

MahlerFest XI



Festival
and
Symposium

Boulder, Colorado
13–18 January, 1998

Robert Olson, Artistic Director

Colorado MahlerFest

Mahler was the first composer to shatter the *fin-de-siècle* intellectual tradition of bland rationality and blind optimism. His vision of the world, so clearly mirrored in his works, reflected the problems of life, of love, of achievement and failure, of happiness and fame from the viewpoint of death. Predictably, audiences then were utterly perplexed by both the emotional honesty and emotional complexity of this approach. However, today's generation of listeners finds itself increasingly in accord with a composer who does not spare them the effort of stretching their emotional range. The American critic David Hall eloquently summarized the whole history of public reaction to Mahler: "For the audiences of Mahler's own day, and perhaps even for those between the two world wars, his musical message was too strong a dose of bitter medicine.... Today, what were once Mahler's private anxieties and aspirations... now find an echo in the experiences of many hundreds of thousands. They are those for whom the circumstances of war, of overdeveloped technology and underdeveloped humanity... have posed the hard core questions of faith in human destiny that Mahler, as a solitary individual, tried to answer. Now that his problems have, in a sense, become common to all of us, his music has begun to find a home throughout the world."

His music may reach contemporary ears, but contemporary budgets do not promote frequent performances of the great symphonies of Mahler, other than the popular *First* and *Fourth Symphonies*. Complete works for hundred-piece orchestras and multiple choirs, lasting nearly two hours and demanding extraordinary performance skills, until only recently found only sporadic inclusion in orchestra seasons, and then primarily with major, professional orchestras.

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

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

—Robert Olson, Artistic Director and Founder

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

The Dietrich Foundation of Philadelphia

The University of Colorado and the College of Music

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The Boulder Arts Commission ??

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We thank our good friends at KVOD, Denver, for their in-kind support and cosponsorship of MahlerFest XI

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Reflections on the Completion of Cycle 1

When I started the MahlerFest in 1987, I never really thought I would be writing these words eleven years later. I never really thought I would be witnessing the completion of a life's dream—to conduct the entire canon of Mahler's symphonies. But to my surprise and great delight, this dream has come to pass. I'm so very thankful to have had this opportunity that it seems appropriate to reflect on the past decade.

I would like to share a story from MahlerFest I, our first year, which I have told many times to those who would listen. For all practical purposes, the MahlerFest was a one person operation for the first three years, but for the first year, I was truly on my own. We did only one performance in that inaugural year (Songs of a Wayfarer and Symphony No. 1), and the concert was held late in the afternoon on the day of what has become known as a very famous Denver Broncos football game, one that went much longer than normal, and one which had captivated players and audience alike. I was already a nervous wreck after frantically getting the concert under way forty minutes late, but when I began to walk out on stage I realized I had forgotten to turn down the house lights and turn on the stage lights. I had to walk back off stage, run around the building to adjust the lights, run back, and try and compose myself to once again breathlessly walk out on stage and conduct the first half of the concert. I vowed it would be the last time this would happen.

From these humble beginnings, I have witnessed great accomplishments, cherished the friends and colleagues I have worked with, and had the privilege of sharing in some of the world's most passionate and intimate music with hundreds of my fellow musicians. The Colorado MahlerFest has written and produced its own play, hosted an international symposium, staged ballets, presented world premières of Mahler works, and released a CD of the Eighth Symphony which has received almost universal acclaim. We have made friends around the world, and many converge on Boulder each year to rekindle our mutual love—that of Mahler.

Years ago I was asked which was my favorite Mahler symphony, and I gave the classic answer: "Which-ever I happen to be conducting at the time". That's still true, but as I reflect on our performances of all of Mahler's works, there are some special moments which I can never forget: the first measures of the first rehearsal of the Second Symphony (and the resultant realization that the MahlerFest had arrived); the entrance of the children's chorus in the Third Symphony—both their faces and their voices; an audience member sitting in front of the video camera at the back of the auditorium in Imig Music Hall saying, at the conclusion of the Fifth Symphony: "Boy, that's loud!"; the Sixth Symphony, for its sheer beauty, passion, and deeply moving climaxes; the Eighth for being "blessed" at every stage of its development; and the Ninth for being the only time I have ever literally cried in a performance.

To the orchestra, Board, participants, supporters, and audiences of the past eleven years, I cannot thank you enough.

—Robert Olson

Colorado MahlerFest

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MahlerFest XI is presented in cooperation with the University of Colorado and the College of Music,
Dr. Daniel Sher, Dean.

The University of Colorado and the College of Music are also cosponsors of the symposium
Gustav Mahler's Legacy

Cover graphic: Brush and ink drawing of Gustav Mahler by Alexander Vosk
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Colorado MahlerFest

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Robert Olson, Artistic Director



Dear Fellow Mahler Enthusiast,

This is the appropriate time to pay tribute to those who have made these cultural events possible in Boulder.

Very special thanks are due to Jennie and Dan Dietrich, Philadelphia, whose love of Mahler has inspired generous support over the past four years. This has been indispensable for the growth and excellence of our MahlerFest, for example, making possible in 1995 our production of the gigantic Eighth Symphony, last season's performance of the Joe Wheeler version of Mahler's unfinished last work, the Tenth Symphony, and this year's international symposium Gustav Mahler's Legacy.

We treasure the collaboration we have with the University of Colorado and its outstanding College of Music, which have hosted the MahlerFest since its inception. This year, C. U. and the College of Music are also cosponsors of the symposium Gustav Mahler's Legacy and are, in fact, one of our major financial supporters. We especially thank the following C. U. groups for their support, without which the symposium could not take place:

- College of Music, Daniel Sher, Dean*
- President's Fund for the Humanities*
- Graduate Committee on the Arts and Humanities*
- Council on Research and Creative Work*

Faculty members and students have enriched our Lieder recitals and special events. Many bring their technical expertise and long experience to the MahlerFest orchestra. Their availability has enabled us to program the free public recitals that are now a valuable part of each MahlerFest week. In addition to their valuable assistance, we are grateful for the use of the university's facilities.

We thank here our good friend and colleague from Anchorage, Alaska, William T. Ford, and our good friend from Boulder, Alice Dodge Wallace, whose generous donations are supporting two of our distinguished Symposium speakers. We also thank the many other donors and firms who advertise in the program book.

Jim Colt, aided by his remarkable colleagues at Colt Reproductions, Boulder, has been a consistent supporter of the MahlerFest by providing us much in-kind printing support and excellent advice on technical matters.

Our Board members contribute an amazing number of hours and their own personal and professional talents to the MahlerFest, which has no paid staff, and operates entirely on the work of such volunteers.

Art Smoot, a good friend of music in Boulder, has generously put up our MahlerFest WWW page on his server (www.aescon.com/music/mahler) and his extensive computer expertise has helped us make it attractive and current.

Along with these volunteers, we are happy to acknowledge administrative collaboration with the Boulder Philharmonic and their excellent professional staff. Although MahlerFest and BPO are two entirely independent artistic entities, we have developed an administrative arrangement that benefits both of the organizations and their subscribers.

Saving our most important acknowledgment for last, our deepest gratitude goes to our orchestra members. They play in the MahlerFest orchestra—and many have done so for every one of the past eleven years—purely for the love of playing Mahler's inspiring music. Without the enthusiastic dedication of their personal time and immense talents, we could not have the MahlerFest at all.

Welcome to the beginning of MahlerFest Cycle Two,

Stan Ruttenberg, President, Board of Directors.

Thank you!

Presenting our annual MahlerFest is a labor of love for our volunteer MahlerFest Orchestra, Board of Directors and other volunteers. However, there are also manifold expenses, not entirely met by ticket sales and grants. Audience donations are also crucial to keep us in the black, enabling us to plan programs that get better each year.

Your contributions of whatever amount are significant, and highly prized.

For those we offer our heartfelt thanks!

The MahlerFest Cycle II will continue in 1999 with the glorious Symphony No. 2. During the next cycle we hope to present Mahler's great song cycles with their full orchestral accompaniment. Your help will be needed!

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Robert Olson, MahlerFest Music Director

"...this great performance is the equal of any Eighth I've ever heard" wrote *Fanfare* magazine.

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

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

"...master of Mahler" wrote the *Boulder Daily Camera*;

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

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

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

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

Currently a resident of Kansas City, he has been the conductor for the State Ballet of Missouri since 1992, presenting over forty performances a year. With the ballet, he conducts the Kansas City Symphony and the internationally recognized St. Louis Symphony.

He has also been Director of Orchestras and Professor of Conducting at the Conservatory of Music at the University of Missouri—Kansas City since 1990, where he conducts the symphony orchestra, chamber orchestra, and opera productions, all of which have received critical acclaim. He has a repertoire of over sixty operas; for the 1997–98 season, he will conduct *La Bohème*, *The Magic Flute*, and *Turandot*.

Since 1983, he has been Music Director and conductor of the Longmont Symphony in Colorado, an orchestra which has consistently received rave reviews from Colorado critics. During his tenure, the orchestra has flourished, presenting a ten concert season to capacity audiences.

Prior to his move to Kansas City, he was on the faculty of the University of Colorado College of Music for sixteen years, where he was music director of the

opera program and Associate Conductor of the orchestras. Local audiences also know him as conductor for years of the immensely popular Colorado Gilbert & Sullivan Festival.

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

An active guest conductor, he has guest conducted many orchestras in the United States, and made his European debut in 1990 in Belgium, resulting in engagements in Venezuela, return invitations to Belgium, to Bergamo, Italy and to the Czech Republic, conducting Europe's oldest orchestra, the Karlovy Vary Symphony. This year, he will conduct in Sicily and Milan.

Following the success of the Mahler Eighth CD,

critiqued as "legendary" by several national publications, he is scheduled to record the Wheeler/Olson version of Mahler's Tenth Symphony (premiered at MahlerFest X in January 1997) with the Polish National Radio Orchestra, for Naxos records. Olson spent over a year editing and preparing the Wheeler realization of Mahler's incomplete Tenth.

He is also recorded on the CRS label.

He is married to Victoria Hagood and has two beautiful children, Tori (10) and Chelsea (7).

Olson began the MahlerFest on a dream and \$400 eleven years ago, and it has flourished to become, in the words of a critic, "one of Boulder's most valuable cultural assets and 'world class'".



MahlerFest XI

Robert Olson, Artistic Director and Conductor

January 13–18, 1998

Dedicated to the performance and study of the entire Mahler repertoire

SCHEDULE OF EVENTS

Tuesday, January 13

Chamber Recital

Boulder Public Library Auditorium

Musical Settings of Poems from Hans Bethge's *Die Chinesische Flöte*, including songs by Felix Wolfes, Egon Wellesz and Wilhelm Grosz. Other works will also be included.

Patrick Mason, Baritone; Terese Stewart, piano

Jeanna Wearing, General Manager of KCME-FM 88.7, Colorado Springs, will provide background commentary on Bethge and the compositions performed.

(The full program is presented on the facing page)

Thursday, January 15–Sunday, January 18

Symposium: Gustav Mahler's Legacy

Theatre at Old Main

Robert Bailey, Antonia Banducci, Ofer Ben-Amots, Steven Bruns, Frans Bouwman, Emily Bullock, Jonathan Carr, Alessandra Comini, Henry-Louis de La Grange, Stuart Feder, Susan Filler, Gerald Fox, Tamara Goldstein, Stephen Hefling, David Hummer, Michael Jameson, Gilbert Kaplan, David Lamb, GU Lianli, Marilyn McCoy, Henry Mahler, Knud Martner, Patrick Mason, Vera Micznik, Evelyn Nikkels, Edward Reilly, Thomas Riis, Zoltan Roman, Terese Stewart, James Zychowicz

Welcoming remarks by Dean Daniel Sher, CU College of Music

(See full schedule of presentations on pp.10–11)

Saturday, January 17 and Sunday, January 18

Concert

Das Lied von der Erde

Symphony No. 1

Mackay Auditorium

Robert Olson, Conductor

(See full program on p.12)

All events are free of admission except the two concerts of *Das Lied von der Erde* and *Symphony No. 1*

NOTE: Because the pre-concert lectures are being delivered in the concert hall, admission to them, although free, is open only to concert ticket holders.

MahlerFest XI

Chamber Recital

Boulder Public Library Auditorium
January 13, 1998

PROGRAM

CHINESE AND JAPANESE POETRY IN EARLY TWENTIETH CENTURY SONG

INTERMISSION

Fünf Gedichte, opus 3, aus dem "Japanischen Frühling" von Hans Bethge Wilhelm Grosz (1894–1939)

Trübes Lied
Die Verlassene
Das Mädchen auf der Brücke
Noch Einmal
Jubel

Emily Bullock, Soprano; Tamara Goldstein, piano

Five Poems of the Ancient Far East, opus 10 Charles T. Griffes (1884–1920)

So-fei Gathering Flowers
Landscape
The Old Temple among the Mountains
Tears
A Feast of Lanterns

Joseph Wigget, baritone; Ms. Goldstein

INTERMISSION

Kirschblütenlieder, opus 8 Egon Wellesz (1885–1974)

Sehnsucht nach der Nachtigall
Der Blütenzweig
Blütenschnee
Leichtes Spiel
Blüten

Dawn Beckman, soprano; Patrick Mason, baritone; Terese Stewart, Piano

Von Apfelblüten einen Kranz from Das Land des Lächelns Franz Lehár (1870–1948)

Mr. Wiggett; Ms. Goldstein

Liebesgeschenke, opus 77, no. 3 Richard Strauss (1864–1949)

Ms. Beckman; Ms. Goldstein

Bei Mondaufgang (1946) Felix Wolfes (1892–1971)

Ms. Bullock; Ms. Goldstein

Ein junger Dichter denkt an die Geliebte Joseph Marx (1882–1964)

Mr. Mason; Ms. Stewart

This concert is supported in part by the Library Foundation

MahlerFest XI
Symposium
(Cosponsored by the University, College of Music)
January 15–18, 1998

GUSTAV MAHLER'S LEGACY

SCHEDULE OF PRESENTATIONS

(All sessions will be held at the Theater at Old Main on the CU-Boulder Campus unless otherwise noted)

Thursday, January 15

1:00 P.M.–3:45 P.M.

Welcome and Introductory Remarks

Daniel Sher, Dean, College of Music, University of Colorado at Boulder

Mahler the Composer, Session 1

Chair—Thomas Riis, CU-Boulder

Mahler's "Die drei Pintos" and the Reception of Weber at the Turn of the Century

James Zychowicz, A-R Publications, Madison, Wisconsin

Mahler's Student Years at the Vienna Conservatory 1875–80, and Comments on Some Early Works

Knud Martner, Copenhagen, Denmark

The Late Works of Mahler and the Myth of the "Dying Composer"

Susan M. Filler, Chicago, Illinois

4:00 P.M.–5:30 P.M.

Biographical Topics

Chair—Wes Blomster, CU-Boulder

Mahler in Holland

Frans Bouwman, The Hague, Netherlands

Mahler's Extended Family

Henry Mahler, Santa Clara, California

Friday, January 16

8:30 A.M.–11:45 A.M. (this session in the Music Theater, Imig Music Building, CU-Boulder Campus)

Mahler the Composer, Session 2

Chair—Carlo Caballero, CU-Boulder

Mahler's Recently Accessible Manuscripts

Edward R. Reilly, Vassar College, Poughkeepsie, New York

Mahler and the Question of Program Music

Stephen E. Hefling, Case Western Reserve University, Cleveland, Ohio

[fifteen minute break]

Aspects of Time in Mahler's Compositional Technique

Ofar Ben-Amots, Colorado College, Colorado Springs, Colorado

Musical Narrative Techniques: Unexpected Ramifications

Vera Micznik, University of British Columbia, Vancouver, B.C., Canada

[lunch]

1:15 P.M.–3:15 P.M.

Alma Schindler Mahler

Chair—Antonia Banducci, University of Denver

Of Anti-Semitism, Mixed Marriages, and Cancelled Careers: Alma Mahler and Her Vienna

Alessandra Comini, Distinguished Professor of Art History, Southern Methodist University, Dallas, Texas

So sieht ein Gott aus: Wagnerian Allusions in the Lieder of Alma Schindler Mahler

Steven M. Bruns, University of Colorado at Boulder

Performances by Emily Bullock, mezzo-soprano; Tamara Goldstein, piano
CU-Boulder, College of Music

3:30 P.M.–5:30 P.M.

Mahler the Conductor

Chair—Gilbert Kaplan, The Kaplan Foundation, New York, New York

Mahler the Conductor: Interpretation, Style, and Retuschen

Michael Jameson, University of Southampton, Great Britain

Panel Discussion with Questions from the Audience

Everything You Wanted to Know About Mahler but Didn't Know Whom to Ask

Moderator: Gilbert Kaplan, the Kaplan Foundation, New York, New York

Panelists: Jonathan Carr, Bonn, Germany; Henry-Louis de La Grange, Paris, France

[dinner]

8:00 P.M.

Lecture and Recital

Chair—David Lamb, Seattle, Washington

Mahler's Version of "Das Lied von der Erde" for Voice and Piano

Stephen Hefling, Case Western Reserve University, Cleveland, Ohio

"Der Abschied"

Patrick Mason, Baritone; Terese Stewart, piano

C.U. Boulder, College of Music

Saturday, January 17

1:15 P.M.–2:15 P.M.

Keynote Address

Introduction by Gerald Fox, President, Gustav Mahler Society, New York

Mahler's Revolution at the Vienna Opera

Henry-Louis de La Grange, Mahler biographer and founder of the Bibliothèque Gustav Mahler, Paris, France

2:30 P.M.–5:30 P.M.

Aspects of Mahler's *Das Lied von der Erde*

Chair—Marilyn McCoy, A. Schoenberg Institute

The Chinese Texts of Das Lied

Professor Gu Lianli, Shanghai Conservatory of Music, China (presented by Sara Sheldon)

Nietzschean Influences on Mahler's "Das Lied von der Erde"

Dr. Evelyn Nikkels, Gustav Mahler Stichting Nederland, Bergen, The Netherlands,

*Vocal Music in the Symphonic Context from "Titan, eine Tondichtung in Symphonieform" to
"Das Lied von der Erde": The Road "Less Traveled"*

Zoltan Roman, Professor Emeritus, University of Calgary, Alberta, Canada

"Das Lied von der Erde": Tonal Language and Formal Design

Robert Bailey, Carrol & Milton Petrie Professor of Music, New York University, New York

Sunday, January 18

1:00 P.M.–2:00 P.M.

Symposium Conclusion

A Walk in Leyden: Gustav Mahler and Sigmund Freud

Stuart Feder, Clinical Associate Professor of Psychiatry, Albert Einstein College of Medicine, New York, New York

MahlerFest XI

Concert

Macky Auditorium

Saturday, January 17, 1998, 7:30 P.M.

Sunday, January 18, 1998, 3:30 P.M.

Pre-concert Lecture

Gerald Fox, President, Gustav Mahler Society of New York
(6:30 P.M. on Saturday, 2:15 P.M. on Sunday)

The Colorado MahlerFest Orchestra

Robert Olson, Conductor

Das Lied von der Erde

I	<i>Das Trinklied vom Jammer der Erde</i>	Jon Garrison, tenor
II	<i>Der Einsame in Herbst</i>	Julie Simson, mezzo-soprano
III	<i>Von der Jugend</i>	Mr. Garrison
IV	<i>Von der Schönheit</i>	Ms. Simson
V	<i>Der Trunkene in Frühling</i>	Mr. Garrison
VI	<i>Der Abschied</i>	Ms. Simson

— Intermission —

Symphony No. 1, "Titan"

(The 1893 Version Premiered in Hamburg—A Colorado and Rocky Mountain Area Première)

Part 1—Aus den Tagen von Jugend (From the Days of Youth)

- I** ***Frühling und kein Ende (Spring Without an End)***
- II** ***Blumine (andante—A Chapter of Flowers)***
- III** ***Mit vollen Segen (Scherzo—Under Full Sail)***

Part 2—Comedia Humana (Human Comedy)

- IV** ***Totenmarsch in Callots Manier (Funeral March in the Style of Callot)***
- V** ***D'all Inferno al Paradiso (Allegro Furioso—From Hell to Heaven)***

Note: Notations are adapted from Mahler (Henry-Louis de La Grange, 1973) and also from Jack Diether's notes for the première recording of this version by the New Philharmonia Orchestra under Wyn Morris, 1970. The symphony is subtitled "Titan" only for the 1889 Budapest and 1893 Hamburg versions. When in 1896 (Berlin) Mahler revised the work into four movements, he dropped descriptive titles and programs.

Program Notes

Das Lied von der Erde

Gustav Mahler once told his friend Bruno Walter that *Das Lied von der Erde* was his most personal work. The reason for this undoubtedly derives from the tragic events of 1907.

After resigning from the Vienna Court Opera, Mahler took his family on holiday, something he did each summer. In July, however, his oldest daughter Maria Anna died of diphtheria/scarlet fever, and then a few days later Mahler learned suddenly that he was suffering from a heart defect, not fatal in itself, but which could have serious implications¹. For the remainder of the summer the composer took solace in *The Chinese Flute*, a group of Chinese lyrical poems translated freely from French sources into German by Hans Bethge. Indeed, as the summer progressed, Mahler began planning to set a group of these poems to music. As Mahler's wife Alma recalled:

Now, after the death of the child, after the terrible diagnosis of the doctor, in the mood of frightful loneliness, away from our house, away from his place of work (from which we had fled)—now these exceedingly sad poems took hold of him...on long, lonely walks, he sketched the orchestral songs that one year later were to become *Das Lied von der Erde*.

As Mahler worked on the composition during the next year, it began to take the shape of a symphony. The superstitious composer had no intention of calling it a symphony, however, because it would have been his ninth, and he believed that great symphony composers were destined to die after their ninth symphonies². Many of the darkest thoughts a person can have, then, attended the creation of *Das Lied von der Erde*. The work as a whole reveals Mahler's need to bid farewell although, as it turned out, he would go on to complete a ninth and nearly finish a tenth symphony.

Bethge's poetry made a natural connection with the autumnal spirit of Mahler's psyche. In his introduction to *The Chinese Flute*, Bethge noted the lyrical grace and transient tenderness of the poems:

I gazed into a verbal art wholly taken up with telling images, sending shafts of light into the melancholy riddle of existence.

Mahler selected seven poems to make a larger cycle. Then, as he had done so often throughout his career, he made a number of his own changes to the poetry, including changing titles and compressing the last two poems into a single one.

Several of Mahler's contemporaries were struck by the power of these poems and yearned to hear how Mahler would set them. Anton Webern, for example, obtained a copy of the texts to *Das Lied* and, after studying them, wrote to Alban Berg:

For heaven's sake, what sort of music will this make? I have a feeling all the time that I should be able to guess it before I actually hear it. Can you bear the suspense? I can't.

Both young men attended the first performance and were enthralled by the music.

The music itself is saturated with an almost unbearable mixture of life-affirming sensuality and deep melancholy. Deryck Cooke once wrote of the great difference between Mahler's intoxication with the "beloved earth" of his youth

and his opinion of it late in his forties, as he began to ponder the poems in *The Chinese Flute*.

[In Mahler's twenties and thirties]...the earth had seemed a Universal Mother that would receive back and comfort her forsaken child, who would continue in some mystical way to exist as part of her; but in 1907, the earth, though still beloved, is now simply itself, a separate entity that will continue blossoming and growing green again for ever, as opposed to the individual human being, who once extinct will no longer be there to know of it.

I. *Das Trinklied vom Jammer der Erde* (Drinking Song of Earth's Sorrow).

Mahler's leave-taking begins somewhat bitterly, with a turbulent drinking song for tenor. The music conveys a conflicted mood of doomed heroicism, for Mahler simultaneously presents an energetic, lusty toast and a song of sorrow. The music expresses this conflict in several ways. A swinging triple meter gait combines with an angular and sharply undulating melodic line. A ragged, nearly out of control texture, in which separate competing strands of the music rush into and out of prominence, makes one feel that the parts may fall out of alignment at any moment. Sharp *staccato* figures in the brass and brittle woodwind trills reinforce this general roughness.

As many commentators have noted, Mahler used several elements in this music to suggest a connection with Asian music models. His use of a quivering, breathy flute near the end of this movement, for instance, clearly refers to a Chinese kind of instrumental sound. Moreover, many of the melodic elements here and in other movements of *Das Lied von der Erde* use pentatonic scale formations. With Mahler likely to have had little or no experience with actual Chinese music, he may have learned what little he knew from Puccini's *Madama Butterfly*, which he had conducted for the first time late in 1907.

In its overall structure the first movement merges elements of sonata form with strophic (or stanzaic) design, thus presenting a final example of the synthesis of symphony and song that Mahler had begun in *Lieder eines fahrenden Gesellen* and had perfected in *Kindertotenlieder*. The music divides into four parts, then, which the listener may choose to hear as a series of song strophes, but which here behave more as an exposition followed by a varied exposition, development, and recapitulation. Instrumental passages that take themes through a series of intricate developments reinforce the symphony character of the movement. At the same time, however, a prominent melody—presenting the words "*Dunkel ist das Leben, ist der Tod*" (Dark is life, is death)—helps us hear the poetic structure by punctuating the ends of the first, second and fourth strophes.

Der Einsame in Herbst (The Lonely One in Autumn).

The poem of the second movement paints an autumn landscape with images of frost, withered leaves, and weariness. Mahler provides an unusually bleak setting for contralto. The song opens with a solitary string melody that weaves up and down, somehow embodying the gusts of "cold wind" that haunt the poem. The claustrophobic nature of the melody, trapped in such a narrow space, expresses a mood of quiet, inert desperation. The stark open intervals of the oboe melody, the generally sparse, characteristic

Program Notes

Das Lied von der Erde (continued)

orchestration and barren counterpoint all support the desiccated poetic landscape.

The mood becomes suddenly richer at the word “sleep,” where the harmony lands on a lush major triad and the violins, seamlessly taking over the vocal line, introduce a new sensuality. Of course, the word “sleep” in this context is closely aligned with a longing for death and the release from earthly strife that death provides. This poetic and musical image is one that Mahler has used before, in the final song of *Lieder eines fahrenden Gesellen*.

Von der Jugend (Of Youth).

With the third movement, for tenor, the music brightens considerably. The central image of the poem—a beautiful pavilion in which friends sit drinking and chatting—is rendered musically with a jaunty, pulsing rhythmic surface. At the outset Mahler recalls his Chinese sources with a pentatonic scale and the prominent use of the flute. Indeed, the predominance generally of sharp woodwind colors underscores the poem’s emphasis on the shiny hard surfaces of jade and porcelain. At the same time, the steady tangle of singsong scales in the winds captures the poem’s spirit of chatter. Mahler shaped the movement into a straightforward ternary pattern (i.e., a b a), which does not quite meet the demands of the poetry. The middle section contrasts only slightly with the outer sections, slowing down and growing somewhat darker harmonically.

Von der Schönheit (Of Beauty).

The opening of the fourth movement, for contralto, paints an inviting picture of maidens plucking lotus flowers on a river bank. Particularly magical here is the vocal melody, which unfolds a simple but ever expanding profile and whose stately pace seems to hold in check a group of gay, cavorting accompanimental figures. The contrasting middle section, beginning suddenly with a trumpet call at “O Look,” shifts dramatically from a scene of feminine tenderness to one of masculine vigor. Featuring a tumultuous blend of brass colors, harmonic clashes, and competing melodic strands, the musical texture captures the rough play of lads with their horses. In its structure, however, the section takes the form of a symphonic development, reworking material from the opening section into a wide variety of new forms.

Der Trunkene in Frühling (Drunkard in Spring).

This poem, for tenor, completes a series of three consecutive movements that recall the beauty of past experiences. A few elements—the prominent horn calls that begin the main sections, for example—seem intended to link this movement with the opening drinking song. Mahler captures the swaggering drunkenness of the poet in several ways. The music habitually tilts one way, then another. It speeds up abruptly, then just as abruptly slows down. Harsh vocal sonorities yield suddenly to soft, tender passages, and the melodies present angular profiles that lurch up and down energetically. Particularly humorous is Mahler’s habit of hammering the last word of a phrase with an unnaturally strong accent, thereby mimicking the stumbling gait of the drunkard. But Mahler also uses the poem for a last lusty embrace of life. He presents a lyrical sound picture in the third and fourth sections, for instance, where first the violins,


then the piccolo and woodwinds imitate the singing of birds. The sudden flush of sensual instrumental colors at the moment when the poet announces that “Spring is here” becomes especially poignant in retrospect, when the listener realizes that, for the remainder of *Das Lied*, such youthful exuberance will yield gradually to sober meditation.

Der Abschied (The Farewell).

The final movement of *Das Lied von der Erde* is one of the most celebrated pieces in Western symphonic literature. The movement lasts over half an hour—about as long as the combined duration of the first five movements. To arrive at the final text of four large strophes, Mahler combined two different poems of Bethge’s, which in themselves were translations of poems by two different poets. Mahler then rewrote several lines and added new material to stress, among other things, that the departure referred to in the poetry is a departure from life, not from an individual.

Mahler presents *Der Abschied* in four huge sections. There is some truth to the notion that the four sections correspond, in symphonic sonata terms, to an exposition, condensed restatement of the exposition, development, and varied recapitulation. It may be more useful, however, to hear the sections as a progression of four related “super-strophes,” if you will, that are built of the same materials but which treat these materials in different ways and different orders.

The first section includes the following components: The movement begins with a plodding instrumental march, marked rhythmically by solemn tones so deep in the bass that they resonate like gongs. Over this Mahler sets an exposed oboe line that, with its chromatic ornamental figure followed by long sustained pitches, will evoke in some a spirit of near-Eastern music. The next section presents the first text in vocal recitative. The passage grows intensely intimate, because Mahler accompanies the voice exclusively with a lonely, ornamental flute melody and a long cello drone. The music also begins to draw away, however slightly, from the fetters of metered time. In retrospect, the listener may recognize that this freedom from time, which Mahler explores more fully later in the movement and which perhaps represents the idea of withdrawal from earthy life, begins here at the outset of the poem.



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Das Lied von der Erde (continued)

The first section of music concludes with two lengthy arias. The first presents an impassioned, broadly arched melody for full orchestra. The aria is relatively short, however, and concludes not with a well marked, unequivocal cadence but with a general disintegration of elements, in which metered time and tonal order disappear and melodic lines unravel in a free-fall descent. In the second aria Mahler develops the sense of unfettered time, with an oboe melody that floats improvisatorily above oscillating harp and clarinet chords. In this case the liberation from time evokes a state of transcendental quiet; but near the end of *Der Abschied*, transferred to another aria, this sense of liberation reaches a state of ecstasy.

The second section of the movement begins with recitative followed by a new aria. The third section, for full orchestra without voice, takes up and develops the march figure from the beginning. Especially poignant here is the way in which the music struggles to gain a steady momentum. The

final section revisits the material already presented; Mahler combines the recitative and first aria, then concludes with new versions of the second and third arias.

Late in 1910 Mahler gave the score of *Das Lied* to Bruno Walter. As Walter later remembered:

It was the first time... that Mahler did not play me a new work himself—he was probably afraid of the excitement. I studied it, and went through a time of the most terrifying entrancement with this passionate, bitter, resigned and benedictory cry of farewell and evanescence.

Walter premiered the work in November of 1911, but by that time Mahler died, never having heard a performance of *Das Lied*.³

—Steven Johnson, Brigham Young University

1 In fact, it was a defective heart valve, which provided the weak point for invasion in 1911 of a streptococcus infection—the proximate cause of Mahler's death.

2 This story of the unlucky Ninth is from Alma, aided by stories from Schoenberg and Walter. Jonathan Carr in his new book *Mahler—a Biography*, adduces evidence that Mahler himself did not take this superstition seriously.

3 Bruno Walter also made the first recording, in Vienna in 1936, available as a fine historic CD, and a “must” in any Mahler collection.

Symphony No. 1 in D Major, 1893 Hamburg Version

Conventionally, 1887 is given as the year in which the 26 year old Mahler began the work that he called *Symphonic Poem in Two Parts*, but which later was to become his *First Symphony*. However, both Natalie Bauer-Lechner, Mahler's “Boswell” up to the day he announced his engagement to Alma Schindler, and Guido Adler, his close friend, claim that he started to sketch the work in 1885, and the *Scherzo* may even date from an earlier sketch. This symphony burst upon an unprepared musical world in Budapest, where he had become an admired opera producer, director and conductor. The premiere of the *First* was not successful—it was too advanced, wind instruments were used beyond their normal range to create new orchestral colors, non-symphonic instruments were used such as the E-flat clarinet, etc. Mahler reworked the symphony at least four times, and eventually it became one of his most popular and accessible major works.

Many pages have been written about this symphony by Henry-Louis de La Grange in his monumental volume *Mahler* (1973, out of print but worth searching for until the revised version is ready in a few years). Donald Mitchell's book *Gustav Mahler—The Wunderhorn Years* (1975), also contains much valuable material. In 1970, Jack Diether wrote program notes for Wyn Morris's recording of the Hamburg version of the *First Symphony*. Recently at the 1995 Amsterdam symposium, the British musicologist Paul Banks presented a provocative paper, *Mahler's most daringly composed work, The First Symphony*, and Stephen McClatchy has published a detailed paper on the Budapest score, recently discovered in the Mahler archive at Western Ontario University (*Nineteenth Century Music*, Fall 1996). It is from these sources that I have gathered material for this brief summary.

Mahler—he is quoted as saying so himself—started to compose at about the age of six, shortly after his family acquired a piano and the young Gustav began to improvise. One of his first pieces, mentioned by friends and himself but no longer extant, was a piano work combining a polka and a funeral march—dance music and funeral music. These two elements found their way into almost all of Mahler's mature works, and are represented strongly in his *First Symphony*.

Antecedents of the *First Symphony*.

In May 1883, Mahler at age 22 was appointed Music Director of the Kassel Theater. While at this post he met and fell in love with a young singer, Johanna Richter, had a romantic liaison with another young singer, and wrote his lovesick poems *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*). Moreover, in June he was asked to write incidental music for a stage presentation of a narrative poem by Viktor von Scheffel, *Der Trompeter von Säckingen* (*The Trumpeter of Säckingen*), a highly popular romantic and humorous poem. The poem with Mahler's musical accompaniment was presented in the form of *tableaux vivants* only once in Kassel, on 23 June. According to Mahler, it was scheduled to be played in theaters in Mannheim, Wiesbaden, and Karlsruhe; however, the music has never been found in the archives of those theaters. Mahler still had a copy four years later and a music critic transcribed it for piano. Mahler, feeling the hurriedly composed work unworthy, asked that this piano version be destroyed. Finally, while at Kassel, Mahler set his *Wayfarer* poems to piano accompaniment for Johanna, but this act failed to ignite the ill-fated romance. Themes from two of the *Wayfarer* songs and one piece from *Der Trompeter* found their way into what became Mahler's *First Symphony*.

Program Notes

Symphony No. 1 in D Major, 1893 Hamburg Version (continued)

Budapest and the First Symphony.

While busy with Hamburg opera productions, Mahler started a symphonic tone poem called *Titan* and an extended funeral march called *Todtenfeier* [sic] (Death Rites). The former, usually assumed to be named after a popular novel of the same name by Jean Paul, an author of whom Mahler was very fond, became his *Symphony No. 1*. The latter was to be modified and become the first movement of his *Second Symphony*. Mahler cast his *First Symphony* in the form of a symphonic poem, comprising the following parts:

Part I: From the days of Youth

1. Introduction and *Allegro Commodo*—Spring without an end
2. *Andante*—*Blumine* (from *der Trompeter*)
3. *Scherzo*—Under full sail

Part II: Human Comedy

4. *Alla Marcia funèbre*—Funeral march in Callot's manner
5. *Attacca: molto appassionato*—From Hell to Heaven

November 1889 saw the first performance of this "Symphonic Poem," in actuality the first public performance of any of Mahler's purely orchestral works. Mahler was pleased with the rehearsals and thanked the orchestra. He provided extensive program notes to a local music critic, who wrote about the work in the local paper. Notwithstanding Mahler's attempt to rationalize his music and the ideas behind it, and the "program" published in the newspaper, the audience remained ill prepared for such a revolutionary work. They were more devoted to Italian opera and its refined character. They were not able to understand the new path down which Mahler's music led. Bird calls, military marches in a symphony! Unheard of! (Had they forgotten the many such events in the Haydn symphonies and Beethoven's *Pastoral*?) Worse still, the use of the military band instrument, the E-flat clarinet!

The first part of the "Symphonic Poem," in the words of Henry-Louis de La Grange, was "fairly well received." But the funeral march really puzzled the listeners, just as it did the New Yorkers two decades later in December 1909 when Mahler conducted the American premiere. A children's nursery song in a symphony, and worse yet, played slowly and in a minor key! The Finale, in spite of its brilliance and innovation, fared no better. At the conclusion there was only mild applause and even some booing. Mahler set aside this work for a few years. The only known copy of this first score resides in the Rosé collection at the University of Western Ontario. It was just discovered in 1996, and consists of a copyist's score of only three movements—I, III, and V. The missing movement II, is ostensibly the same *Blumine* as in the Hamburg version, but IV, the missing funeral march, may be different.

Hamburg—A Second Chance.

Mahler worked over the Budapest score, *Titan*, making the finale more brilliant, and reworked some other sections. He scheduled a performance in October 1883 as the final part of a long concert that began with Beethoven's *Egmont Overture*, included a Mendelssohn overture, two arias from German operas, six Mahler songs, and concluded with *Titan*.

Mahler's songs were well received, and while the Symphonic Poem was received better than in Budapest, the critics were still hostile. For example, the introduction, now regarded as a magical invocation of nature, was called "long

and lacking in substance". De La Grange, in his 1973 biography, *Mahler*, cites many more examples. After this disappointment, Mahler made a few more changes in the score in preparation for conducting it in 1884 in Weimar for a program arranged by Richard Strauss. After the performance, Mahler wrote to his scientist friend, Alfred Berliner:

My Symphony was received partly with furious opposition, and partly with unbounded admiration. Opinions have clashed violently in the streets and drawing rooms in the nicest possible way!

Mahler preferred to raise a stir rather than to be ignored. After the Weimar performance, Mahler eliminated the *Blumine* movement and made many other important changes, but then put this work aside while he was busy at Hamburg working hard to advance himself toward his goal of the Court Opera in Vienna. (It was only much later, evidently in New York, that Mahler made final changes, e.g., instructing the French horns to stand for their final flourish near the end.)

The Music.

First Movement.

The symphony opens with strings, and then winds, playing a mystical extended multitiered octave in A, Mahler's evocation of the purity of Nature. During rehearsal at Budapest, Mahler realized that the texture was too thick and had the upper strings play harmonics, an uncanny effect that was preserved in later versions. Then appear bird chirpings, such as cuckoo calls, but the cuckoo sings in fourths, not thirds as do natural cuckoos. Perhaps Mahler changed the cuckoo call so that he could use it as a building block for later thematic material? Then we hear a military type fanfare, a figure that is to recur many times later, and as magical offstage trumpet. In the Budapest and Hamburg versions, Mahler had the horns play the first fanfare. (After Weimar, he changed the first fanfare to the very unlikely clarinets and he also added repeats in the first and second movements.) The main theme of this movement is based on that of the second *Wayfarer* song, *In the morning I went over the green field*. Much development takes place and suddenly a unison horn theme blares out, to end in a Mahler trademark—strong upward horn swoops, then bird calls again, and finally the movement ends with a strong descending passage after loud timpani strokes.

Second Movement, *Blumine*.

This movement is thought by many, but not all, Mahler experts as the *andante* from *Der Trompeter*, essentially unchanged, as Donald Mitchell argued. Its orchestration is quite light compared with the other movements and there is little development, uncharacteristic of Mahler. Mahler later decided to delete it. Some commentators argue that he felt that it was not symphonic enough, others that it was a romantic remembrance of Johanna or even Marion von Weber when Mahler was in Leipzig working on *Die drei Pintos*, and Mahler didn't want to keep the memory. Yet another story, vigorously denied by Donald Mitchell, was that it was deleted at the insistence of the publisher that the entire symphony was too long. I vote for the first explanation. The main theme is a trumpet tune, very lovely but rather sugary and romantic. In the original *Trompeter* story, it is

Program Notes

Symphony No. 1 in D Major, 1893 Hamburg Version (continued)

the hero calling across the castle moat to his beloved. The *Blumine* movement was long lost and was discovered only in the mid-1960s. Donald Mitchell recognized it from a fragment remembered and written down by a friend of Mahler. Mitchell writes many pages about this movement and the curious reader is advised to read Mitchell's account in his book *The Wunderhorn Years*.

Third Movement (the second movement in the final edition).

This scherzo uses a typical Austrian countrified waltz, a foot-stomping folk dance, but with woodwind swoops reminiscent of eastern Jewish or possibly Chasidic music, or of Czech/Slovenian music. Commentators often say that this is "Jewish" music, "Klesmer" wedding music, in this and the following movement, but my non-Jewish friends from that part of Europe say, "Nonsense, we all danced to such music, it is just local folk music." Diether claimed that this movement also contains a characteristic Mahlerian development from the opening trumpet theme of *Blumine*, and thus that Mahler intended that *Blumine* be an organic part of this symphony, rather than just being "thrown in" as a mood changer.

Fourth Movement.

It is agreed by all commentators that this movement, based on the children's rondo *Bruder Martin* (or in French *Frère Jacques*), was inspired by the pictorial parody *The Hunter's Funeral procession*, after the famous French etcher Callot. Woodcut pictures appeared in many children's books showing the animals of the forest gleefully bearing the dead huntsman in his funeral procession. In the Hamburg version the tune, after a few timpani strokes, begins on the double basses accompanied by cellos. (Mahler's final version opens with a double bass solo in a high register, one of Mahler's many orchestral devices of using instruments outside their normal range to get the tonal color he wanted.) The tune is developed in canonic form—even the tuba taking its turn. The middle section employs a tune from the fourth *Wayfarer* song *My Sweetheart's Two Blue Eyes*. When the *Bruder Martin* tune returns, greatly modified, a wild folk theme breaks out, certainly sounding like Chasidic klesmer wedding music, but again, we do not know. This kind of music, if it were really Chasidic, was more prevalent much farther east than the Moravian and Bohemian regions Mahler knew as a youth. It could be that groups of wandering Chasidic tradesmen appeared in Mahler's area from time to time. The movement ends quietly and mystically, but then, with a startling outburst, with no pause, we have the...

Fifth Movement.

A bold stroke on cymbal with a wooden mallet and a dissonant orchestral "scream" (Diether called it, "a chromatic wail") opens a wild and energetic development. At the Budapest première, this outburst so startled an elderly lady that she threw in the air all her belongings in her lap—perhaps she had been lulled into a reverie by the mystical ending of the previous movement. Diether also claims that some of the music here recalls the much earlier *Das Klagende Lied* and also uses fragments of *Blumine*. Whatever, we hear one of Mahler's most energetic, brassy developments, punctuated again by bird calls here and there. The development climaxes in a gigantic passage for full orchestra, with a wonderful brass chorale. Then Mahler introduces a new theme, which I call the "I love Life and I

want to Live" motif. The first time I heard this symphony, these words flashed in my mind to accompany this theme, which I thought similar to a tune in a popular operetta; I confess that I have not yet been able to track down the possible source of my impression. In the final version of the symphony, this theme is introduced by a most effective *luftpause*, following which the key changes dramatically, and which Theodore Adorno calls "the breakthrough." Then ensues a dreamy and haunting tune and development, sharply interrupted by harsh sounds from the violas, bird calls again, and then the reprise and final development and coda. The end of the movement is strikingly powerful, with timpani and bass drum rolls, great horn flourishes and a final sudden orchestral "snap" of two chords, the second one including a timpani stroke. (In his final revision, Mahler removed this last timpani stroke, and made the interval between the two chords longer.)

How this magnificent, stirring, thrilling and at the same time hauntingly beautiful work failed to bring the Budapest and Hamburg audiences to their feet is unfathomable! Modern audiences do not fail to respond to this work, certainly one of the most daringly composed first symphonies in the entire history of music, perhaps matched only by Berlioz' *Symphonie Fantastique* and Shostakovich's First.

—Stan Ruttenberg



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Das Lied von der Erde—The Verses

(English translation from *Das Lied von der Erde* (New York, 1988) by permission of Dover Publications Inc.)

I. Das Trinklied vom Jammer der Erde.

Schon winkt der Wein im gold'nen
Pokale,
Ich trinkt noch nicht, erst sing' ich euch ein
Lied!
Das Lied von Kummer soll auflachend in die
Seele euch klingen.
Wenn der Kummer naht, liegen wißt die
Gärten der Seele,
Welkt hin, und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses!
Dein Keller birgt die Fülle des goldenen
Weins!
Hier, diese Laute nenn' ich mein!
Die Laute schlagen und die Güter leeren,
Das sind die Dinge die zusammen passen
Ein voller Becher Weins zur rechten Zeit
Ist Mehr wert, als alle Reiche dieser
Erde!
Dunkel ist das Leben, ist der Tod.

Das Firmament blaut ewig und die
Erde
Wird lange fest steh'n und aufblüh'n im
Lenz.
Du aber, Mensch, wie lang lebst denn du?
Nicht hundert Jahre darfst du dich ergötzen
An all dem morschen Tande dieser Erde!
Seht dort hinab! Im Mondschein auf den
Gräbern
Hockt eine wild-gespensische Gestalt —
Ein Aff' ist's! Hört Ihr, wie sein Heulen
Hinausgellt in den süßen Duft des Lebens!
Jetzt nehmt den Wein! Jetzt ist es Zeit,
Genossen!
Leert eure gold'nen Becher zu Grund!
Dunkel ist das Leben, ist der Tod!

II. Der Einsame im Herbst.

Herbstnebel wallen bläulich überm See;
Vom Reif bezogen stehen alle Gräser;
Man meint, ein Künstler habe Staub von
Jade
Über die feinen Blüten ausgestreut.

Der süße Duft der Blumen ist
verflogen
Eib kalter Wind beugt ihre Stengel nieder.
Bald werden die verwelkten, gold'nen
Blätter
Der Lotosblüten auf dem Wasser
zieh'n.

Mein Herz ist müde. Meine kleine Lampe
Erlosch mit Knistern, es gemahnt mich an
den Schlaf,
Ich komm' zu dir, traute Ruhestätte!
Ja, gib mir Ruh', Ich hab' Erquickung
not!

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt zu lange.
Sonne der Liebe willst du nie mehr scheinen,
Um meine bitteren Tränen mild
aufzutrocknen?

I. The Drinking Song of the Sorrow of Earth

Already the wine beckons in the golden
goblet,
But do not drink yet, first I will sing you all
a song!
The song of trouble shall ring laughing in
your soul.
When trouble nears, the gardens of the soul
lie barren,
Joy and song wither away and die.
Dark is life, is death.

Master of this house!
Your cellar holds an abundance of golden
wine!
Here, this lute I call mine!
To strike the lute and empty the glasses,
These are the things that go well together!
A full cup of wine at the right time
Is worth more than all the kingdoms of this
earth!
Dark is life, is death.

The firmament shines blue forever and the
earth
Will long endure and blossom forth in
springtime.
But you, man, how long do you live?
Not a hundred years may you delight
In all the fragile trifles of this earth!
See down there! In the moonlight on the
graves
Squats a wild ghostly form —
It is an ape! Hear how its howls
Shrill out into the sweet fragrance of life!
Now take the wine! Now it is time,
comrades!
Empty your golden cups to the lees!
Dark is life, is death!

— After Li T' ai-po

II. The Lonely One in Autumn

Autumn mists float blue over the lake;
Covered with frost are all the grasses;
It is as if an artist had sprinkled jade
dust
Over the delicate blossoms.

The sweet odor of the flowers has
vanished;
A cold wind bends down their stems.
Soon the wilted, golden
leaves
Of the lotus blossoms will drift on the
water.

My heart is weary. My little lamp
Has gone out with a sputter; I am put in
mind of sleep.
I come to you, dear resting-place!
Yes, give me rest, I have need of
refreshment!

I weep much in my times of loneliness.
The autumn in my heart persists too long.
Sun of love, will you shine no longer,
To gently dry my bitter
tears?

— Origin uncertain

III. Von der Jugend.

Mitten in dem kleinen Teiche
Steht ein Pavillon aus grünem
Und aus weissem Porzellan.

Wie der Rücken eines Tigers
Wölbt die Brücke sich aus Jade
Zu dem Pavillon hinüber,

In dem Häuschen sitzen Freunde,
Schön gekleidet, trinken, plaudern
Manche schreiben Verse neider.

Ihre seidnen Ärmel gleiten
Rückwärts, ihre seidnen Mützen
Hocken lustig tief im Nacken.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
Wunderlich in Spiegelbilde.

Alles auf dein Kopfe stehend
In dem Pavillon aus grünem
Und aus weissem Porzellan;

Wie ein Halbmond steht die Brücke,
Umgekehrt der Bogen. Freunde,
Schön gekleidet, trinken, plaudern.

IV. Von der Schönheit.

Junge Mädchen pflücken Blumen,
Pflücken Lotosblumen an dem Uferrande.
Zwischen Büschen und Blättern sitzen sie,
Sammeln Blüten in den Schoss und rufen
Sich einander Neckereien zu.
Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider,
Sonne spiegelt Ihre schlanken Glieder,
Ihre süßen Augen wider,

Und der Zephir hebt mit Schmeicheln
das Gewebe

Ihrer Ärmel auf, führt den Zauber
Ihrer Wohlgerüche durch die Luft.
O sieh, was tummeln sich für schöne
Knaben

Dort an dem Uferrand auf mut'gen
Rossen?

Weithin glänzend wie die
Sonnenstrahlen;
Schon zwischen dem Geäst der grünen
Weiden

Trabt das jungfrische Volk einher!
Das Ross des einen wiehert fröhlich auf
Und scheut wad saust dahin,
Über Blumen, Gräser, wanken hin die
Hufe,

Sie zerstampfen jäh im Sturm die
hingsunk'nen Blüten,
Hei! Wie flattern im Traumel seine
Mähnen,

Dampfen heiss die Nüstern!
Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Und die schönste von den Jungfrau'n
sendet

Lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln Ihrer grossen Augen,
In dem Dunkel ihres heissen Blicks
Schwingt klagend noch die Erregung ihres
Herzens nach.

III. Of Youth

In the middle of the little pool
Stands a pavilion of green
And of white porcelain.

Like the back of a tiger
The bridge of jade arches
Over to the pavilion.

In the little house sit friends.
Beautifully dressed, drinking, chatting.
Some write down verses.

Their silken sleeves slip
Back, their silken caps
Perch comically low on their napes.

On the little pool's still
Surface everything appears
Wondrously in mirror image.

Everything standing on its head
In the pavilion of green
And of white porcelain.

Like a half-moon stands the bridge,
The arch inverted, Friends.
Beautifully dressed, drink, chat.

—Origin uncertain

IV. Of Beauty

Young maidens pick flowers.
Pluck lotus blossoms on the bank.
Among bushes and leaves they sit,
Gather flowers in their laps and call
Bantering to each other.
Golden sun weaves about the forms,
Reflects them in the bright water,
Sun mirrors their slender limbs,
Their charming eyes.

And the zephyr with caresses lifts the
fabric
Of their sleeves, carries the magic
Of their perfumes through the air.
Oh see, what handsome youths
romp
There on the bank on spirited
steeds?
In the distance they gleam like the
sunbeams;
Now between the branches of the green
willows
The vigorous lads trot along.
The horse of one neighs merrily
And shies and gallops off,
Over flowers, grasses, its hooves
stagger
Recklessly and stormily they trample the
fallen flowers!
Ah! How its mane waves in
frenzy,
Its nostrils steam hotly!
Golden sun weaves about the forms,
Reflects them in the bright water.
And the most beautiful of the virgins
casts
Long glances of desire after him.
Her proud bearing is only pretense.
In the flashing of her large eyes,
In the darkness of her burning glance,
The agitation of her heart still trembles in
lament.

—After Li T'ai-po

V. Der Trunkene im Frühling.

Wenn nur ein Traum das Leben ist,
Warum denn Müh' und Plag'!?
Ich trinke, bis ich nicht mehr kann,
Den ganzen, lieben Tag!

Und wenn ich nicht mehr trinken kann,
Weil kehl' und Seele voll,
So tauml' ich bis zu meiner Tür
Und, schlafe wundervoll!

Was hör' ich beim Erwachen? Horch!
Ein Vogel singt im Baum
Ich frag' ihn, ob schon Frühling sei,
Mir ist als wie im Traum,

Der Vogel zwitschert: Ja!
Der Lenz ist da, sei kommen über Nacht!
Aus tiefstem Schauen lauscht' ich auf,
Der Vogel singt und lacht!

Ich fülle mir den Becher neu
Und leer' ihn bis zum Grund
Und singe, bis der Mond erglänzt
Am schwarzen Firmament!

Und wenn Ich nicht mehr singen kann,
So schaf' Ich wieder ein.
Was geht mich deun der Frühling an!?
Lasst mich betrunken sein!

VI. Der Abschied

Die Sonne scheidet hinter dem Gebirge
In alle Täler steigt der Abend nieder
Mit seinen Schatten, die voll Kühlung sind.
O sieh! Wie eine Silberbarke schwebt
Der Mond am blauen Himmelssee
herauf.

Ich spüre eines feinen Windes Weh'n
Hinter den dunklen Fichten!
Der Bach singt voller Wohllaut durch das
Dunkel.

Die Blumen blassen im Dämmerchein.
Die Erde atmet voll von Ruh' und Schlaf.
Alle Sehnsucht will nun träumen,
Die müden Menschen geh'n heimwärts,
Um in Schlaf vergess'nes Glück
Und Jugend neu zu lernen!
Die Vögel hocken still in ihren Zweigen
Die Welt schläft ein!
Es wehet kühl im Schatten meiner Fichten.
Ich stehe hier und harre meines Freundes;
Ich harre sein zum letzten Lebewohl.
Ich sehe mich, o Freund, an deiner Seite
Die Schönheit dieses Abends zu genießen.
Wo bleibst du! Du lässt mich lang allein!
Ich wandle auf und nieder mit meiner Laute
Auf Wegen, die von weichen Gräsern schwellen.
O Schönheit! O ewigen Liebens — Lebens —
trunk'ne Welt!

Er stieg von Pferd und reichte ihn deu
Trunk

Des Abschieds dar. Er fragte ihn, wohin
Er führe und auch warum es müsste sein.
Er sprach, seine Stimme war umflort. Du,
mein Freund,
Mir war auf dieser Welt das Glück nicht hold!
Wohin ich geh'? Ich geh', ich wand're in die
Berge.

Ich suche Ruhe für mein einsam Herz.
Ich wandle nach der Heimat! Meiner Stätte.
Ich werde niemals In die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde!
Die liebe Erde allüberall blüht auf im Lenz
und grünt
Aufs neu! Allüberall und ewig blauen licht
die Fernen!
Ewig... ewig...

V. The Drunkard in Spring

If life is only a dream,
Why then trouble and care?
I drink until I can drink no more,
The whole day long!

And when I can drink no more,
Because throat and soul are full,
Then I stagger to my door
And sleep wonderfully!

What do I hear on waking? Hark!
A bird sings in the tree.
I ask it whether it is already spring,
It is like a dream to me.

The bird chirps, "Yes!
Springtime is here, it has come overnight!"
Lost in gazing, I suddenly took heed,
The bird sings and laughs!

I fill my cup again
And empty it to the dregs
And sing until the moon gleams
In the black heavens!

And when I can sing no more,
Then I fall asleep again
What has the spring to do with me?
Let me be drunk!

—After Li T'ai-po

VI. The Farewell

The sun departs behind the mountains.
Into all the valleys the evening descends
With its shadows, which are full of coolness.
Oh see! Like a silver barque
The moon floats upward on the blue lake of
heaven.

I feel a soft wind blowing
Behind the dark spruces.
The brook sings, full of pleasant sound,
through the dark.
The flowers pale in the twilight,
The earth breathes, full of quiet and sleep.
All longing now wants to dream,
Weary men go homeward,
To learn again in sleep
Forgotten happiness and youth.
The birds perch quietly in their branches,
The world falls asleep!
A cool breeze blows in the shade of my spruces.
I stand here and await my friend;
I await him for a final farewell.
I long, O friend, to enjoy
The beauty of this evening at your side.
Where are you? You leave me alone so long!
I walk up and down with my lute
On paths that swell with soft grass.
O beauty! O world drunk with eternal love
and life!

He alighted from his horse and offered him
the draught
Of farewell. He asked him where
He was bound and also why it had to be.
He spoke, his voice was veiled:
My friend

Fortune was not kind to me in this world!
Where do I go? I walk, I wander into the
mountains.

I seek peace for my lonely heart.
I go to my homeland, my abode!
I will never roam in distant lands.
My heart is still and awaits its hour.
The beloved earth everywhere blossoms and
greens in springtime
Anew. Everywhere and forever the distances
brighten blue!
Forever... forever...

—After Meng Haoran and Wang Wei

Mahler, Mahler Everywhere!

Aspen Music Festival, summer of 1998—no information at the time of publication.
 Berkeley Symphony, May 14, Kent Nagano—*Das Klagende Lied*, original version.
 Ticket information: (510) 841-2800, FAX: (510) 841-5422; e-mail: <mail@berkeleysymphony.org>
 Boulder Philharmonic 1998-99 Season—no information at the time of publication.
 Colorado Music Festival, summer of 1998—no information at the time of publication.
 Colorado Symphony Orchestra 1998-1989 Season—**Mahler IV**, coupled with **Strauss Four Last Songs**.
 Watch CSO season announcement for details.
 New York Philharmonic, March 19, 20, 21, Daniele Gatti—**Symphony No. 5**;
 April 30, May 1, 2, 5, Dmitri Hvorostovsky—*Kindertotenlieder*. Information: (212) 875-5656.
 San Francisco Symphony, March 4, 6, 7, Michael Tilson Thomas—**Mahler VI**; May 27, 28, 29, 30, **Mahler II**;
 June 11-28 **Mahler Cycle**, **Symphonies 5, 6 and 8**, songs, lectures.
 Visit the web page at www.sfsymphony.org for details.

The following listing is a small sample from www.classicaliscool.com (click to concert finder, then click to culture finder, then alphabetical, and have fun browsing).

Alexandria Virginia Symphony, February 5-7, Kim A. Kluge—**Symphony No. 9**. Information: (404) 733-5000
 Boston Philharmonic, February 28, Ben Zander—**Symphony No. 5**. Information: (617) 866-2217
 Boston Symphony, March 5, 6, 7, 10, Seiji Ozawa—**Symphony No. 3**; March 12, 13, **Symphony No. 6**.
 Visit the web page at www.bostonsymphony.com for details.
 Royal Concertgebouw in Chicago, February 13, Riccardo Chailly—**Symphony No. 5**.
 City of Birmingham Symphony Orchestra in Chicago, May 12, Simon Rattle—**Symphony No. 7**
 Cleveland Symphony Orchestra, March 26, 27, 28, Christof Dohanyi—**Symphony No. 2**;
 April 16, 17, 18, Pierre Boulez—**Symphony No. 4**
 Colorado Springs Symphony, May 1, 2, 3, Yakov Bergmann—**Symphony No. 2**
 Cleveland Symphony Orchestra in Chicago, April 24, 25, 26, 28, Pierre Boulez—**Symphony no. 1**
 Dallas Symphony, May 15-16, Andrew Litton—**Symphony No. 3**
 Pacific Symphony, Costa Mesa, CA, June 3, 4, Carl St. Clair—*Lieder eines fahrenden Gesellen* with Thomas Hampson,
Symphony No. 5.
 San Francisco Symphony Orchestra in Chicago, March 10, Michael Tilson Thomas—**Symphony No. 6**

We found no Mahler for Portland, Pittsburgh or Philadelphia. All information here is as was presented on the respective web pages and may be subject to change.

Web browsers are encouraged to visit our Web Page at www.aescon.com/music/mahler. A detailed Mahler page can be found at www.netaxs.com/~jgreshes/mahler, which contains many pages of reliable Mahler information, including a comprehensive international listing of concerts featuring Mahler. Or, you can access this page directly at www.inforoute.cgs.fr/mouret/concert.html. Those interested in signing up on a small Mahler group on Internet—the Mahler-List—can do so by sending an e-mail message to: LISTSERV@LISTSERV.UH.EDU, and on your message line (not the subject line), type "SUBSCRIBE MAHLER-LIST", followed by your full name. There are typically twenty or so messages a day, many of them very thought provoking from knowledgeable Mahlerites.

MahlerFest Record of Works Performed

<i>Bei Mondaufgang</i> (Wolfes)	1998	<i>Lieder und Gesänge auf den Jugendzeit</i>	1988, 1993, 1997
<i>Breitlied</i> (Schoenberg)	1995	<i>Lieder eines fahrenden Gesellen</i>	1988, 1993, 1995
<i>Das Klagende Lied</i>	1991	Piano Quartet in A minor	1988, 1997
<i>Das Knaben Wunderhorn</i>	1989, 1994, 1997	<i>Seben Frühe Lieder</i> (Berg)	1990
<i>Das Lied von der Erde</i>	1998	Songs to Poems by Rückert	1989, 1997
<i>Das Lied von der Erde</i> (choreographed)	1994	Suite from BWV 1067 and BWV 1068 (Bach/Mahler)	1989
<i>Ein junger Dichter denkt an die Geliebte</i> (Marx)	1998	Symphony #1	1988, 1998
Five Poems of the Ancient Far East, opus 10 (Griffes)	1998	Symphony #2	1989
Four Early Lieder (Gustav Mahler)	1996	Symphony #3	1990
<i>Fünf Gedichte, op. 3, aus dem "Japanischen Frühling"</i> von Hans Bethge (Grosz)	1998	Symphony #4	1991
<i>Fünf Lieder</i> (Alma Mahler)	1991	Symphony #4, IV, Mahler performing piano version	1994
<i>Galgenlieder</i> (Graener)	1995	Symphony #4, IV, (Schoenberg Society arrangement)	1991
Greeting from Arias and Bacaroles (L. Bernstein)	1997	Symphony #5	1992
<i>Hochsommer</i> (Felix Weingartner)	1997	Symphony #6	1993
<i>Hüter euch!</i> (Alexander von Zemlinsky)	1997	Symphony #6, two piano version (Zemlinsky)	1993
<i>Kindertotenlieder</i>	1990, 1996	Symphony #7	1994
<i>Kirschblütenlieder</i> , opus 8	1998	Symphony #8	1995
<i>Liebesgeschenke</i> (Strauss)	1998	Symphony #9	1996
<i>Lieder</i> (Alban Berg)	1996	Symphony #10, J. H. Wheeler version	1997
<i>Lieder</i> (Hugo Wolf)	1995	<i>Vier Lieder</i> (Alma Mahler)	1991
<i>Lieder</i> (Richard Strauss)	1993, 1995	<i>Vier Lieder</i> , Op. 2 (Schoenberg)	1996
<i>Lieder</i> from Opus 2 (Zemlinsky)	1995	<i>Vier Stücke für Klarinette und Klavier</i> (Berg)	1990
		<i>Von Apfeblüten einen Kranz</i> (Lehar)	1998

Colorado MahlerFest X Orchestra

Violin I

Annamaria Karacson,
Boulder****
Alexandra Eddy, Boulder***
Arlette Aslanian, Denver
Martha Dicks, Longmont
Ruth Duerr, Fairbanks, AK
Jill Maret Ferguson, Denver
Charles Ferguson, Denver
Christopher Field, Boulder
Susan Hall, Boulder
Carol J. Irizarry, Longmont
William L. Johnson, Ft. Collins
Merritt Martin, Estes Park
Jeshua Nathaniel, Fort Collins
Jane Uitti, Louisville
Harlaee Wilson, Estes Park

Violin II

Paul Warren, Anchorage, AK**
Rebecca Ruttenberg, Louisville*
Al Dufford, Evergreen
Emily Fenwick, Berthoud
Lisa Fischer-Wade, Boulder
Jaryllyn Friedli, Boulder
Alice Luhan, Broomfield
Marilyn Maxvold, Loveland
Dorothy Nelson, Arvada
Rhea Parsons, Longmont
Susan Schade, Boulder
Michelle Segal, Boulder
Cynthia Sliker, Boulder
Lisa Sprengeler, Hayward, CA
Elaine Taylor, Boulder
Linda Wolpert, Boulder

Viola

Dawn Whipp, Boulder**
Dean Smith, Denver*
Eileen Asiki, Louisville
Juliet Berzenyi Byerly,
Lafayette
Anne Cardwell, Broomfield
Judy Cole, Boulder
Debby Corisis, Boulder
Jim Dailey, Fort Collins
Wendy Hanson, Longmont
Adwin Lym, Boulder
Elisabeth Ohly, Boulder
Dennis Riffin, Boulder
Dean Smith, Boulder
Brian St. John, Longmont

Cello

Kevin Johnson, Boulder**
Sandra Miller, Boulder*
Hannah Alkire, Berthoud
Charlene Limon Bandurian,
Louisville
Georgia Blum, Boulder
Nancy Crow, Denver
Erica Dunlop, Boulder
Michael Jameson,
Southampton, England
Sandra Miller, Boulder
Mary Schlesinger, Boulder
Margaret Smith, Boulder
Stephen Weidner, Denver
Jeff White, Longmont

Bass

Stephen Buckley, Boulder
Jennifer Motycka, Longmont*
John Cole, Boulder
David Crowe, Boulder
Dale Day, Boulder
Byron Dudley, Louisville
Jay McGuffin, Colorado
Springs
Glen Sherwood, Longmont
Bradley Steel, Boulder

Harp

Rachel Star Ellins, Louisville

Mandolin

Charlie Provenza, Idledale

Flute

Kay Lloyd, Longmont**
Peggy Bruns, Louisville
Michelle Batty, Boulder
Jennifer Merrill, Boulder

Oboe

Margaret Davis, Englewood**
Jennifer Glick, Denver
Dianna Hellman, Denver
Jack Bartow (English Horn),
Boulder

Clarinet

Phil Aaholm, Boulder**
Brian Collins, (+ Eb clarinet),
Nederland
Brian Ebert, (bass clarinet),
Boulder
Igor Strakhman, Boulder

Bassoon

Yoshi Ishikawa, Boulder**
Jeffrey Vach, Thorton
Saxton Rose, Boulder

Horn

Richard Oldberg, Estes Park**
Gary Breeding, Aurora
John Limon, Boulder
Bill O'Bierme, Boulder
Dain Schuler, Boulder

Trumpet

Keith Benjamin, Kansas City, MO**
Kenneth Aiken, Boulder
Greg Haring, Boulder
Greg Huffman, Oberlin, OH

Trombone

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

Tuba

Tom Stein, Purvis, MS

Timpani

Alan Yost, Fremont, CA

Percussion

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

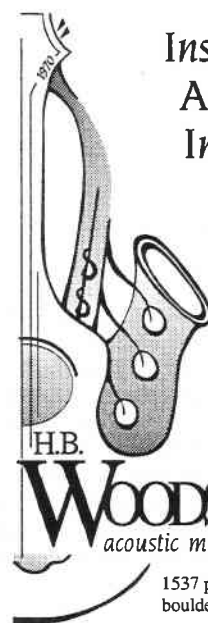
Celeste

Rick Thomas, Boulder

****Concertmaster; ***Associate Concertmaster; **Principal; *Associate Principal

Orchestra Affiliations of the Members of the MahlerFest Orchestra

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



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The Performers

Emily Bullock, soprano, holds a Bachelor of Music degree from the University of Colorado, a Master of Music degree from the University of Tulsa, and a Doctor of Music degree from the University of Colorado, where she is now Professor of Voice as well as at the University of Wyoming, Laramie. She has appeared several times with the MahlerFest performing Mahler's *Kindertotenlieder* and *Lieder eines fahrenden Gesellen*, and Schoenberg's *Brettli Lieder* and Opus 2 songs. She was the 1995 winner of the Denver Lyric Opera Guild Competition and has twice been a Regional Finalist in the Metropolitan Opera National Council Auditions.



Ms. Bullock's many opera and solo appearances include Bach's *Magnificat* and Handel's *Messiah* with the Colorado Symphony, Beethoven's Ninth with the Boulder Philharmonic, Bach's *St. Matthew Passion* with the Littleton Symphony,

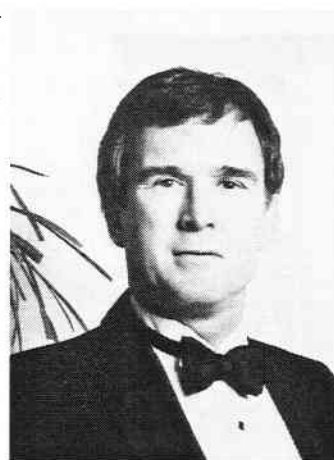
Bach's *Magnificat* with the Boulder Bach Festival, and Amy Beach's *Mass in E-flat* with the Boulder Chorale. She has also performed a wide variety of opera, operetta and musical theater roles with Tulsa Opera, the Enid Symphony, the University of Colorado Lyric Theater, the University of Tulsa, and the Gilbert and Sullivan Society of Oklahoma. She has given solo recitals in Colorado, Oklahoma, and Illinois and, most recently, with the Colorado Music Festival in Boulder. She will be seen soon in the Bach Cantata #1760, *Vergnüste Ruh, beliebte Seenenlust* and a program of German and French cabaret songs with the Colorado Chamber Players, and solo recitals at the University of Colorado and the University of Wyoming.

Jon Garrison, tenor, has performed a wide variety of roles, too many to list here, with such opera companies as the Metropolitan Opera, Hamburg Opera, Lyons Opera, L'Opera de Montreal, the opera companies of Cincinnati, Cleveland, Ft Worth, Miami, New York City, San Diego, Omaha, Pittsburgh, Portland and Washington. He has sung a wide variety of concert works such as Beethoven's Ninth, *Gurre-Lieder*, the *War Requiem*, as well as many contemporary works, with such renowned orchestras as the New York Philharmonic, Boston Symphony, Cleveland Orchestra, National Symphony, the Philadelphia Orchestra, the Toronto Symphony, the Los Angeles Philharmonic and the St. Louis Symphony. He has performed *Das Lied von der Erde* with the Cincinnati Chamber Orchestra, and the Orquestra Nacional de Mexico.

During the 1996-97 season, Mr. Garrison's engagements included Stravinsky's *Oedipus Rex* with the BBC Symphony Orchestra, Claude Baker's *Into the Sun* with Leonard Slatkin and the National Symphony, Haydn's *Harmoniemesse* with the St. Louis Symphony, and Schubert's *Lazarus* with Gerard Schwarz and the New York

Chamber Symphony. Opera roles included performances with Caracas Opera and the English National Opera, and concert performances with the Cleveland, Los Angeles, and Utah Symphonies, and the London Sinfonietta.

Mr. Garrison has received critical acclaim for his role in Stravinsky's *The Rake's Progress*, and has been featured in several recordings on the EMI, RCA, and MusicMasters labels. He has sung leading roles on several premiere performances of new operas.



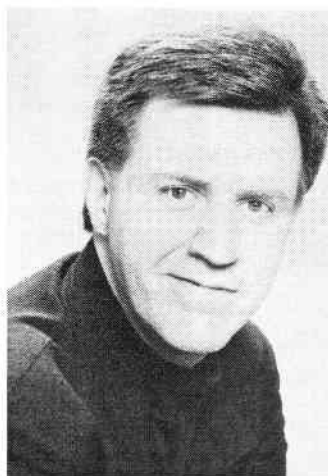
Tamara Goldstein, pianist, holds a Bachelor of Music degree from Indiana University and a Master of Music degree from The Juilliard School, where she was awarded a teaching fellowship and a certified staff accompanist position. She received her Doctor of Musical Arts degree in piano performance from the University of Colorado at Boulder and is currently on the music theory faculty. She has pursued additional performance programs in France and Israel, including intensive vocal coaching with Mutsumi Moteki, Martin Katz and Martin Isepp. Dr. Goldstein has accompanied numerous master classes, including those of Pinchas Zukerman, Elly Ameling and Lucy Shelton, and has been a staff accompanist at the Aspen Music Festival. She has won prizes at the Chautauqua Institute and the Five-Towns competitions, as well as the 1993 New Orleans International Piano Competition.

Dr. Goldstein has coached opera scenes workshops at CU and toured with the CU Lyric Theater Singers, and appeared as soloist with Denver-based orchestras such as the Centennial Philharmonic and the Littleton Symphony in concertos by Mozart, Beethoven, Brahms, Schumann and Gershwin. She has performed recitals at the Colorado Music Festival, the Utah Fauré Song Festival, the Denver Flute Festival with flutist Carol Wincenc and toured Great Britain in a violin duo. Tamara is a pianist for the Colorado Opera



Troupe and a member of the Denver-based Colorado Chamber Players. Upcoming plans in 1997-98 include appearances as soloist with the Centennial Philharmonic, several chamber music recitals in the Colorado Chamber Players' *entartete musik* series at Denver's Shwayder Theatre, and as harpsichordist in all-Bach chamber works on concert series in Sterling and Denver.

Patrick Mason, baritone, is a member of the voice faculty at the University of Colorado at Boulder, and a member of the Colorado MahlerFest Board of Directors with responsibility for Recitals, and has performed at recent Mahler-Fests in the Tuesday lieder concerts at the Boulder Public Library. He also has performed in recitals and concerts throughout the world. Most recently he sang the lead in the American Music Theatre Festival's Philadelphia premiere of John Duffy's opera *Blackwater*. For over twenty-five years he has appeared in concerts and recordings with guitarist David Starobin, having performed in London's Wigmore Hall, Merkin Concert Hall in New York and the Luxembourg Festival in Wiltz. In June he was invited to Denmark to give a recital of American music in conjunction with a major retrospective of contemporary American art.



Patrick Mason has been a soloist with many of this country's early music ensembles including the Waverly Consort, the Boston Camerata and Schola Antiqua. He has collaborated with composers Leonard Bernstein, Elliott Carter, Stephen Sondheim and George Crumb, and his recording of the lead role in Tod Machover's sci-fi opera *Valis* won him critical acclaim. He has sung John Adams's award-winning composition *The Wound Dresser* with the Rochester Philharmonic and the Skaneateles Festival, appeared as the baritone soloist in Britten's *War Requiem* with the Colorado Springs Symphony and is a regular guest at the Boulder Bach Festival.

Mr. Mason has recorded for Columbia, Vox, MHS, Nonesuch, l'Oiseaux Lyre and Erato. His recent solo recordings on the Bridge label of Schubert's *Winterreise* and *French Mélodies* have received glowing reviews both here and abroad.

Julie Simson, mezzo-soprano, has sung with opera companies throughout the United States, including Opera Colorado in Denver, Houston Opera, Dallas Opera, Santa Fe Opera, and Opera Memphis, performing such roles as

Emilia in *Othello*, Hansel in *Hansel and Gretel*, the Composer in *Ariadne auf Naxos*, and Suzuki in *Madama Butterfly*. She has also performed as soloist in major oratorio works with the Denver, Colorado Springs, Cedar Rapids, and Milwaukee Symphonies.

In 1985 she received a grant to study and perform in Europe where she subsequently won the prestigious Mozart Prize at the International Belvedere Competition in Vienna. She was also a finalist in the Luciano



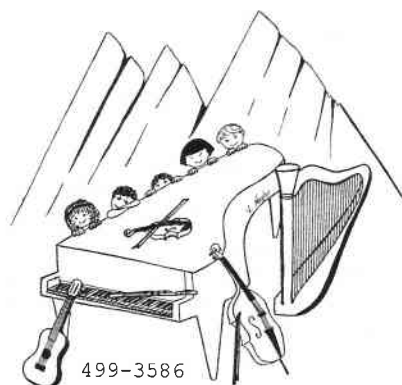
Pavarotti International Competition in Philadelphia and the G. B. Dealey National Awards in Dallas. Miss Simson won the 1989 East and West Artists International Competition for a New York Debut and was presented in recital at Carnegie Hall. She was also a winner of the 1990 National Association of Teachers of Singing Artist Award Competition, providing her with concerts and recitals throughout the nation.

In March, 1992, she participated in the George Crumb Festival in Prague, where she performed *Ancient Voices of Children* and *Madrigals, Book I*. Miss Simson received her degrees from Western Michigan University and the University of Illinois and is currently Artist Teacher and Associate Professor of Voice at the University of Colorado at Boulder.

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

Dr. Stewart has served as Official Accompanist for both the San Francisco and Metropolitan Opera Regional Auditions, and she has been on the artistic staff of Opera Colorado. In addition, she has worked with Washington Opera and Prince George Opera and is former Music Director/Pianist for the CU Lyric Theatre Singers.

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



BOULDER VALLEY SUZUKI TEACHERS

The Symposium Participants

Robert Bailey is Carroll and Milton Petrie Professor of Music at New York University, and a member of the Graduate faculty at Julliard School, and received his B. A. *cum laude* from Dartmouth College in 1959. He then studied piano at the *Staatliche Hochschule für Musik*, Munich and took



his M. A. and Ph. D. in music from Princeton in 1962 and 1969 respectively. Prof. Bailey has taught at Princeton University, Yale University, University of California at Berkeley, Eastman school of Music and NYU as a visiting Associate Professor before taking up his professorship there in 1986. Prof. Bailey is a member of the American Musicological Society, and received fellowships and Grants from Inland steel, American Philosophical Society, A.C.L.S., Yale, and the National Endowment for the Humanities. He has

published on many topics, mainly on Richard Wagner, but also early 19th Century German opera, Kurt Weill and Brahms. Dr. Bailey is widely regarded as a leading authority on Richard Wagner and German and Austrian music of the nineteenth century.



Ofer Ben-Amots, is Assistant Professor of Composition and Theory at The Colorado College in Colorado Springs; he studied with Josef Dorfman (Tel Aviv), Alberto Ginastera (Geneva), Richard Wernick, and George Crumb (Univ. Pennsylvania). Prof. Ben-Amot's music is performed internationally. His opera *Fool's Paradise* won first prize in the *Wiener Festwochen* and was premiered in Vienna in 1994. It was performed in the 1994-95 season at the Zürich

Opera House. In 1995, his *Celestial Dialogues* featuring the Leipzig Chamber Orchestra, was released on CD.

Frans Bouwman lives in The Hague, Netherlands. He studied at the Music Conservatory there, is a pianist, musicologist, lecturer, and arguably the foremost international authority on Mahler's unfinished Tenth Symphony. He has compiled and recopied all of the extant manuscripts of the Mahler Tenth, in a form in which the scholar can study the evolution of each movement. He participated in the Utrecht Symposium on Mahler's Tenth in 1986, has recently published a detailed bibliography of sources related to Mahler's

Tenth Symphony, has made reductions for two pianos of some of the completed versions of the Tenth, and participated as an expert on the Wheeler score during MahlerFest X.

Steven Bruns is Associate Professor of music theory at the University of Colorado at Boulder, has written and lectured widely on the music of Gustav Mahler and Alma Schindler

Mahler. Prof. Bruns' doctoral dissertation was on the *Adagio* movement of Mahler's Tenth, a study which enabled him to be of critical importance to the editing of the Wheeler version of the Tenth for MahlerFest X. Prof.

Bruns is presently at work on a book on the music of American composer George Crumb



Jonathan Carr (born 1942) is an English author and journalist who has had a passionate interest in Mahler for more than three decades. He first fell prey to "Mahleria" during the 1960 London concert series under conductors like Klemperer and Horenstein marking the centenary of the composer's birth. Since then, alongside his work as a foreign correspondent for the *Financial*

Times and *The Economist*, he has retraced virtually every stage of Mahler's life and career in Europe, Russia and America. As well as studying the original scores and documentation, he has amassed hundreds of Mahler recordings including many rarities. His new, and somewhat unconventional, biography of Mahler has just been published in the English version by Constable and in German by List Verlag. The USA version was released by Overlook Press, New York.

His other books include a biography of the former German chancellor Helmut Schmidt (translated into German and Japanese) and *Goodbye Germany*, a far from solemn obituary of the pre-unity Federal Republic. He lives with his wife in a village overlooking the Rhine near Bonn.





Alessandra Comini, University Distinguished Professor of Art History at Southern Methodist University in Dallas, Texas, is the author of six books, translated into several languages, on Viennese culture and art, including Egon Schiele's Portraits (nominated for the National Book Award), Gustav Klimt, and *The Changing Image of Beethoven: A Study in Mythmaking*. She has taught at Columbia, Yale, and Princeton and was recently named Distinguished

Visiting Lecturer at Oxford University. Voted "outstanding professor" by her students eight times, she received the 1996 United Methodist Church Scholar/Teacher of the Year Award. Two separate scholarships in her name have been founded by former students.

A frequent contributor to Stagebill and an amateur flutist, Dr. Comini has participated in many congresses and symposia from Helsinki, Stockholm, Amsterdam, and Oxford to Montpellier, Hamburg, Vienna, Budapest, and St. Petersburg in her special field of musical iconography. In recognition of her contributions to Germanic culture she was awarded the Grand Decoration of Honor in 1990 by the Republic of Austria. Her lively revisionist work in the history of women artists—American, German, and Scandinavian in particular—was acknowledged in 1995 by the Women's Caucus for Art with a Lifetime Achievement Award.

Henry-Louis de La Grange was born in Paris in 1924. His mother was American and his father French, a senator, onetime government minister, and Vice-President of the International Aviation Federation. Henry-Louis studied the humanities in Paris and New York, and the Arts in Aix-en-Provence and at the Sorbonne. From 1945 to 1953 he studied music at the Yale University School of Music, pianoforte under Yvonne Lefébure in Paris, and harmony, counterpoint and analysis under Nadia Boulanger.

De La Grange began his career as a music critic writing for *Opera News*, *Saturday Review*, *The New York Times*, *Musical America*, *Opus Magazine* in the United States, and *Arts*, *Disques*, *La Revue Musicale*, and *Harmonie* in France. Since 1953, his main interest has been Mahler's life and works, his researches taking him to most of the major libraries and archives of Europe and North America. He sought out and consulted the surviving witnesses of Mahler's life and times in his desire to establish the historical truth. During this work he made the acquaintance of Alma Mahler and became a close friend of her daughter Anna, and amassed one of the richest existing collections concerning Mahler and his epoch. These form the nucleus of the Bibliothèque musicale Gustav Mahler, which he founded in 1986, which is open to musicians, scholars, students and journalists from all over the world.

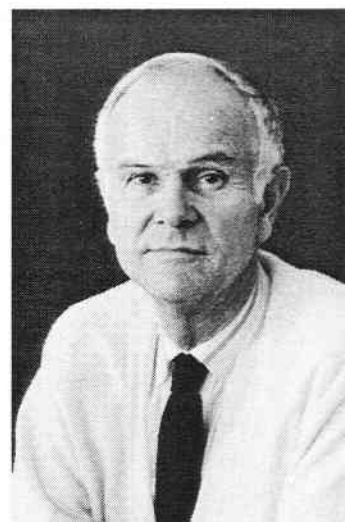
In 1973 Doubleday (New York) published the first volume of de La Grange's monumental Mahler biography, *Mahler*. In 1979 Fayard published the

enlarged and updated French version, comprising some 3,600 pages. This work was greeted unanimously as an international musicological event and awarded many distinguished prizes. Volume II of the revised and updated, four volume edition of *Mahler* was published in 1995 by Oxford University Press in England and the USA, receiving in 1996 the Prize of the Royal Philharmonic Society in London.

De La Grange has for many years lectured on Mahler in the United States, Canada, England, Sweden, Norway, Belgium, Holland, the Czech Republic, Hungary, Spain, Italy, Morocco and, in the Far East, Japan, Hong Kong, Indonesia, the Philippines, Australia, New Zealand, etc. He has directed several music festivals, and made numerous broadcasts on radio and television. He also collaborated in the conception and production of the first large scale exhibition on Mahler, *Une Oeuvre, une Vie, une Époque* at the Musée d'Art Moderne, Paris, in 1985, which attracted over 27,000 visitors, thus breaking all previous records for a musical exhibition. Two other exhibitions were organized in Paris at the Châtelet and the Bibliothèque Gustav Mahler on the occasion of the performance of the complete Mahler cycle at the Châtelet from February to May 1989, including 5

lectures and a symposium at the Sorbonne. For fifteen years he has reviewed every new Mahler recording for the French magazine *Diapason*. A collection of Mahler essays by distinguished scholars was published in 1997 as a *Festschrift* in honor of Henry-Louis de La Grange's seventieth birthday.

He is a Chevalier of the Order of the Legion d'Honneur and Officier of the Ordre du Mérite and the Arts et Lettres.



Stuart Feder, M. D. is a psychoanalyst and independent scholar in music. An educator of many years' standing, he is Clinical Associate Professor of Psychiatry at Albert Einstein College of Medicine and on the faculty of New York Psychoanalytic Institute.

In music, he attended the Peabody Conservatory and Harvard University where he studied composition with Henry Cowell and Walter Piston respectively. He holds a graduate degree from Harvard where he recently returned as Visiting Scholar.

As a biographer from the psychological viewpoint, Dr. Feder has been writing and lecturing on Mahler for many years. Early articles, published in journals of



psychoanalysis, include: (*Mahler, Dying; Mahler Um Mitternacht*; and *The Music of Fratricide*. More recently, articles on Mahler's childhood, relationships with women and his final illness appear in the musical literature including in Stephen Hefling's *Mahler Studies* and the *Festschrift* for Henry-Louis de La Grange.

Dr. Feder has written on several other composers and is the author of a biography of Ives, *Charles Ives: "My Father's Song"* (Yale University Press, 1993). He is currently working on a biography of Mahler centering on the latter part of his life which includes the *spazier* with Sigmund Freud about which he will talk during this festival.

Susan M. Filler, Chicago, Illinois, received her Ph.D. from Northwestern University in 1977 with a dissertation on editorial problems in Mahler's Third and Tenth Symphonies. Since then, Dr. Filler has lectured and published widely on the music of Gustav and Alma Mahler. Her book, *Gustav and Alma Mahler: A Guide to Research* (NY: Garland, 1989), has become a standard resource for scholars and performers. She has reconstructed and orchestrated Mahler's sketches for two symphonic movements, dating from about the time of the Fourth Symphony.



Gerald Fox has been a member of the of the Gustav Mahler Society of New York since 1976, and President since 1987. A retired electrical engineer, Mr. Fox has been involved in music since his early teens, and he has served on the boards of the Nassau Symphony, the Long Island Symphony, and the New York Virtuosi Chamber Symphony. He has reviewed concerts and recordings for the *American Record Guide* since 1968 and has been Associate Editor for four years. He has lectured on Mahler's music at Yale, the Boston Harvard Club, Queen's College, NY, at the Colorado MahlerFest IX, and at the Omaha Symphony's performance of the Eighth in 1995. Fox has been involved with Colorado MahlerFest since MahlerFest VII.



Stephen E. Hefling received the A. B. in music from Harvard and the Ph. D. from Yale, with a dissertation examining Mahler's *Totenfeier* movement from the dual perspectives of programmatic influence and compositional process as documented in Mahler's surviving sketches and drafts. Currently Associate 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*, *The Nineteenth Century Symphony* (New York, 1997), *A Mahler Companion* (Oxford, forthcoming) 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); currently he is completing a volume on *Das Lied von der Erde* for the Cambridge Music Handbooks series. In recent months he has both edited and contributed to the volumes *Mahler Studies* (Cambridge, 1997) and *Nineteenth Century Chamber Music* (New York, 1998). For his work on Mahler, Prof. Hefling has been awarded grants from 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, and Montpellier. Also a specialist in baroque performance practice, Dr. Hefling has performed widely with early music ensembles in the northeastern United States, 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 widely regarded as the standard reference on that topic.



Michael Jameson combines an active career as a professional cellist with his role as one of England's leading young music critics. Born in Southampton in 1959, he studied at London's Guildhall School of Music and Drama, before embarking on a diverse career spanning orchestral, chamber, and solo concerto performance. As an orchestral musician, he free-lances with major UK symphony and chamber orchestras, working with many of the world's leading soloists and conductors including Davis, Brendel, Sanderling, Chung, Ricci, Kovacevich, Lloyd Webber, Bamert, Schiff, and Ashkenazy. He became cellist of the Wessex String Quartet in 1990, and has recently been appointed Artistic Adviser to London's newest period performance orchestra, the Beethoven Sinfonia.

Michael Jameson's work as a critic began in 1990, when he became the youngest writer to contribute



to *Gramophone*. He now writes for BBC Music Magazine, Classic CD, The Good CD Guide, Fanfare, Classical disCDigest, The Sunday Times, The Strad, and many other review titles. Michael has written CD notes for EMI Classics, Decca/London, Hyperion, Naxos, Unicorn-Kanchana, ASV, Biddulph, Merlin, and Philips, and is the author of a new study on Mozart's Piano Concertos, and a biography of Vaughn Williams. He has lectured widely, on both sides of the Atlantic for the past sixteen years, appearing at major music centers such as London's Barbican and South Bank, and has also broadcast for the BBC. He is a visiting member of the faculty at the University of Southampton, UK.

Of particular significance is that he is possibly the only critic active today who has played in professional performances of all but one of Mahler's symphonies. Michael has written and lectured widely on these works which he regards as central forces in his musical life. This is Michael's second visit to Boulder, and he will again join the cello section of the MahlerFest Orchestra for the two concerts.

Gilbert Kaplan, New York City, a financial publisher by profession, has rapidly become one of the leading interpreters of Mahler's Second Symphony. Since his 1982 Lincoln Center conducting debut with this work, Kaplan has conducted it with more than 30 of the world's leading orchestras, including the Colorado Symphony in Boettcher Hall in the season of 1992–93, and also in the summer of 1993



with the Colorado Symphony at Red Rocks Amphitheater. His recording of the work with the London Symphony Orchestra was selected as a "Record of the Year" by *The New York Times* and with sales in excess of 150,000 copies is the all time best selling Mahler recording. He has lectured widely on Mahler at Harvard and Oxford Universities, and at leading music conservatories, including the Julliard School in New York City, the Eastman School of Music in Rochester, NY, the Royal Academy of Music in London, and *Hochschule für Musik und Darstellende Kunst* in Vienna. His

extensive writings on Mahler have appeared in publications ranging from the London musicological journal *The Musical Times* to *The New York Times*. He established The Kaplan Foundation as a means of supporting many scholarly as well as popular contributions to the Mahler literature, including facsimile editions of the Second Symphony, the chorale finale of the Second, the *Adagietto* of the Fifth, a CD of the *Adagietto*, a CD of the Welte-Mignon piano rolls recorded by Mahler, *The Mahler Album*, a comprehensive collection of all known photographs and drawings of Mahler and his family, *Mahler Discography*, a compilation of more than a thousand known recordings of Mahler's works (edited by Peter Fülöp). Kaplan organized the 1994 Symposium, *Mahler in America*, held at Carnegie Hall, and participated in the 1995 Symposium *Gustav Mahler: The World Listens*. He conducted as part of the great Mahler Festival, Amsterdam 1995. Most recently, Gilbert Kaplan commissioned a color portrait of Mahler, which hangs in the newly designated *Mahler Saal*, Vienna State Opera.

Among the boards on which he serves are Carnegie Hall (Vice Chairman), the South Bank Centre (Royal Festival Hall) in London, and the Visiting Committee to the Department of Music at Harvard. He is a recipient of many honors, including an honorary degree of Doctor of Humanities from Westminster Choir College; the Concert Artists Guild Distinguished Service to the Arts Award; and the George Eastman Medal for distinguished musical achievement from the Eastman School of Music.

Gu Lianli (Lily Gu)

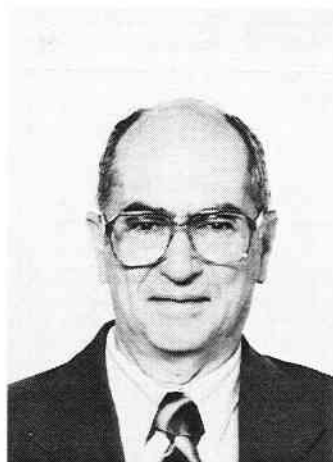
holds a degree in English Literature from Guanghai University, Shanghai. Long a teacher of English at the Shanghai Conservatory of Music, she also served as advisor to postgraduates in translation and editing of writings on music. In 1979, Lily accompanied the Chinese delegation as secretary and interpreter to the Eighteenth General Assembly of the International Council of Music in Australia. She was the interpreter for Isaak Stern during his master classes held at the Shanghai Conservatory



in 1979. Her voice as interpreter is heard on the documentary film *From Mao to Mozart*. From 1984 until her retirement in 1991, Lily was head of the Translating and Editing Section, Music Research Center, Shanghai Conservatory. She has translated many books and articles on music from Russian to English into Chinese, most recently *Great Singers on Great Singing*, Jerome Hines, Doubleday, 1982, *Great Violinists in Performance*, Henry Roth, Panjandrum Books, 1987, and *Jazz: A History*, Frank Tirro, 1996. She is an expert on old Chinese poetic texts which were translated into French in the late 1890s, from which Hans Bethge adapted them into German. These third hand translations were the source for Mahler's texts for his *Das Lied von der Erde*.

Knud Martner lives in Copenhagen and works for Danish Radio. He has been researching many details of Mahler's life and works for many years. His major publishing contributions include *Gustav Mahler, Eindrücke und Erinnerungen aus dem Hamburger Jahren (1892–1897)* (with F. Pfohl), *Alma Mahler, Gustav Mahler, Memories and Letters* (with Donald Mitchell), *Zwölf unbekannte Briefe Gustav Mahler an Ludwig Strecker* (with Robert Becqué), *Selected Letters of Gustav Mahler, Die Briefe Gustav Mahler an Alma*, (with Henry-Louis de La Grange and Günther Weiss), and *Mahler in Opernhaus*. Ready to be published soon by the Kaplan Foundation is *Gustav Mahler's Concerts: A Documentary Survey of His Programmes and Repertoire 1870–1911* (newly revised version). Also in progress is a major documentary of Mahler's life, *Gustav Mahler Chronicle 1860–1911* in four parts: Vol. 1 *Das Werk—Ein Verzeichnis der Werke*; Vol. 2 *Von Kalischt bis Prag*; Vol. 3 *Budapest und Hamburg*; Vol. 4 *Wein und New York*. Vols 2–4 will constitute a day-to-day chronicle. The entire work will be about 1,300 pages (in German).

Henry Mahler, born in Gmünd, Austria, is descended from one of Gustav Mahler's great-great uncles, Abraham Jacob, older brother of Bernard,



Gustav's great grandfather. Thus, Henry and Gustav are third cousins, twice removed. In 1938, Henry's parents with their three children were forced to flee Austria. They lived in exile in the Dominican Republic for six years, finally emigrating to the United States in 1944.

After serving in the United States Air Force, Henry graduated from the University of Minnesota in 1960. He joined Fairchild Semiconductor as the very first integrated circuits were brought into

production and stayed in this field of endeavor until his retirement in 1995.

He and his wife, Sheila, have undertaken to compile a genealogy of the Mahler family. To gather information for this endeavor, they have just completed an extended visit to Mahler's home lands and visited with other members of the Mahler family. During this trip they had the opportunity to exchange information with Professor Jiri Rychetsky, an acknowledged expert on Gustav Mahler's life in the Bohemian region of the Austro-Hungarian Empire, now the Czech Republic.

For Sheila and Henry Mahler, work on Gustav Mahler's extended family tree is an unending quest.

Vera Micznik teaches Music History at the University of British Columbia School of Music, in Vancouver, Canada. She received her doctorate in musicology from the State University of New York at Stony Brook, with a dissertation focusing on *Meaning*

in Mahler's Ninth Symphony in which she approaches musical meaning through theories of semiotics and narratology borrowed from literary criticism. She has published articles on Mahler in such journals as *19th Century Music* and *The Journal of Musicology*. Her more recent work deals with the issue of "Program Music" from an aesthetic and analytical point of view. Forthcoming publications are devoted to Franz Liszt's symphonic poem *Die Ideale* and to Berlioz's



Romeo and Juliet. Another article on Puccini's *Madama Butterfly* coming from work in an interdisciplinary group at U.B.C. will appear in a collection entitled *Madame Butterfly: Narrative Representation in Opera. Drama. Film and Fiction*.

Evelyn Nikkels, Bergen, Netherlands, took degrees in musicology and philosophy at the University of Utrecht, and wrote her thesis on the influence of Nietzsche on the music of Mahler. She is a member of the Board of the Dutch Mahler Society and lectures widely on Mahler and the fin de siècle culture. In 1992, she coedited with Robert Becqué A 'Mass' for *Masses; Proceedings of the Mahler VIII Symposium, Amsterdam, 1988*. Dr. Nikkels was one of the organizers of the Mahler Festival, Amsterdam, 1995, during which all of Mahler's music was played in an eighteen-day period, accompanied by lectures, recitals, and a special International Symposium.



Edward R. Reilly, Professor of Music at Vassar College in Poughkeepsie, NY, has taught since 1972. Dr. Reilly is the leading international authority on Mahler's manuscripts. He has published numerous books and articles on Mahler, as well as on the eighteenth century theorist and composer, J. J. Quantz. Prof. Reilly coedited the comprehensive Program Book for the 1995 Amsterdam Mahler Festival and also the facsimile edition of Mahler's Seventh Symphony. Most recently Dr. Reilly received the Gold Medal of the Gustav Mahler Gesellschaft International, Vienna, for his work on Mahler.



Zoltan Roman, was born in 1936 in Miskolc, Hungary, and emigrated to Canada following graduation from high school and music conservatory in his native country. He studied at the Universities of British Columbia (B. Music, 1962) and Toronto (M.A. and Ph.D. in Musicology, 1965 and 1970 respectively). He joined the Department of Music at the University of Calgary in 1966, and was appointed Professor of Musicology in 1976. After retiring in 1992, he was named Professor Emeritus, and now makes his home in Victoria, BC, Canada.

Having earned a doctorate with a dissertation on the songs of Gustav Mahler, Professor Roman's scholarly work has been devoted chiefly to the biographical, analytical, editorial and bibliographic study of the lives and music of Mahler and Anton von Webern. Interdisciplinary studies, focusing on the turn of the century, also claim a share of his time. Professor Roman regularly presents the results of his research at the regional, national and international meetings of such scholarly organizations as the International, American, and Australian Musicological Societies, the *Gesellschaft für Musikforschung* in Germany, the Canadian

University Music Society, and the Hungarian Academy of Sciences. He has edited several volumes of Mahler's songs for the Complete Critical Edition, and is the author of



numerous books and articles. His most recent books on Mahler's American and Hungarian years were published in 1989 and 1991, respectively.

In recognition of his contribution to musical scholarship, Professor Roman has been elected to the governing bodies of such organizations as the International Musicological Society, the International Webern Society, and the *Internationale Gustav Mahler Gesellschaft*.

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

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

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

Jeanna Wearing.

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

For several years, she was well known as host of



James L. Zychowicz, Executive Director, A-R Editions, Madison, Wisconsin, took his Ph.D. in 1988 at the University of Cincinnati. His dissertation was a comprehensive study of the sketches and drafts for Mahler's Fourth Symphony. He has lectured widely and published numerous studies on Mahler, including editing *The Seventh Symphony of Gustav Mahler: A Symposium* (Cincinnati, 1991). His current project is producing a critical edition of Mahler's completion of Carl Maria von Weber's comic opera *Die drei Pintos*, the work which brought Mahler his first critical and popular success.



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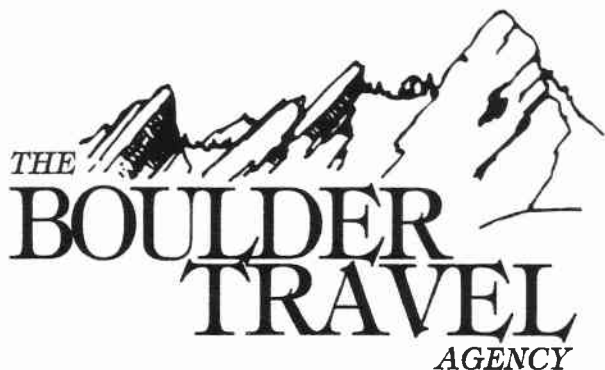
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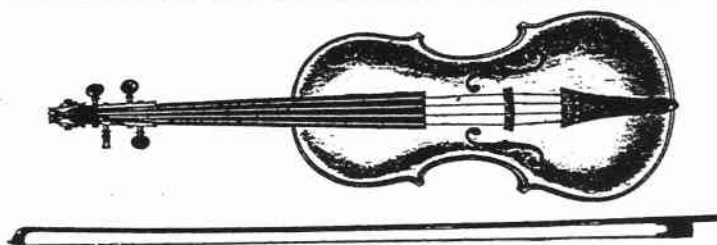
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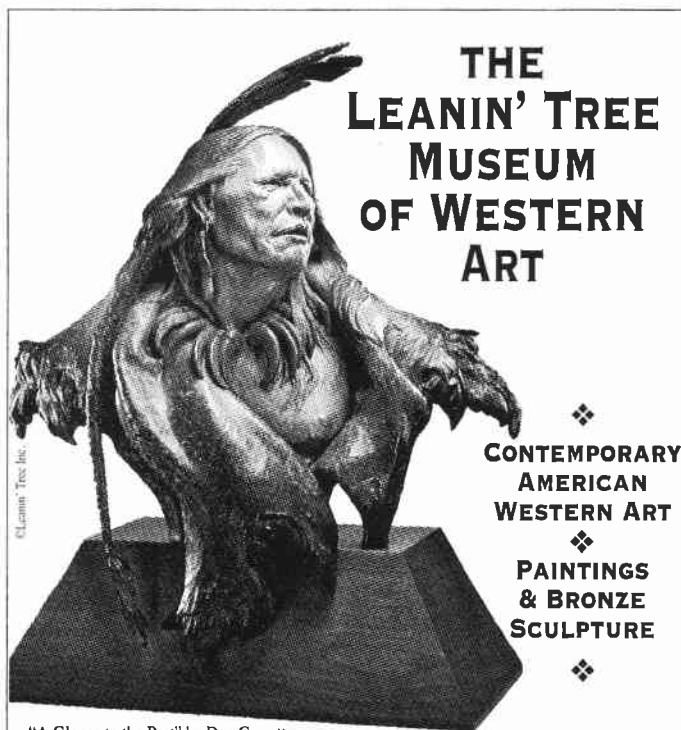
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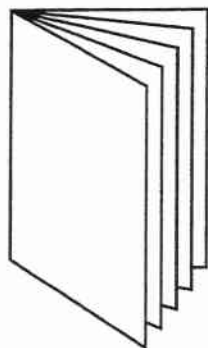
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