Bill Ferguson