

# MahlerFest XII



Boulder, Colorado  
January 12–17, 1999

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 recently found only sporadic inclusion in orchestra seasons, and then primarily with major, professional orchestras.

Thus came the idea twelve 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:



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"A Glance to the Past" by Dan Garrett

# Colorado MahlerFest

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# Colorado MahlerFest

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

Telephone: (303) 447-0513

Robert Olson, Artistic Director



&

*Hello all Mahlerites,*

*As you might recall, MahlerFest XI 1998, signaled the completion of Cycle 1 and the start of Cycle 2—a hybrid if you will. This year's MahlerFest XII provides us with the opportunity of repeating MahlerFest II's great success, The "Resurrection" Symphony. This time, though, we have the opportunity of hearing this massive work in a better acoustical setting—at Macky Auditorium—complete with a fine pipe organ, real bells, and alphorns to play the ethereal heavenly calls in the fifth movement (more on alphorns will be found on p. 15).*

*The use of real bells for the Resurrection follows Mahler's own first intentions (more on the bells can also be found in the article on p. 15). We thank Mr. Dave Supperstein of Colorado Springs, for the use of his set of railroad engine bells (which, incidentally, he also made available for the Colorado Springs performances of the Mahler Second last May). The logistics of getting the bells to Boulder, and into Macky Auditorium, were somewhat formidable but, weather permitting, we will have the unique experience of hearing a peal of real bells during the glorious climax of the symphony.*

*You might recall that the program for the first MahlerFest, 1988, included the Lieder eines fahrenden Gesellen, the companion song cycle to the First Symphony. Since MahlerFest I we have not programmed any songs with orchestral accompaniment as curtain raisers to any of the symphonies. Mahler symphonies, with the exception of 1 and 4, are so long, and so demanding that Maestro Olson thought it unwise to try to add songs to rehearsals of already long and difficult works. However, the experience and successes of the first cycle have emboldened us to add songs as curtain raisers to most of our upcoming programs. MahlerFest XII is an experiment and we hope that it proves practicable to continue such programming for many of the remaining symphonies.*

*Thanks are due to the Boulder Arts Council for designating MahlerFest as a recipient of Boulder's agreement with CU for providing some rent-free events at Macky.*

*This year we give deepest thanks to Boulder's Board of County Commissioners and their Citizen's Cultural Advisory Committee (for SCFD Tier III organizations) for their generous support and encouragement to begin an outreach program to other Boulder County sites. We hope that some of you attended the Thursday evening Lieder recital at the Lafayette Public Library, our first outreach effort. If this experiment proves popular, we will repeat it next year with a second Lieder recital at another Boulder Country location.*

*Now please sit back and enjoy some of Mahler's most glorious music.*

A handwritten signature in cursive script that reads "Stan Ruttenberg".

Stan Ruttenberg, President, Board of Directors.

# Thank you!

Presenting our annual MahlerFest is a labor of love for our volunteer MahlerFest Orchestra, the 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. For your convenience, a submission form, with pre-addressed envelope is bound into the center pages of this program.

**Your contributions of whatever amount are significant, and highly prized.  
For those we offer our heartfelt thanks.**

The MahlerFest Cycle 2 will continue in 2000 with the glorious *Symphony No. 3*. March into the new millennium with Pan! Your help will be needed!

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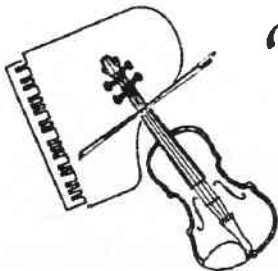
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# Mahler, Mahler Everywhere!

This seems to be the year for the Mahler *Fourth* in Colorado. Last fall Maestro Yaakov Bergmann and the Colorado Springs Symphony realized a splendid rendition of this symphony.

The Colorado Symphony under Marin Alsop will perform the *Fourth* on February 4th., 5th. and 6th. with Carmen Pelton, Soprano. You will recall that Ms. Pelton sang this work at MahlerFest IV in 1991.

The Boulder Philharmonic will then perform the *Fourth* on February 26th. and 27th., under the direction of Paul Freeman, with Bridgett Hook, Soprano. The program will include Strauss's *Four Last Songs*. A knockout, must-hear program.

The Colorado Music Festival has announced the *Fourth* as part of its 1999 summer season.

This is also the year for the Mahler *Second*. The Omaha Symphony under Maestro Yampolski will perform this work May 14th. and 15th., with soloists Rachel Rosales, soprano, and Julie Simson, mezzo-soprano. More details can be found at their web site [www.omahasymphony.com](http://www.omahasymphony.com)

The New Mexico Symphony, under David Lockington (he conducted our *Fourth* in 1991) will perform the Mahler *Fifth* in Albuquerque on April 4th. and 5th.

James Levine will perform the Mahler *Third* with the Aspen Festival Orchestra at Aspen on August 1st. This will whet your appetite for the Colorado MahlerFest XIII performance in the year 2000—the new Millennium will be greeted smartly to Pan's March, the first movement of Mahler's longest symphony.

Web surfers can find concert performances in most cities by visiting [www.culturefinder.com](http://www.culturefinder.com).

## MahlerFest Record of Works Performed

<i>Aria from Die Tote Stadt</i> (Korngold) .....	1999	Songs and Movie Songs (Korngold) .....	1999
<i>Bei Mondaufgang</i> (Wolfes) .....	1998	Songs by Joseph Marx .....	1998, 1999
<i>Brettl-lieder</i> (Schoenberg) .....	1995	Songs from <i>Das Knaben Wunderhorn</i> ..	1989, 1994, 1997, 1999
<i>Das Klagende Lied</i> .....	1991	Songs from <i>Land of Smiles</i> (Franz Lehar) .....	1998
<i>Das Lied von der Erde</i> .....	1998	Songs to Poems by Rückert .....	1989, 1997
<i>Das Lied von der Erde</i> (choreographed) .....	1994	Songs, Opus 3 (Grosz) .....	1998
Five Poems, Opus 10 (Griffes) .....	1998	Songs, Opus 8 (Wellesz) .....	1998
Four Early Lieder (Gustav Mahler) .....	1996	Symphony #1 .....	1988
<i>Fünf Lieder</i> (Alma Mahler) .....	1991	Symphony #1 (Hamburg Version) .....	1998
<i>Galgenlieder</i> (Graener) .....	1995	Symphony #2 .....	1989, 1999
Greeting from Arias and Bacarroles (L. Bernstein) .....	1997	Symphony #3 .....	1990
<i>Hochsommer</i> (Felix Weingartner) .....	1997	Symphony #4 .....	1991
<i>Hütet euch!</i> (Zemlinsky) .....	1997	Symphony #4, IV, Mahler performing piano version .....	1994
<i>Kindertotenlieder</i> .....	1990, 1996	Symphony #4, IV, (Schoenberg Society arrangement) ....	1991
<i>Klavierstück</i> , Opus 19, No. 6 (Schoenberg) .....	1997	Symphony #5 .....	1992
<i>Lieder</i> (Berg) .....	1996	Symphony #6 .....	1993
<i>Lieder</i> (Wolf) .....	1995	Symphony #6, two piano version (Zemlinsky) .....	1993
<i>Lieder</i> (Richard Strauss) .....	1993, 1995, 1998	Symphony #7 .....	1994
<i>Lieder from Opus 2</i> (Zemlinsky) .....	1995	Symphony #8 .....	1995
<i>Lieder und Gesänge auf den Jugendzeit</i> .....	1988, 1993, 1997, 1999	Symphony #9 .....	1996
<i>Lieder eines fahrenden Gesellen</i> .....	1988, 1993, 1995	Symphony #10, J. H. Wheeler version .....	1997
Piano Quartet in A minor .....	1988, 1997	<i>Vier Lieder</i> (Alma Mahler) .....	1991
<i>Sieben Frühe Lieder</i> (Berg) .....	1990	<i>Vier Lieder</i> , Op. 2 (Schoenberg) .....	1996
Suite from BWV 1067 and BWV 1068 (Bach/Mahler) ...	1989	<i>Vier Stücke für Klarinette und Klavier</i> (Berg) .....	1990

# *MahlerFest XII*

Robert Olson, Artistic Director and Conductor

January 12–17, 1999

Dedicated to the performance and study of the entire Mahler repertoire

## SCHEDULE OF EVENTS

Tuesday, January 12, Thursday, January 14

### Chamber Concerts

*Boulder Public Library Auditorium (January 12 at 7:30 P.M.)*

*Lafayette Public Library Auditorium (January 14 at 7:30 P.M.)*

#### **Songs of Gustav Mahler, Joseph Marx and Erich Wolfgang Korngold**

Lucille Beer, Mezzo-soprano

Emily Bullock, Soprano

Patrick Mason, Baritone

Caroline Whisnant, Soprano

Terese Stewart, piano

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

*(The full program is presented on the facing page)*

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Saturday, January 16 starting at 1:30 P.M. and continuing in succession

### **Lectures and Panel Discussions**

*The Theater at Old Main*

#### **Mahler's Second Symphony / The Second Symphony's Mahler**

Dr. Stuart Feder, Psychiatrist and Musician, New York, NY

#### **Recordings of the Second and Songs**

Jeanna Wearing, moderator, with Gerald Fox, Stan Ruttenberg and others

#### **Why I am Addicted to Mahler**

An Open Discussion led by Gerald Fox, with Audience Participation

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Saturday, January 16 at 8:00 P.M. and Sunday, January 17 at 3:30 P.M.

### **Symphony Concerts**

*Macky Auditorium*

#### **Part 1—Songs in Their Orchestral Version**

Lucille Beer, Mezzo-soprano and Caroline Whisnant, Soprano

#### **Part 2—Symphony No. 2, The "Resurrection"**

Robert Olson, Conductor

*(See full program on p. 10)*

All events are free of admission except the concerts on Saturday evening and Sunday afternoon.

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 XII*

## Chamber Concert

January 12 and 14, 1999

SONGS OF GUSTAV MAHLER, JOSEPH MARX AND ERICH WOLFGANG KORNGOLD

### PROGRAM

*Der Schildwache Nachtlied*  
*Wer hat dies Liedlein erdacht*  
*Das irdische Leben*  
*Zu Straßburg auf der Schanz'*

Gustav Mahler (1860–1911)

Lucille Beer, Mezzo-soprano; Terese Stewart, piano

*Septembermorgen*  
*Marienlied*  
*Und gestern hat er mir Rosen gebracht*  
*Japanisches Regenlied*  
*Der Ton*  
*Hat dich die Liebe berührt*

Joseph Marx (1882–1964)

Patrick Mason, Baritone; Caroline Whisnant, Soprano; Ms. Stewart

### INTERMISSION

*Marietta's Lied* from *Die Tote Stad*

Erich Wolfgang Korngold (1897–1957)

Ms. Whisnant; Ms. Stewart

from *Einfache Lieder*, Op. 9

Korngold

*Nachtwanderer*  
*Liebesbriefchen*  
*Das Ständchen*

Mr. Mason; Ms. Stewart

Songs from the Movies

Korngold

*Love for Love*, from *Escape Me Never*  
*Sweet Melody of Night*, from *Give Us This Night*  
*My Love And I*, from *Give Us This Night*  
*Tomorrow*, from *The Constant Nymph*

Emily Bullock, Mezzo-Soprano; Mr. Mason; Ms. Stewart

*Des Antonius von Padua Fischpredigt*

Mahler

Ms. Whisnant; Ms. Stewart

*Frühlingsmorgen*  
*Wo die schönen Trompeten blasen*  
*Lob des honen Verstands*

Mahler

Ms. Beer; Ms. Stewart

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This concert is supported in part by the Boulder Library Foundation;  
SCFD has made possible the Chamber Concert in Lafayette.

# *MahlerFest XII*

## Concert

Saturday, January 16, 1999, 8:00 P.M.

Sunday, January 17, 1999, 3:30 P.M.

### Pre-concert Lecture

Gerald Fox, President, Gustav Mahler Society of New York  
(6:45 P.M. on Saturday, 2:15 P.M. on Sunday)

## The Colorado MahlerFest Orchestra

### Robert Olson, Conductor

### Part 1—Songs in their Orchestral Version

#### *Des Antonius von Padua Fischpredigt*

Caroline Whisnant, Soprano

#### *Zu Straßburg auf der Schanz*

(This is the USA première of this song in Mahler's orchestral form;  
the orchestration was begun by Mahler, set aside, then completed some seventy years later by Luís de Pablo)

Lucille Beer, Mezzo-soprano

—there will be no intermission—

### Part 2—Symphony No. 2, “Resurrection”

Lucille Beer, Mezzo-soprano

Caroline Whisnant, Soprano

Cherry Creek Chorale

Colorado Chorale

Colorado Mormon Chorale

- i. *Allegro maestoso. Mit durchaus ernstem und feierlichen Ausdruck.*
- ii. *Andante moderato. Dehr gemächlich.*
- iii. *In ruhig •iessender Bewegung.*
- iv. *Urlicht. Sehr feierlich, aber schlicht ('O Röschen rot').*
- v. *Im tempo des Scherzos ('Aufersteh'n, ja aufersteh'n wirst du').*

# Program Notes

## Symphony No. 2 in C Minor, "Resurrection"

"One score lies always on my piano—that of Mahler's Second Symphony, and I never cease to learn from it."

—Richard Strauss

Of all Mahler's symphonies, it is the Second that presents us with the most eccentric chronological history. The imposing first movement was completed in its first orchestral draft less than six months after the completion of the First Symphony, in September of 1888. Not until the summer of 1893, after more than a four-year interval, were the second, third, and fourth movements composed. Yet, it was not until the very end of 1894 that Mahler managed to bring the work to completion.

Throughout his career, Mahler led a double life, dividing his energies between conducting and composing. Conducting occupied him during the winter, but during the summer months he was usually free for creative work. He began his Second Symphony while he was working at the Hamburg Opera House where, in 1891, he struck up a close friendship with the great conductor Hans von Bülow, though their paths had crossed briefly earlier in Budapest. Though neither man could know it at the time, von Bülow was ultimately to be responsible for providing Mahler with the inspiration for the finale of the Second Symphony.

Around the time he finished his First Symphony, in 1888, Mahler had become attracted to *Des Knaben Wunderhorn* (The Youth's Magic Horn), a large collection of old German folk poetry that had been published in 1805 and 1808. *Des Knaben Wunderhorn* was to exert a powerful influence on his music for the next fifteen years. He used several of the songs as bases of instrumental and vocal movements in his Second, Third, and Fourth Symphonies. In the case of the Second Symphony, the third movement—the Scherzo—is an instrumental reworking of his *Wunderhorn* song *Des Antonius von Padua Fischpredigt*: (St. Anthony of Padua's Sermon to the Fish). The fourth movement is a setting for alto voice and orchestra of *Urlicht* (Primeval Light) from the same collection.

Upon completion of the first movement, Mahler immediately found himself in difficulty, for it is a Funeral Rite (after all, one should never begin at the "end"—what could possibly follow it?), and in Mahler's words,

"...it is the Hero of my First Symphony whom I bear to the grave. Immediately arise the great questions: Why have you lived? Why have you suffered? Has it all been a colossal joke?"

All the turmoil of life and death is immediately set forth in the opening of the first movement, as the violins tremolo fortissimo while the lower strings anxiously cry out in anguish. The movement is dominated by two of the most consistently used musical moods employed by Mahler—the slow funeral march and military music. What could possibly follow a movement so full of turmoil, death, and struggle? The movement alone is longer than most classical-period symphonies; indeed, anxious that the length and stress of the first movement

might overwhelm audiences, Mahler instructs the conductor to pause at least five minutes before the beginning of the second movement.

The first solution was to offer two orchestral movements of almost intermezzo character: the Andante (composed in just one week in 1893) which is a light, graceful movement the composer declared to be a nostalgic backward glance at life's brighter moments, and the third movement, a flowing, dance-like scherzo, punctuated with demonic outcries and grotesque interruptions in which, according to Mahler, "the spirit of negation" has taken hold.

In the fourth movement, *Urlicht*, the symphony widens its spiritual stance. No longer is it concerned merely with one individual life but with the total human condition. In transfigured tranquility, the soaring melody sung by the alto voice speaks of the passionate quest and the faith of the God-seeker.

Mahler's major difficulty with the Second Symphony lay in how to end it. It was a problem that took almost six years to solve. He wanted it to be for chorus and orchestra, but was unable to find the appropriate text to follow the imposing first four movements. Then, in February of 1894 his friend von Bülow died. At the funeral service in Hamburg a choir sang a setting of *Aufersteh'n* (Resurrection) by the German poet Friedrich Klopstock (1724-1803). Here was exactly what Mahler had been looking for. By adding some words of his own to Klopstock's, he was able to assemble the text he needed for the finale of his great symphony—"...a colossal fresco of the Day of Judgement," as Mahler described it.

It starts with the dying, and now comes the solution of the terrible problem of life, at first as faith and church shaped it in the beyond. A trembling moves over the earth. Listen to the roll of the drums and your hair will stand on end! The Great Summons sounds. The graves open and all creatures emerge from the soil, shrieking and with teeth chattering. They all come a-marching—beggars and wealthy men, common men and kings, the church militant, the popes. With all of them, there is the same dread, the shouting and the quivering with fear, because none is just before God. Again and again, as if from the other world, from beyond—the Great Summons. Finally, after all have cried out in the worst turmoil, only the long lasting voice of the death bird from the last grave is heard. It also becomes silent at last."

This apocalyptic vision is musically projected as a stunning orchestral display that employs such dramatic devices as backstage fanfares and instruments played in registers beyond their range. The prevailing mood is indeed one of chaos, despair, and inexpressible anguish. Yet, as nearly always with Mahler, at the moment of deepest abjection a mystic transformation takes place. In the final hymn-like melody of grandeur, the organ and deep bells augment the soprano and alto soloists, chorus, and orchestra in a veritable sunburst of sonority. The music strides up, reaching for the heavens in a sublime vision of the eventual salvation of mankind.

—Robert Olson

## Some Further Background

Robert Olson's Notes, written for the MahlerFest II, 1989 program, have been slightly revised for MahlerFest XII, and tell the musical story of the Second (the "Resurrection") very well indeed. However, the history of the Second is so interesting that I thought it useful to add here some additional information, with apologies for some repetition which serves to make the story more coherent.

Mahler's wife Alma wrote that he had told her that he had started to compose at about the age of six. One of his earliest compositions, unfortunately lost, was a combination polka and funeral march for piano. Throughout Mahler's composing career these two musical elements—dance and funeral music—were to remain part of his thematic repertory.

As a youth, Mahler also heard other music. He attended the local Synagogue and heard the Cantor. He himself sang in the choir of the local Catholic Church (because he liked their music better). He loved to listen to the band of the military regiment quartered in his hometown of Iglau. He loved the rustic bands that played at gatherings and outdoor celebrations. Mahler once told his faithful companion and chronicler, Natalie Bauer-Lechner, that he especially loved to hear more than one musical group playing at once, as so often happened during outdoor festivals. He loved the random "counterpoint", the wild cacophony produced on such occasions. All of these elements are part of Mahler's signature as a unique composer, and you will hear them all in the *Resurrection Symphony*.

Mahler's title of this work, "Resurrection", gives a hint that this is program music; that is, Mahler had in mind some outline of a story. Mahler tried to provide explanations for his early works to help guide the listener, but soon gave up that practice. Perhaps he realized, as the great conductor Herman Scherchen, put it: "Music is to be listened to, not to be understood."

Some Mahler scholars, however, believe that Mahler always had something in mind when he set about to compose a new symphony—his music reflects the vicissitudes of life around him, and of his own feelings of nature, life and death. Mahler knew Death well—most of his younger brothers and sisters never lived beyond early childhood, and two of them died as young adults. When the parents died, Gustav, the eldest, undertook to care for the remaining siblings.

In his life, however, Mahler took extreme enjoyment from the beauties and mysteries of nature. He hiked, biked and swam in Austria's beautiful mountain countryside. He loved children and stimulating company; he loved to eat—carefully, but well. He took a little wine with dinner and occasionally a good cigar after. His music is full of rollicking folk dances—beautiful, sometimes ironic, waltzes, exuberant military marches, and funeral marches. Many of his songs deal with dark topics, but many also deal with humorous topics. Yes, he treated death also, but with respect and submission to its inevitability. Mahler was sensible enough to know that death is part of Life.

Death is a theme that lends itself well to personalized, expressive and soulful music—music that exemplifies Mahler's art. Mahler was not alone—Berlioz and Liszt wrote much music about death, and all of Wagner's mature operas except *Die Meistersinger* are concerned with death. In one of

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Mahler's last works, *Das Lied von der Erde*, Mahler added to the Chinese text of the final song, *Der Abschied* (The Farewell), a final thought of his own—"The dear Earth blooms and is beautiful for ever, for ever, for ever". This is an uplifting, optimistic ending, not a doleful one. The last two symphonies end as well on notes of peaceful resignation to the inevitable.

The history of the *Second Symphony* begins while Mahler was a youthful opera conductor in Kassel, Germany. There he started his second major orchestral composition, called *Titan*, the first having been a student composition *Das Klagende Lied*. *Titan* was cast as a tone poem in two parts and five movements. *Titan* is about a young hero, who awakens to the beauty of nature, recalls a romantic interlude, witnesses country dances and the woodland animals celebrating the funeral of a hunter, and the work ends as a triumphal paean to life. After some later revisions, Mahler called this work his *Symphony No. 1*.

At the same time Mahler also started to compose his third major work, a funeral march in C-minor, later to be expanded to become *Symphony No. 2*. He named what was to become the first movement *Todtenfeier*, or Death Rites, to acknowledge the funeral of the Hero of *Titan*. Thus the two works are related programmatically, but not thematically.

He continued composing both works when he went to Budapest in 1888 as Chief Conductor of the German Opera House. He wrote on the early version of the score of *Todtenfeier* that it was to be the first movement of a grand symphony, but soon thereafter he decided that it would just be a stand-alone tone poem.



Mahler was also engrossed in setting to music folk poems from a collection called *Das Knaben Wunderhorn*. He decided to use two of his *Wunderhorn* songs as inner movements for his new symphony. Mahler was not the first composer (e.g., Berlioz) to set songs in an orchestral setting but he was the first to incorporate actual songs and song elements into his symphonies.

At some point, perhaps after he had composed or sketched the inner movements for the symphony, Mahler returned to *Todtenfeier* and revised it to become the first movement for his new symphony. Mahler did not start this work with a full concept of its structure—he changed his mind many times. He provided a coherent explanation later, as an afterthought; based on his explanation, here is a synopsis:

The story is that of the Hero of *Titan*, eventually felled and laid to rest in the first movement—a funeral march! The Hero is dead and buried! Where do we go from here? Why, of course, to look back on his life. So Mahler employs a flashback technique for the next two movements.

The second movement is a retrospective of happier times in the life of the hero, a sunny scene in the country, calm and untroubled. It also serves as a relief from the weight of the first movement.

The third movement, using the tune from Mahler's *Wunderhorn* Song, *St. Anthony's Sermon to the Fish*, is a sardonic parody of life. Because humans were not listening to the good lessons he was preaching, Anthony speaks to the fishes, but to the same effect: "The Sermon was clever but they go on as all [humans] do—the carp are still greedy, the crabs still walk backwards." Mahler's describes this movement as returning from accompanying a dear friend to his grave. The hero sees that life suddenly becomes unreal, senseless, a whirling chaos, as in a bad dream, from which the hero recoils with a cry of disgust.

The fourth movement is a quiet invocation of Mahler's conception of the divine. Mahler's religious beliefs were deep and sincere, but never explicit.

The fifth movement is the resolution—Eternal Life. Mahler always believed that life had to have a purpose, that all the struggles had to have meaning, otherwise life itself would be a ghastly joke. As one way of justifying his struggles as not having been in vain, he came to believe in reincarnation. After the fifth movement opens in a tumultuous orchestral outcry, the call from heaven is made, the graves open, the dead march to judgement, and finally all is forgiven. There is no heaven nor hell, no blessed nor damned, but a sublimely optimistic end. As Robert Olson explains in his notes, you'll hear all these "programmatic threads" expressed in the music.

Mahler had long wanted to compose a choral ending for the movement, to use the *word* as well as musical notes to convey his deep feeling. He hesitated, however, for fear that he would be accused of copying Beethoven's *Ninth* or Liszt's *Faust Symphony*. The choral ending was Mahler's stumbling block—his search for an inspiring text through all the literature he knew, including the Bible, was fruitless. He needed an inspirational flash.

Then a sad but fortuitous event occurred. The famous Hans von Bülow died suddenly in Cairo, Egypt, and his body was sent to Hamburg for burial. It had been von Bülow who had covered his ears in horror when Mahler played him a piano reduction of the early *Todtenfeier* movement. Von Bülow said: "If this is music, then I do not know anything about music".

Mahler admired von Bülow anyway and agreed to participate in the memorial services for this beloved conductor.

The Resurrection Ode of Frederick Klopstock in one of its many musical settings was played at the funeral of von Bülow. What that music actually was remains a mystery. When Mahler heard this Ode, he knew that he had his text for the closing of his *Second Symphony*. He had received his inspirational flash—the Resurrection of the dead Hero—who, with all of mankind, faces the apocalypse.

After Mahler conducted Siegfried's Funeral March to conclude the von Bülow memorial ceremony, he rushed home and set to work to complete his Second Symphony. Mahler's close musician friend, Josef Foerster, hastened to Mahler's quarters. He burst into Mahler's room and found Mahler hard at work. Mahler looked up and said: "I have the Finale of my symphony." Foerster then began to recite slowly the Klopstock Ode. Mahler looked up, surprised, but acknowledged Foerster's educated guess.

Mahler conducted the first three movements in Berlin in March 1895, at a concert organized by Richard Strauss, who conducted the other works on the program. Thus arose the incorrect story that Strauss gave the première. Mahler himself conducted the first complete performance in Berlin in December 1895. Justine, his sister, wrote (perhaps not completely objectively): "Grown men wept, complete strangers kissed each other when the 'bird of death' appeared over the tombs; the whole audience 'gasped' at the entry of the chorus."

As usual, the critics were mostly unkind. They complained of the noise and the discord. One said that "Mr. Mahler certainly knows every way to make noise". Of course, Mahler was breaking most of the rules. Only a few critics noted Mahler's technical mastery of the orchestra.

—Stan Ruttenberg

(Why didn't Mahler write any string quartets?)

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## The Songs

### ***Zu Straßburg auf der Schanz: USA Premiere***

*Zu Straßburg auf der Schanz* (On the Ramparts of Strassburg) is the story of a young homesick soldier (in the original *Wunderhorn* poem he was Swiss). He hears in the distance an alhorn, and decides to desert and go home. He tries to swim the river but is caught and faces court-martial. "It's all the shepherd boy's fault, and the alhorn's doing," he complains.

Most listeners familiar with Mahler's early songs know that this song is usually played with piano accompaniment, as it was thought that Mahler did not orchestrate it. (This song is also available in two other orchestral arrangements—by Luciano Berio and by David Mathews.) In fact, Mahler orchestrated very few of his early songs; most of them are heard either with piano or in orchestral arrangements by Berio or other composers. Mahler did not start to orchestrate his songs regularly until he orchestrated the cycle *Lieder eines fahrenden Gesellen*, after he had composed the First Symphony.

However, it turns out that Mahler did start to orchestrate *Zu Strassburg*, but he did not finish it. The manuscript was put aside and remained out of sight, hidden among Alma's large and unsorted collection. At her death, daughter Anna, Alma's grandniece Ali Rosé, Jerry Bruck, and Henry-Louis de la Grange all helped sort out the various bits of paper. It was at that time that Mahler's manuscript of the partially orchestrated *Zu Strassburg* surfaced. Henry-Louis de La Grange, who was just starting his Mahler collection in Paris, was given this rare manuscript. In 1972 de La Grange sent a copy of Mahler's unfinished score to the Spanish composer

Luis de Pablo and asked him to complete the scoring following Mahler's scoring of the first part.

De La Grange, as you might recall, gave the keynote speech at the Symposium at MahlerFest XI (which, incidentally, he said was one of the most enjoyable Mahler gatherings he has participated in); he suggested that this song be given its USA premiere at MahlerFest XII.

### ***Des Antonius von Padua Fischpredigt***

*Des Antonius von Padua Fischpredigt* (St. Anthony's Sermon to the Fish), tells about St. Anthony, displeased with his congregation who do not come to hear his sermons. He goes to the river and preaches to the fish. They listen attentively for awhile, but soon revert to their own ways. "*Die Predigt hat g'fallen, sie bleiben wie Allen*" (The sermon was finished, but the fish go on as all do)".

Mahler used the thematic structure of this song as the basis for the third movement of the *Second Symphony*.

### ***Urlicht***

*Urlicht* (Primal Light), based on a *Wunderhorn* Song, was used bodily by Mahler as the third movement of the *Second Symphony*.

Mahler did this again three times, i.e., incorporating a song directly in a symphony: a song based on text from *Also sprach Zarathustra* by Frederick Nietzsche as the fourth movement of the *Third Symphony*; a *Wunderhorn* song as the fifth movement of the *Third Symphony*; and a *Wunderhorn* song as the Fourth Movement of the *Fourth Symphony*.

—Stan Ruttenberg



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## The Bells

Mahler calls for bells in the final movement of the symphony, i. e., “3 steel rods with deep, unpitched tones.” However, that is not exactly what Mahler really wanted. He really wanted Church Bells. He had performed the three orchestral movements earlier that year in a Spring concert organized by Richard Strauss, giving rise to the often quoted false story that Strauss premièred the *Second Symphony* (Strauss did actually conduct the rest of the concert).

Now it was nearing the time of the première of the full symphony, and Mahler, as he described to Natalie Bauer-Lechner, walked the streets of Berlin in the snow trying to find suitable bells, or to find a forge where some bells could be cast. He was unsuccessful, so he wrote in the score the orchestration mentioned above. Orchestras usually substitute orchestra chimes, or tubular bells, for the bells Mahler wanted, and they get lost in the Crescendo of the great finale. Sometimes sheets of metal are hung up and banged with a mallet—again very unsatisfactory.

For the performance of the Mahler Second in May 1998 in Colorado Springs, conductor Yaakov Bergmann found some suitable bells, much closer to those Mahler wanted. They are a set of railway

engine bells that were hung at the front of steam locomotives. They belong to Mr. Dave Supperstein, Colorado Springs. Dave’s father collected these bells when steam engines were being scrapped in the 1950s, and they were assembled onto a trailer. Those of us who heard these bells in the performance can say that they leave no doubt that they are *real* bells.

Mr. Supperstein is graciously lending MahlerFest these superb bells for our performance. If the weather permits and we succeed in getting them to Boulder, and into Macky Auditorium in one of the side stage areas, you will hear these glorious bells pealing out the great joy expressed in the music of the finale to the Second Symphony.

Real bells are used rarely in concert, and as for recordings, our friend and Mahler expert, Jerry Fox, tells us that they are used in only two, those being the first electrical recording of this work (1935) by Eugene Ormandy and the Minneapolis Symphony (now remastered and available in good sound on a CD) and the Gilbert Kaplan recording with the London Symphony (Kaplan had the bells of the Yale Carillon [where Mahler had lead the New York Philharmonic in a concert circa 1910] recorded and dubbed into his London recording.)

—Stan Ruttenberg

## The Alpenhorn

There is no evidence that Mahler ever intended for an Alpenhorn (this is the German word—the English form is alphorn) to be used in one of his symphonies. And yet, its use in the fifth movement of the *Second Symphony* to sound the first call from heaven does seem appropriate.

Mahler no doubt heard alphorns many times during his hikes in the Alps of Austria and Bavaria, where shepherds play this instrument to signal each other, to signal home, or just to play melodies while tending to their chores. The instrument is also used at festivals in Switzerland, Austria and Bavaria.

The music that Mahler wrote for the first call from heaven, calls for an “offstage horn in F”; it could be played on an alphorn. So, why not? According to some authorities we consulted, this has been done rarely, but I have learned that it was done once by the San Francisco Symphony. One of MahlerFest’s goals is to do that which has not been done, or rarely done, before.

Our hornist, Ed Collins, recently purchased a fine alphorn and he proposed to Robert Olson that it be used in the MahlerFest XII *Second Symphony*.

Ed played an alphorn tune at a recent concert of the Longmont Symphony to audience acclaim, so Olson decided to use this instrument in MahlerFest XII.

Another rationale, as if we need one, is that the song *Zu Straßburg auf der Schanz*’ mentions the alphorn as the reason why the soldier decides to go AWOL to visit his homeland, the original poem from *Des Knaben Wunderhorn* being about a Swiss soldier who hears an alphorn, which makes him so homesick that he deserts his troop.

### General History

There are very scant references to this noble instrument in the literature. *Webster’s Unabridged Dictionary* says that the instrument is used in mountainous territory for signaling, as well as for playing melodies at festivals. The *Encyclopedia Britannica* confirms these uses and further states that the alphorn was mentioned by Roman historian Tacitus in the first century of this era. Similar instruments, the *Britannica* says, are found in Scandinavia (the Lur), Lithuania, the Carpathians and the Pyrenees. I noticed in a recent *National Geographic* that a very similar

instrument of the same size but made of copper is used in Buddhist ceremonies in Nepal and Tibet.

Christian Schneider, a Swiss alphornist, has on his web page ([www.alphorner.ch/gesch\\_e.htm](http://www.alphorner.ch/gesch_e.htm)) some fascinating additional information, extracted and edited for this article.

The blowing of tube instruments has been practiced for a very long time, e.g., the people of the Stone Age blew into hollow bones; cave drawings exist of the Australian didgeridoo, with an estimated antiquity of fifty- to a hundred thousand years and which are still being blown at present; and the Hebrews blew the ram's horn, or *Schofar*, some four thousand years ago at the battle of Jericho [Note: scholars and archeologists have not actually found evidence of this famous battle]. The Gauls knew a similar horn—within a short time of encountering Julius Caesar, they were able to make known dates of war and short messages by a signal over a considerable territory.

We know from the history of Switzerland how in critical times the “bull from Uri” (a long curved grown horn of a bull) brawled to the battle.

From the Middle Ages we know of long straight wind instruments which later evolved into

a curled form (natural trumpets). Until the 15th century only natural instruments had been made. The alphorn therefore is a natural wind instrument from ancient times that has not taken part in the development into a well tempered instrument. However, research workers are in doubt about if the “*Cornua alpina*” of the southern Teutons of the mountains, of which the Roman Tacitus reports, is the alphorn of the present time. Furthermore we have to consider that the wooden or cortical shepherd's horn is found not only in the occidental Alps. Similar types of this instrument can be found in many foreign countries.

### Some Swiss History

In the 9th century the monk Balbulus from St. Gallen made musical notation of sequences that are very similar to dances of Alpine cowherds.

In 1527, for the first time, there are writings about alphorns occurring in Switzerland. In an arithmetic book of the monastery of St. Urban the following notice had been made: “Two coins for a Valaisan with alphorn”; in these times, alphorn blowing was misused for begging.

In 1563, Prince Leonor of Orleans took an Alphorn-blower from Schwyz (a Canton of Switzerland) in his service.

In 1619, a learned man of music described how begging blowers were lolling about in the cities and begging for food. These begging blowers were in most cases Alpine cowherds, who did not earn enough money for their livelihood in winter.

In 1653, at the start of the Peasant's War, the peasants from the mountains in the *Entlebuch* assembled under the sound of an Alphorn and prepared for war.

In the eighteenth and nineteenth century, learned travelers began to write down melodies for the alphorn. Leopold Mozart wrote the well known *Symphony Pastorella*. Another famous person who was influenced by the alphorn was Johannes Brahms; on September 12th, 1868 he had heard a melody being blown with an alphorn near the Stockhorn (Bernese Oberland); he made a note of it on a postcard which he sent to Clara Schumann. At a later point in time he integrated this melody into the *Symphony No. 1 in C-minor*.

Richard Wagner asked Wilhelm Heckel to make an instrument in a low register combining the qualities of the oboe and the alphorn. In 1904, Heckel perfected the double reed, conical bore instrument called the heckelphone, used for first time by Richard Strauss in *Salome* and in *Electra*.

Mr. Schneider gives a lengthy list on his home page of alphorn events in Switzerland, from 1805 to the 1930s.

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## Other Alphorn Facts

William Hobson, Rocky Mountain Alphorns, Canada, writes to me that

"The best guess is that the alphorn originated in Roman times. The first archeological evidence of the alphorn is a tile mosaic of a Roman era bath in central Switzerland, that features a man playing an instrument that is assumed to be an early alphorn. This is dated 160 C.E. The best guess right now is that the alphorn was a native Helvetian counterpart of the early Roman brass Buccinam made with the local material, wood.

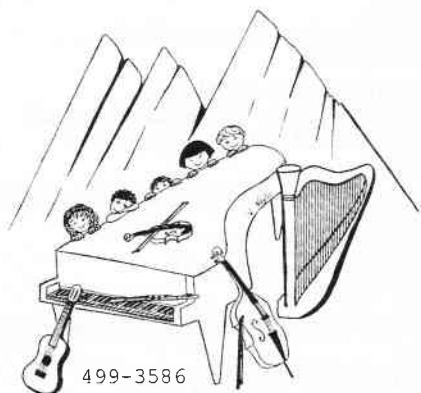
"The alphorn was always a shepherd's instrument, used as a pastime (calling across the valleys to each other) as well as a signal of any threat to the livestock by wolves or bears, which would turn out the village.

"The signaling function evolved in recent history. Each valley has its traditional signals and calls. In medieval times the alphorn was associated with beggars and buskers in the cities, but in the countryside it was always associated with shepherds and cowherds. It was used to calm the cattle for milking, and the cattle would be conditioned to let down their milk at the sound of the alphorn."

Mr. Hobson reports that one of the most reputable makers of alphorns is now retired, but that his firm remains the best source of fully professional horns, as opposed to the mass-produced horns produced for the tourist trade in Switzerland and Germany. His alphorns are carved out of prime Sitka Spruce from Vancouver Island, with lathe-turned bell rings of bird's-eye or curly maple from eastern Canada. For most of its length the horn is wound with rattan peel for added strength.

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—Stan Ruttenberg



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# The Translations

## AUFERSTEH'N

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

—Friedrich Klopstock

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

—Gustav Mahler

## URLICHT

(From Des Knaben Wunderhorn)

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

## ZU STRAßBURG AUF DER SCHANZ'

*Zu Straßburg auf der Schanz', da ging mein Trauern  
an!  
Das Alpborn hört' ich drüben wohl  
anstimmen,  
In's Vaterland muß Ich hinüber schwimmen,  
Das ging ja nicht an!  
Ein' Stund' in der Nacht sie haben mich gebracht;  
Sie führten mich gleich vor des Hauptmann's Haus!  
Ach Gott! Sie fischten mich im Strome aus!  
Mit mir ist es aus!  
Früh morgens um zehn Uhr stellt man mich vor's  
Regiment!  
Ich soll da bitten um Pardon!  
Und ich bekomme doch meinen Lohn!  
Das weiß ich schon!  
Ihr Brüder all' zurnal, heut' seht ihr mich zum letzten  
mal;  
Der Hirtenbub' ist nur schuld daran!  
Das Alphorn hat mir's angethan!  
Das klag' ich an!*

## RESURRECTION

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

—Friedrich Klopstock

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

—Gustav Mahler

## PRIMAL LIGHT

From The Youth's Magic Horn

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

## ON THE RAMPARTS OF STRASBOURG

*It was on the ramparts at Strasbourg that all my woes  
began!  
It must have been over there that I heard the alphorn  
sounding.  
I had to swim back to my homeland.  
It just wouldn't do!  
In the early hours they caught me,  
Marched me straight to the captain's house!  
O God! They fished me out of the river!  
I'm done for!  
At ten in the morning they parade me before the  
regiment!  
I'm told to ask for pardon!  
But I know I'll get my reward!  
I'm already sure of that!  
Comrades one and all, you see me for the last time  
today,  
It's all the fault of the shepherd boy!  
It's the alphorn that ensnared me!  
It's the Alphorn that I blame!*

DES ANTONIUS VON PADUA FISCHPREDIGT  
From Des Knaben Wunderhorn

*Antonius zur Predigt die Kirche find't ledig!  
Er geht zu den Flüssen und predigt den Fischen!  
Sie schlag'n mit den Schwänzen!  
Im Sonnenschein glänzen,*

*Die Karpfen mit Rogen sind all hierher zogen;  
Hab'n d' Mäuler aufrissen, sich Zuhör'n's beflissen.  
Kein Predigt niemals den Fischen so g'fallen!*

*Spitzgoshete Hechte, die immerzu fechten  
Sind eilends herschwommen, zu hören den Frommen!  
Auch jene Phantasten, die immerzu fasten,  
Die Stockfisch ich meine, zur Predigt erscheinen!  
Kein Predigt niemals den Stockfisch so g'fallen!*

*Gut' Aale und Hausen, die Vornehme schmausen,  
Die selbst sich bequemen, die Predigt vernehmen.  
Auch Krebse, Schildkroten, sonst langsame Boten,  
steigen eilig vom Grund, zu hören diesen Mund!  
Kein Predigt niemals den Krebsen so g'fallen!*

*Fisch' große, Fisch' kleine! Vornehm' und gemeine!  
Erheben die Köpfe wie verständ'ge Geschöpfe!  
Auf Gottes Begehren die Predigt anhören!*

*Die Predigt geendet, ein Jeder sich wendet!*

*Die Hechte bleiben Diebe, die Aale viel lieben,  
Die Predigt hat g'fallen, sie bleiben wie Allen!*

*Die Krebs' geh'n zurücke, die Stockfisch' bleib'n dicke,  
Die Karpfen viel fressen die Predigt vergessen, vergessen!  
Die Predigt hat g'fallen, sie bleiben wie Allen!*

ST. ANTHONY OF PADUA'S SERMON TO THE FISH  
From Youth's magic Horn

At sermon time, Anthony finds the church empty!  
He goes to the river and preaches to the fish!  
They flap with their tails!  
They gleam in the sunshine!

The carp with roe have all congregated;  
Their jaws gaping, intent on listening.  
Never did a sermon so please the fish!

Sharp-snouted pike, that fence continually,  
Swam up in a hurry to hear the holy man!  
Even those odd creatures that continually fast:  
I mean the dried cod, appear for the sermon  
Never did a sermon so please the dried cod!

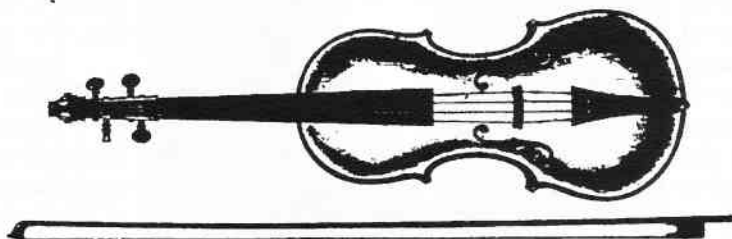
Good eels and sturgeon that people of quality relish,  
Even they condescend to attend the sermon!  
Crabs, too, and turtles, usually slowboats,  
Climb hurriedly from the depths to hear this voice!  
Never did a sermon so please the crabs!

Fish big and fish small! Of quality and common!  
They raise their heads like rational creatures!  
At God's command they listen to the sermon.

The sermon finished, each one turns away.

The pike remain thieves, the eels great lovers:  
The sermon was pleasing, they all stay as all do!

The crabs go backwards, the codfish stay fat,  
The carp gorge a lot, the sermon's forgotten!  
The sermon was pleasing, they all stay as all do!



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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 since its inception twelve 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 performances a year.

Currently a resident of Kansas City, he has been the conductor for the State Ballet of Missouri since 1992, presenting forty performances a year with the Kansas City and St. Louis symphonies.

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. With a repertoire of over sixty operas, he has most recently conducted *La Bohème*, *Barber of Seville*, and *Turandot*.

He has been Music Director and Conductor of the Longmont Symphony in Colorado—an orchestra which has consistently received rave reviews from Colorado critics—since 1983. 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 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, the Boulder Baroque Chamber Orchestra, the Boulder Civic Opera, the Arapahoe Chamber Orchestra, the Arvada Chamber Orchestra, the Colorado Lyric Theater, 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 and Milan, Italy, and to the Czech Republic, conducting the Karlovy Vary Symphony, Europe's oldest orchestra. This year he will be conducting in London, Ljubljana, and Frankfurt, Germany.

In addition to the success of the Mahler Eighth CD, critiqued as "legendary" by several national publications, his live recording of the Wheeler version of Mahler's *Tenth Symphony* will be available this month on CD. Olson is scheduled to record the same work, which received its world première performance at MahlerFest X, 1997, with the Polish National Radio Orchestra for Naxos records. Along with a small International team, 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 (11) and Chelsea (8).

Olson began the MahlerFest on a dream and four hundred dollars twelve years ago, and it has nourished to become not only "one of Boulder's most valuable cultural assets", but a world class festival, dedicated to the cultivation of all things Mahlerian.





## The Performers

**Lucille Beer, mezzo-soprano**, a native New Yorker, studied at the Mannes college of Music and earned a Master's degree from the Julliard School. She won the Metropolitan Opera Auditions in 1982, and debuted at the Met in 1983 in Ravel's *L'Enfant et les Sortilèges*. She has sung with the New York City Opera, Opera de Nice, Opera Theater of St. Louis and Opera de Nantes, among others, and will return to the Metropolitan in 1999 for a role in *Electra*. Recently in Denver she sang in Prokofieff's cantata *Alexander Nevsky* with the CSO under Marin Alsop.



As for the music of Mahler, Ms. Beer sang the mezzo-soprano role in Mahler's *Second Symphony* under Gilbert Kaplan with the CSO at the Red Rocks Amphitheater in 1994, and under Yaakov Bergmann with the Colorado Springs Symphony 1998. She has also sung in the Mahler Eighth and has sung many of his songs.

**Caroline Whisnant, soprano**, native of North Carolina, received her Bachelor of Music at Converse College, her Masters of Music in Voice Performance at Florida State University, and a Certificate of Merit at the Academy of Vocal Arts in Philadelphia. She has been an apprentice artist with both Central City and Virginia Operas. She currently resides in New York City and studies with Bill Schuman.



Caroline Whisnant is a remarkably versatile soprano, with a repertoire ranging from Mozart (Donna Elvira, Fiordiligi) to Puccini (Mimi, Tosca, Cio-Cio-San) to Beethoven (Leonore), Wagner (Senta, Freia) and R. Strauss (Ariadne). After hearing her in a variety of arias and scenes, the Indianapolis News once asked: "Is there anything Whisnant can't do?"

In May, 1998, Miss Whisnant had a major success as Maddalena di Coigny in Lyric Opera of Kansas City's production of Giordano's

*Andrea Chenier*. Her performance prompted the Kansas City Star to note that "she sang arrestingly—with big, brilliant tone where needed, elsewhere with a ravishing, quiet creaminess."

Whisnant is an experienced musical theater performer as well, in such shows as *Fiddler on the Roof* (Hodel), *The King and I* (Anna), and *The Merry Widow* (Hanna). Her orchestral concert repertoire includes such works as Mozart's *C-minor Mass* (which she performed in Carnegie Hall), the Verdi *Requiem*, Mendelssohn's *Elijah*, and two settings of the *Stabat Mater*, one by Rossini, the other by Arvo Pärt in its American première.

**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 was recently seen in the Bach Cantata #1760, *Vergnöste Ruh, beliebte Seelenlust* and a program of German and French cabaret songs with the Colorado Chamber Players, and in solo recitals at the University of Colorado and the University of Wyoming.

**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 MahlerFests in the Tuesday chamber 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 première 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. He was recently 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.

**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.

**The Cherry Creek Chorale.** The story of any organization is a story of the people in it—who they are, what they accomplish, what they stand for. The Cherry Creek Chorale (CCC) is now one hundred strong, men and women of all ages, from students to retirees, trained vocal musicians and amateurs, united by a love of music and a desire to be their best when they sing.

It's always been that way—even when there were only thirty members drawn from a group of high school students and their parents nearly two decades ago. Those were the days of dark skirts or pants and white shirts for two concerts a year. But the love and the dedication were strong, because those feelings and attitudes were what made them grow.



For a while, the CCC grew faster than our audiences, and once, on the night of a near-blizzard, the listeners were outnumbered two to one. But they persevered, selling pies and apples to pay for the flyers, and gradually the audience began to catch up. Then the CCC wore real concert clothes and gave three concerts a year, then three pairs of concerts.

Suddenly CCC was invited to perform with other groups, and more people came to listen. CCC commissioned a work for their tenth anniversary. Recently, several composers have written for them without a fee because they want CCC to showcase their music. Next year CCC will tour for the third time, and record their first professional CD.

**The Colorado Chorale** was founded in 1970, and in 1973, Dr. Daniel Grace came to the Chorale as its Artistic Director, bringing the Chorale to its current standing as one of the premier choral organizations in the metropolitan Denver area. The Chorale strives to provide excitement and inspiration for musicians and listeners alike and has taken the stage in various venues in metropolitan Denver, Colorado and Europe. Over the years, the Chorale has sponsored the Young Artists series and participated in the City Arts III tours in Denver schools. Their season is extended with performances in Colorado music festivals, as the featured chorus for Bravo! Colorado in Vail, as performers in the Breckenridge music festival and as participants in MahlerFest.

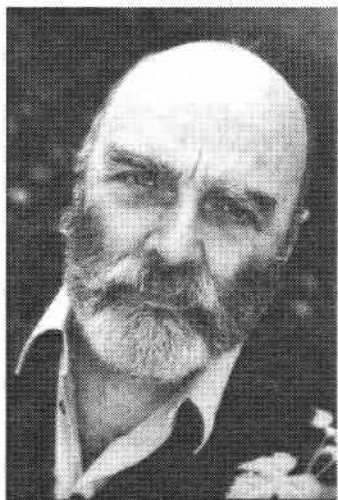
The Chorale is a non-profit organization and is governed by an elected Board of Directors with a roster of disciplined singers from a wide range of occupations who come together to experience the joys of performing and keeping the non-profit organization thriving. Now celebrating its 29th season, the Chorale continues to bring new and exciting choral music to audiences in Colorado. For information on the Colorado Chorale and season visit their web site at [www.coloradochorale.org](http://www.coloradochorale.org) or call 303-446-9207.

**The Colorado Mormon Chorale.** Now in its sixteenth year, the Colorado Mormon Chorale (CMC) consists of people from all walks of life, joined by a common bond of commitment to sharing their spirit through music. The Chorale, singing the year round, has presented over two hundred and forty performances in Denver and throughout Colorado. The Colorado MahlerFest is proud to have had the CMC perform in its *Symphony No. 2* when it was performed at MahlerFest II in 1989, and in *Symphony No. 8* at MahlerFest VIII in 1995. We welcome them back warmly for MahlerFest XII.

Other highlights of CMC's performances include the Mozart *Requiem*, Beethoven's *Ninth* and the Verdi *Requiem*. The Chorale has performed at U. S. Congressional Awards Ceremonies, Colorado Day ceremonies, a Memorial Day celebration at Mt. Rushmore, SD, the American Guild of Organists Denver chapter, and the Eagle Valley Arts Festival at Vail. Religious performances include national and local prayer breakfasts, Easter Sunrise services at the Red Rocks Amphitheater for the Colorado Council of Churches, and Easter Protestant Services at the Air Force Academy.

Greg Marsh assumed directorship of the Chorale in 1997, having been associated with the Chorale since January 1969. He teaches music in Colorado Springs and Aurora, being at the moment director of choirs at Jefferson High School.

**Luis de Pablo** is a contemporary Spanish composer. He was asked by Henry-Louis de La Grange to "complete" the song *Zu Strassburg auf der Schanz* following the specific orchestration which Mahler had started, but left off after a few pages. De Pablo did this task very well, in the opinion of Prof. Steve Bruns, CU College of Music, who asked a few of his graduate students in theory and composition to review de Pablo's text. They compared de Pablo's work with that of other "completers" and found that de Pablo stayed closest to Mahler's own text in the finished first few pages.



We learned recently that de Pablo's version of *Zu Strassburg* has been published in Italy, and performed at least once in Finland, but never before in the USA. Thus we are happy to present to the USA Mahlerites this fresh work, known primarily in the original piano version.

De Pablo is a "modern" composer, but not a serialist, according to his entry in *Contemporary Composers*. According to the author, de Pablo stays aloof from contemporary extremes, giving new techniques his personal stamp. The author also says "The mere fact that as of Autumn 1990 seventy-five out of over a hundred works have had their world premières outside of Spain is no minor demonstration of the worldwide esteem that this Basque-Spanish composer enjoys, and has enjoyed from the very beginning of his career."

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



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

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

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

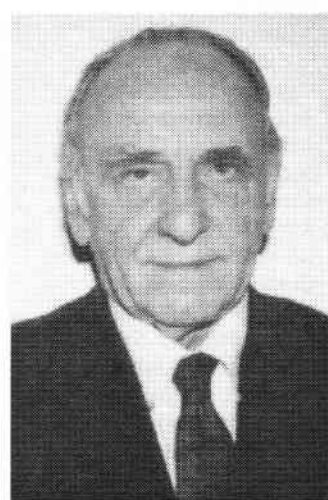
**Stuart Feder, M. D.** is a psychoanalyst and independent scholar in music. An educator of many years' standing, he is Clinical Associate Professor of Psychiatry at Albert Einstein College of Medicine and on the faculty of New York Psychoanalytic Institute.

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.



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# Colorado MahlerFest X Orchestra

## Violin I

Annamaria Karacson,  
Boulder\*\*\*\*  
Catherine Limon, Boulder\*\*\*  
Arlette Aslanian, Denver  
Juliana Brown, Denver  
Jesse Cecci, Denver  
Martha Dicks, Longmont  
Ruth Duerr, Fairbanks, AK  
Jill Maret Ferguson, Denver  
Charles Ferguson, Denver  
Susan Hall, Boulder  
Kayo Kasagawa, Kansas City  
Ann McCue, Boulder  
Jane Uitti, Louisville  
Jennifer Van Nots, Mission, KS  
Tara Novak, Omaha  
Kathy Rinehart, Boulder

## Violin II

Susan Levine, Boulder\*\*  
Rebecca Ruttenberg, Louisville\*  
Lisa Fischer-Wade, Boulder  
Emily Fenwick, Berthoud  
Jarllyn Friedli, Boulder  
Carol Irizary, Longmont  
Adwyn Lim, Boulder  
Alice Luhan, Broomfield  
Marilyn Maxvold, Loveland  
Rhea Parsons, Longmont  
Susan Schade, Boulder  
Michelle Segal, Boulder  
Lisa Sprengeler, Hayward, CA  
Elaine Taylor, Boulder  
Linda Wolpert, Boulder  
Brad Zaithamal, Missouri, KS  
On Leave: Paul Warren,  
Anchorage, AK

## Viola

Dawn Whipp, Boulder\*\*  
Elisabeth Ohly, Boulder\*  
Juliet Berzenyi Beyerly,  
Lafayette  
Charles Brookman, Kansas City  
Anne Cardwell, Broomfield  
Judy Cole, Boulder  
Debby Corisis, Boulder  
Natalie Fender, Kansas City  
Neil French, Boulder  
Amy Pennington, Kansas City  
Beth Robinson, Longmont  
Eileen Saiki, Louisville  
Dean Smith, Boulder  
Brian St. John, Longmont

## Cello

Natasha Brofsky, Boulder\*\*  
Kevin Johnson, Boulder\*  
Hannah Alkire, Berthoud  
Georgia Blum, Boulder  
Marcia Chase, Overland Park, KS  
Sandra Miller, Boulder  
Lauren Rowland, Boulder  
Margaret Smith, Boulder  
Grace Snow, Boulder  
Jeff White, Longmont  
On leave: Michael Jamison, UK

## Bass

Brady Steel, Boulder\*\*  
Jennifer Motycka, Longmont\*  
Bob Adair, New Zealand  
David Chiorini  
Jon Cole, Boulder  
David Crowe, Boulder  
Andy Dondzila, Kansas City  
Jack French, Boulder  
Glen Sherwood, Longmont

## Organ

Rick Thomas, Longmont

## Harp

Rachel Star Ellins, Louisville

## Flute/Piccolo

Kay Lloyd, Longmont\*\*  
Peggy Bruns, Louisville  
Michelle B. Stanley, Erie  
(+piccolo)  
Jennifer Merrill, Boulder

## Oboe

Margaret Davis, Englewood\*\*  
Krista Garvey, Boulder  
Jennifer Glick, Aurora  
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\*\*  
Karen Fronczek, Boulder  
Wendy Lacky, Boulder  
Michael Stone, Boulder

## Horn

Richard Oldberg, Estes Park\*\*  
Gary Breeding, Aurora  
Robert Calkins, Kansas City  
(also off-stage horn)  
Ed Collins, Longmont  
(also off-stage horn)

## Horn (continued)

Melissa DeRechailo, Kansas City  
Kelly Drifmeyer, Kansas City  
Kris King, Longmont  
John Limon, Boulder  
Bill O'Bierne, Boulder  
Dain Schuler, Boulder

## Alphorn

Elizabeth Collins, Longmont

## Trumpet

Keith Benjamin, Kansas City, MO\*\*  
Kenneth Aiken, Boulder  
Jim Boulter, Boulder  
Caryn F. Diamond, Boulder  
Natalie Fox  
Greg Harring, Boulder  
Greg Huffman, Oberlin, OH  
Dawn Kramer  
T. J. Menges, Lenexa KS  
Aaron Stevens, Lenexa KS

## Trombone

Danielle Chollet, Lafayette\*\*  
Gregory Welles, Longmont  
Mike Roper, Boulder  
Gary Dicks, Longmont

## Tuba

Tom Stein, Purvis, MS

## Timpani

Alan Yost, Boston\*\*  
Ed Blasewitz, Boulder

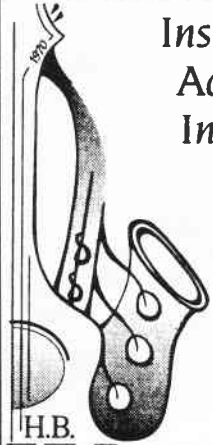
## Percussion

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

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

## Orchestra Affiliations of the Members of the MahlerFest Orchestra

Anchorage Symphony • Arapahoe Philharmonic • Aspen Chamber Ensemble  
Bay Area Women's Orchestra • Boulder Bach Festival • Boulder Philharmonic  
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  
Colorado Symphony (concertmaster, retired) • Columbine Chamber Orchestra  
Concord Orchestra (MA) • Conservatory of Music, University of Missouri-Kansas City  
Estes Park Chamber Orchestra • Evergreen Chamber Orchestra • Fairbanks Symphony  
Ft. Collins Symphony Orchestra • Four Seasons Chamber Orchestra • Greeley Philharmonic  
Jefferson Symphony Orchestra • Kansas City Symphony (Missouri)  
Longmont Symphony Orchestra • Meridian Symphony Orchestra (Mississippi)  
Midland-Odessa Symphony Orchestra (former) • Mississippi Symphony (former)  
Mostly Strauss Orchestra • New England Philharmonic (Noston) • New Zealand Symphony  
North Star Orchestra (Alaska) • Northeast Symphony Orchestra (Oklahoma)  
Northland Symphony (Missouri) • Norwegian Chamber Orchestra (former)  
Port City (Alabama) Symphony • Reno (Nevada) Philharmonic • Rocky Mountain  
Symphony St.; Joseph Symphony (MO) • St. Louis Symphony • Sinfonia of Colorado  
Timberline Orchestra • U.K. Philharmonic (former) • University of Colorado Orchestra  
University of Denver Orchestra • University of Northern Colorado Orchestra



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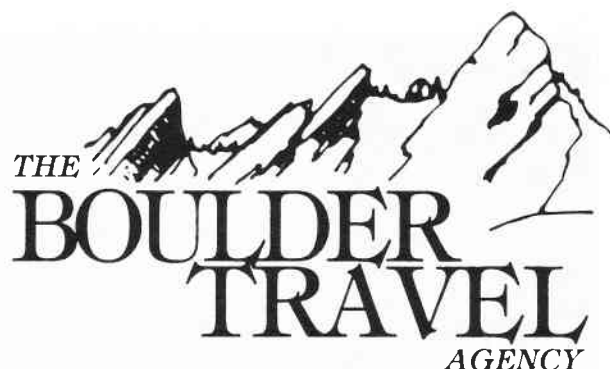
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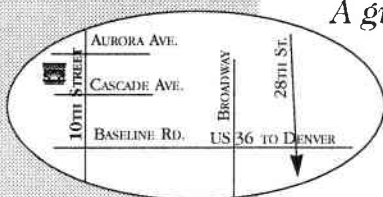


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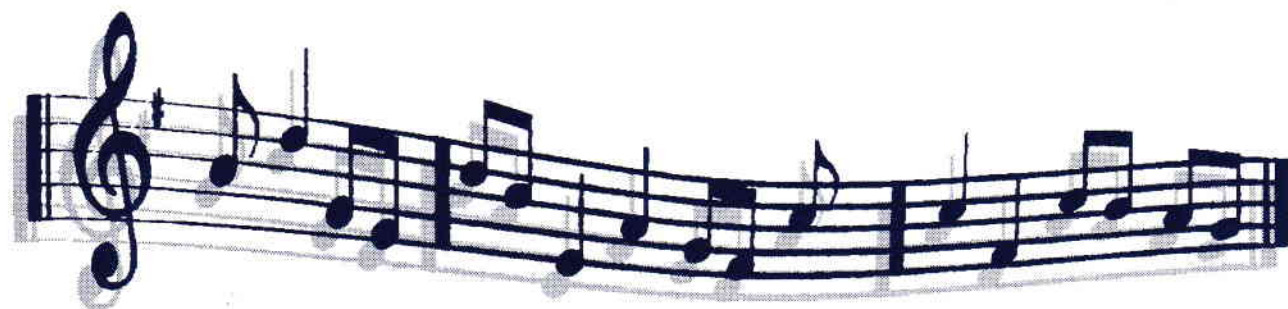
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## SUPPLEMENT TO THE MAHLERFEST XII PROGRAM BOOK

### Longmont Symphony Vance Brand Auditorium, Longmont

**January 24** — Robert Olson, Conductor, Family Concert, Sunday Matinee, 3:30 PM.  
Young Artist Winner; Selections from *Fantasia*, including *The Rite of Spring*.

**March 13** — Robert Olson, Conductor; Overture to *La Forza del Destino*  
Elgar Cello Concert with Michael Jameson; Saint-Saëns Organ Symphony

**April 17** — Brian Sr. John, Conductor, Alvin & Alan Chow, piano  
Arensky, *Variations on Theme of Tchaikowsky*; Mozart, *Concerto for two pianos*  
Dvorak, *Symphony #5, The New World*

**May 15** — Don McLean; POPS Concert

Call 303-772-5786 for information & tickets. Concerts at 7:30 PM unless noted.  
Longmont Symphony, Vance Brand Auditorium, Longmont



#### BOULDER BACH FESTIVAL

FRIDAY, JANUARY 29 @ 8:00 P.M.  
Cantatas 198 & 205

Concertos BWV 1042 & 1045

SATURDAY, JANUARY 30 @ 8:00 P.M.

Violin Sonata BWV 1001, Lute Suite BWV 995,  
songs & airs, Brandenburg No. 6

SUNDAY, JANUARY 31 @ 2:00 PM  
St. John Passion

(also Feb 1 7:30 P.M. St. John's Cathedral, Denver)

Ida Kavafian, violin  
Robert Spillman, conductor  
Festival Orchestra & Chorus  
Vocal soloists Peter Becker, Gregory Cross,  
Karen Holvik, Patrick Mason,  
Julie Simson, Nathaniel Watson  
Ann Marie Morgan, viola da gamba  
John Schneiderman, lute

Tickets \$11-30 @ 303-359-1164

#### ORCHESTRA PERSONNEL ADDITIONS

VIOLIN II  
Karen Kama Natsumi  
Gary Wright

BASS  
David Chiorini  
Byron Dudley

HARP  
Sarah Steele

TRUMPET  
Natalie Fox  
Mark Hyams  
Deborah Umar

#### THANKS

Additional Donations as of 11 January  
Alice Dodge Wallace

Dorothy & Julius London  
Thomas O'Regan

The Colorado MahlerFest is proud to acknowledge the Exabyte Foundation  
as corporate sponsors for the concerts in Macky Auditorium.



## **Cherry Creek Chorale**

Conductor: Brian Leatherman

Assistant Conductors: Greg Marsh & JoAnn LaCouture

### **SOPRANOS**

Johanna Abbey  
Liz Barraud  
Karen Bishop  
Gini Casey  
Karen Chenoweth  
Kerry Cottingham  
Liz Fallon  
Elaine Gilley  
Nancy Harris  
Kelley A. Howes  
Aicha Jacob  
Barbara Janusz  
Linda Leigh  
Carolyn T. McGuigan  
Kathryn Mesner  
JoEllen Nikkel  
Bonnie Pfiffer  
Sally Robertson  
Maura Schmidtlein  
Dawn Schoen  
\*Gloria Srikijkarn  
Mary Ann Stevens  
Kathleen Tate  
Gretchen Timmer  
Leslie Ufford  
Pat Virtue  
Donna Watkins  
Laura Wilcox  
M. E. Wilson-Boggs  
Helen Winters

### **ALTOS**

Gina Barta  
Margaret Beardall  
Kin Boynton  
Susan Brehm  
Kevaa Chamness  
Jeanne Collins

Jana Folsom  
Janine Formarola  
Shannon Frey  
Carolyn Gentle  
Laurel Hanf  
Kim Hunter  
Kathy Kelley  
Jean Kelminson  
Bonnie LaFleur  
Susan Loya  
Connie Matuschek  
Cindy McShane  
Ruth Most  
Lori Ann Nicholson  
Becky Osterbrock  
Donna Owens  
Debbie Pfeiffer  
Brenda Reinicke  
Victoria Renger  
Paula Rowicki  
Leslie Rosmary  
\*Marsha Scheinatz  
Pat Schmitt  
Marcia Schroeder  
Sue Scofield  
Nina Sturgeon

### **TENORS**

Kevin Archer  
Alan Blydenburg  
Thomas Elliott  
Harvey Ells  
\*Arthur Fitt  
Mark Hardcastle  
Jay Hartman  
Chuck Huffline  
Anthony Keiker  
Gerry Kyle  
Dave Manning

Jim Newton  
Donald Pullman  
Richard Roark  
Ken Sanek

### **BASSES**

Jim Alford  
Andrew Beardall  
Curt Cole  
Fred Cottingham  
Ross Dolan  
Travis Farr  
Tom Fleming  
Brad Folsom  
John Gallagher  
Clyde Gilley  
Bud King  
Rich Kreming  
Pete LaFleur  
Robert Laurson  
Larry Murphey  
Dan Murphy  
Doug Pearce  
Paul Reinicke  
Bill Shaw  
Frank Sitchler

Mark Staumann  
Dave Ufford  
Tom Virtue  
Jim Westerby  
\*John Wollan

\* Section Leader

**Colorado Chorale**  
Conductor Dan Grace

**SOPRANOS**

Heide Barthel  
Ann Beckwitt  
Lesla Brown  
Jill Bruse  
Susan Chandler  
Sun Chang  
Debbie Ellis  
Susan Frasier  
Audry Gibson  
Lee Gieserman  
Billie Grace  
Conne Haase  
Lyn Harrington  
Maggie Hick  
Starr Hildebrand  
Kim Holden  
Fran Huber  
Heather Klein  
Donna Kralicek  
Christie Kurth  
Mary Beth Kyner  
Theresa Linaman  
Shannon McGuire  
Julie Meyer  
Diane Paulson  
Jeri Raabe  
Sandy Simmons  
Deb Stauffer  
Gert Steimke  
Carol Szychowski  
Jeariette Thrower  
Carol Traut  
Lori Trautwein  
Kerrie Turzarski  
Mary Wallace

**ALTOS**

Marli Albrecht  
Marilynne Alexander  
Kate Amack  
Diane Blakeslee  
Micaela Larsen Brown  
Sharon Bull  
Carolyn Cho  
Heather Clifton  
Connie Cummins  
Tish Filley  
Peg Gorce  
Kristen Hansen  
Heather Kohl  
Joan Krantz  
Tracey Melhuish-Smith  
Carol Meswarb  
Margaret Nokes  
Dolores Odell  
Debbie Roth  
Sharon Tebow  
Dianne Titus  
Mary Voita  
Janelie Wagner

**TENORS**

Hans Ackerman  
Karl Andersen  
Scott Banks  
Neil Bauer  
Larry Brenton  
Joel Chirhart  
Terry Cozard  
John Dahm  
Keith Emerson  
Greg Hooper  
Matt Lydick

Maurice Lydick  
Glen McGlathery  
Steve Meininger  
Robert Pieron  
Mike Raabe  
Tom Reiners  
Bob Samuels  
Ron Smith  
Wally White  
Frank Wood

**BASSES**

Hank Beckwith  
Rick Burcham  
Douglas Danforth  
David Dassler  
Larry Edwards  
Chad Girnus  
Eric Green  
Larry Grimrn  
Vince Guerrie  
Bart Haase  
John Hage

Mark Hooper  
Norm Meswarb  
Mark Mulligan  
Glenn Rickert  
Craig Romary  
Kirk Sarell  
Mike Shears  
David Sodra  
Scott Stauffer  
Dan Strizek  
Keith Swanson  
Stanley Van Egmond

**Colorado Mormon Chorale**  
Conductor Greg Marsh

**SOPRANO 1**

Kristie Bement  
Angelique DeGoulette  
Jan Gibbons  
Jeanie McDonald-Carlson  
Karen Peterson  
Betty Lou Richards  
Jae Tolber

**SOPRANO 2**

Emma Dee Bogue  
Loretta Casler  
Jeanean Elliot  
Vera Gale  
Tricia Hall  
Joan Iler  
Aicha Jacob  
Sherise Longhurst  
Joyce McNeece  
Karen Michaelson  
Jennifer Millet  
Barbara Neill  
Yasminha Nguyen  
Rosemary Palmer  
Rebecka Scott  
Heather Staples  
Vicki Wilson  
Wendy Wright

**ALTO 1**

Aften Bassett  
Sue Brown  
Denise Butler  
Michelle Call  
Linda Deming  
Heather Griffith  
Lisa Holt  
Debbi Humrich  
Dorothy Johnson  
Madeline Quale  
Cheryl Reeder

**ALTO 2**

Beck Audrey  
Carol Bonnett  
Marilyn Kemp  
Sandra Krieger  
Ada Mortenson,  
Lois Palmer  
Lynette Peshell  
Carolyn Shaw  
Pam Trapp  
Diane Watts  
Peggy Wier  
Shaman Wilson  
Terry Woodward

**TENOR 1**

Curt Bellum  
Greg Bement  
Mark Call  
Mike Farley  
Ron Gale  
Elizabeth Harris  
Greg Marsh  
Sean McKell  
Matt Palmer  
Steve Thompson

**TENOR 2**

Bob Adamson  
Tom Bugg  
Lane Butler  
Jerry Calley  
Roger Gallup  
Carl Gibbons  
Thomas Herlin  
Ronald Morey  
Paul Porter  
Randy Reese  
Martin Rivera  
Norm Winerowd

**BARITONE**

Warren Buchanan  
Bill Cushenberry  
Skip Hamilton  
Kyle Spain  
Richard Watts

**BASS**

Richard Eggers  
Bob Hart  
Joe Jensen  
Scott Lewis  
Kent Olson  
Dale Peart  
Dennis Sorensen  
Vaughn Stevens