



# MAHLERFEST XXVI

Mahler, Symphony No. 4  
featuring Jennifer Bird

"Der Abschied" from Das Lied von der Erde  
featuring Julie Simson

Mackay Auditorium, CU Boulder  
May 17 & 19, 2013

COLORADO MAHLERFEST ORCHESTRA  
ROBERT OLSON, CONDUCTOR

# Schedule of Events

## Friday, May 17 at 7:30 pm – Orchestral Concert at Macky Auditorium, University of Colorado

- Mahler: *Symphony No. 4 in G* (Jennifer Bird, soprano)
- Mahler: *Der Abschied* from *Das Lied von der Erde* (Julie Simson, mezzo-soprano)
- Robert Olson conducting the Colorado MahlerFest Orchestra
- Pre-concert Lecture by Dr. Marilyn L. McCoy at 6:30pm

## Saturday, May 18 – Symposium, in room C-199 in the Imig Building, University of Colorado

### Morning Session at 9:00 am

- Dr. Stephen E. Hefling, Case Western Reserve University  
“Mahler’s Fourth: Gateway to His Second Maturity”
- Dr. Marilyn L. McCoy, Columbia University  
“The Adagio of Mahler’s Fourth Symphony:  
A Gateway to More Than One Musical Heaven”
- Dr. Steven M. Bruns, University of Colorado at Boulder  
“My Ancient Soul of a Child: Innocence and Experience  
in Mahler and Crumb”

### Afternoon Session at 1:30 pm

- Dr. Caroline A. Kita, College of the Holy Cross  
“The Man Behind the Music: Siegfried Lipiner as Friend  
and Mentor of Gustav Mahler”
- Dr. Stephen E. Hefling, Case Western Reserve University  
“Natalie Bauer-Lechner’s ‘Letter on Mahler’s Love Affairs:’  
Introducing a New Manuscript Source (soon to be published)”  
(in collaboration with Dr. Morten Solvik)

## Saturday, May 18 at 7:30 pm – Julie Simson Farewell at The Academy, 970 Aurora Ave, Boulder

- Featuring Mahler: *Lieder eines fahrenden Gesellen*  
(Julie Simson, mezzo-soprano)
- Patrick Mason, Sara Gartland (soprano), Jennifer DeDominici  
(mezzo-soprano) and John Lindsey (tenor) singing songs and arias.  
Chris Zemliauskas (piano)
- Hors d’oeuvres, desserts and beverages will be served.
- A silent auction will be held.

## Sunday, May 19 at 3:30 pm – Orchestral Concert at Macky Auditorium, University of Colorado

- Mahler: *Symphony No. 4 in G* (Jennifer Bird, soprano)
- Mahler: *Der Abschied* from *Das Lied von der Erde* (Julie Simson, mezzo-soprano)
- Robert Olson conducting the Colorado MahlerFest Orchestra
- Pre-concert Lecture by Dr. Marilyn L. McCoy at 2:30pm



## From the Artistic Director

Mahler's vision of the world, so clearly mirrored in his works, reflected the problems of life, of love and disappointment, of achievement and failure, of happiness and fame, all from the viewpoint of death, common to all of us. Audiences of his time were utterly perplexed by both the emotional honesty and emotional complexity of this approach. However, today's generation of listeners finds itself increasingly in accord with a composer who does not spare them the trouble of stretching their emotional range. Not only has his music "begun to find a home," Mahler has become one of the most performed composers in the repertoire, and this almost unbelievable explosion of popularity in the last four decades has, at its core, a fundamental reason. With Mahler's music was a manifestation of the self, and listeners find a sympathetic connection with one who so honestly and simply explored the age-old questions of death and life, of loss and life, and the meaning of our existence, and who so nakedly exposed his soul in his musical creations.

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

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

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

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

And thus was born the MahlerFest 26 years ago. Twenty-six years of Mahler! From very humble beginnings in 1987 to receiving the Mahler Gold Medal in 2005 to performing *Das Lied* with Thomas Hampson, there is much to be thankful for, and many people to whom I could not possibly express sufficient gratitude. Our accomplishments are many, our goals humble but noble. We want to continue experiencing a composer whose music touches us in ways that few others do, and wish to share this experience with others, which is why so many wonderful musicians volunteer their precious time year in and year out, and why we have created our own small "Mahler community" from across the land, to gather in Boulder every May to celebrate that which binds us all. The MahlerFest has become an event propelled and driven by the artistic spirit that dwells in all its creative participants to be part of this unique experience. Every May, the Colorado MahlerFest allows its participants and audiences to explore one of history's greatest musical prophets!

Robert Olson

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Dear MahlerFest Friends,

Welcome to MahlerFest XXVI. This year's concert promises to be a very special one, with the beautiful and popular Fourth Symphony, concluding with the exquisitely beautiful *Der Abschied* ("The Farewell") from *Das Lied von der Erde*, in which Julie Simson will be saying her farewell to Boulder (her career is taking her to another state, alas).

Each year our orchestra and performances improve, informed by years of experience. (Notice in the orchestra roster we list the number of years that each member has played.) Year after year our volunteer musicians return for the sheer love of playing this glorious music. We who sit on the Board of Directors have an obligation to serve our orchestra members, to provide them with a rich and rewarding experience each year, just as we serve you, our loyal audience and supporters. It seems that the classical music world is one of declining audiences, so it is incumbent on anyone involved in classical music to work to bring new people into the fold. We wonder what more we could be doing to help get more music lovers to our concerts—which, as I've said, get better every year—and provide a more rewarding "audience experience" for our dedicated musicians. We solicit your ideas and your help. If you would like to help

MahlerFest in our mission to provide these annual live concerts to the broadest possible audience, we would welcome you!

On a personal note, the Fourth Symphony is one of my most favorite of Mahler's works, as it is the music through which I discovered Mahler over fifty years ago, when I was a high school student. So for me the experience of listening to this symphony is always enriched by that of reliving the discovery. This year, as in years past, MahlerFest has reached out to invite music students from the Boulder Valley and St. Vrain Valley Schools to attend our concerts. I hope some of these young people in our audience today will be discovering Mahler through this music just as I did, and that their lives will be similarly forever enriched.

With warmest regards,



Barry Knapp, President

# MahlerFest XXVI

Friday, May 17, 2013 7:30 p.m.

Sunday, May 19, 2013 3:30 p.m.

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

## The Colorado MahlerFest Orchestra

Robert Olson, conductor

Jennifer Bird, soprano

Julie Simson, mezzo-soprano

### *Symphony No. 4 in G major*

*1. Bedächtig. Nicht eilen*

*2. In gemächlicher Bewegung. Ohne Hast.*

*3. Ruhevoll (poco adagio)*

*4. Sehr Behaglich*

Jennifer Bird

INTERMISSION

*"Der Abschied" (The Farewell) from Das Lied von der Erde*

Julie Simson

## Terese Stewart Memorial Chamber Concerts



The Terese Stewart memorial chamber concerts will not be performed this year due to lack of venue availability and a conflict with this year's modified orchestral performance schedule.

The Terese Stewart memorial chamber concerts, a valuable part of the MahlerFest, will return again next year. See the inside cover for a complete schedule of this year's events.

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

**the colorado symphony**  
Andrew Litton, Artistic Advisor

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

# Colorado MahlerFest XXVI Orchestra

## Violin I

Annamarie Karacson - 24  
 Concertmaster, Boulder  
 Tracy LaGuardia\*\* - 5, Denver  
**Martha Dicks - 25, Longmont**  
 Charles Ferguson - 21, Denver  
 Jill Ferguson - 21, Denver  
**Susan Hall - 25, Boulder**  
 Mary Matthews - 4, Boulder  
 Paul Menten - 0, Broomfield  
 Ginna Newton - 0, Boulder  
 Esther Olson - 8,  
 Bellingham, WA  
 Matthew Olson - 3,  
 Bellingham, WA  
 Johannes Rudolph - 2, Boulder

## Violin II

Gyongyver Petheo\* - 5,  
 Highlands Ranch  
 Rebecca Ruttenberg\*\* - 20,  
 Boulder  
**Emily Fenwick - 25, Loveland**  
 Jeralyn Friedli - 14, Boulder  
 Edward Goldson - 5, Denver  
 Joanna Johnson - 0, Littleton  
 Laura Johnson - 0, Littleton  
 Dario Landazuris - 8, Austin, TX  
 Marilyn Maxvold - 13, Loveland  
 Rob Rubin - 6, Ridgewood, NJ  
 Susan Schade - 24, Boulder  
 Michelle Segal - 6, Boulder  
 Jane Utti - 18, Louisville  
 Linda Wolpert - 19, Boulder

## Viola

Dan Fellows\* - 0, Boulder  
 Kyla Witt\*\* - 0,  
 Bowling Green, OH  
 Christine Arden - 12, Boulder  
 Judy Cole - 15, Broomfield  
 Debbie Corisis - 13, Boulder  
 Suzie Doyle - 6, Golden  
 Carlos Espinosa - 2,  
 Lawrence, KS  
 Joanna Johnson - 0, Littleton  
 Hannah Kuchar - 10 Lafayette  
 John Leininger - 8, Littleton  
 Busya Lugovier - 1,  
 Columbia, MO  
 Michiko Nakajima - 1, Denver

## Cello

Keith Thomas\* - 1, Boulder  
 Joseph Howe\*\* - 1, Boulder  
 Rowanna Bobo - 14, Louisville  
 Rebecca Jonas - 0, Boulder  
 Andrew Kim - 2,  
 Baton Rouge, LA  
 Carmen Olguin - 4, Boulder  
 Jim Todd - 1, Denver  
 William Todd - 0, Denver

## Bass

Jared Conner\* - 9, Aurora  
**Jennifer Motycka\*\* - 25,  
 Longmont**  
 Brian Bartling - 2,  
 Overland Park, KS  
 Dale Day - 23, Boulder

Michael T. Geib - 0,  
 Edmond, OK  
 Erik Habbinga - 12, Fort Collins  
 Karina Ogilvie - 5, Chandler, AZ

## Harp

Hillary Schefter\* - 3, Loveland

## Celeste

## Mandolin

**Emily Fenwick - 25, Loveland**

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Kay Lloyd\* - 17, Longmont  
 Jonathan Borja - 4, Kansas City  
 Brielle Frost - 2, Greeley  
 Adam Calliham - 1, Ft. Collins

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Max E. Soto\* - 0, Denver  
 Marlee Ingle - 1, Greeley  
 Taylor D. Welshimer - 0, Boulder

## Clarinet/Eb/Bass clarinet

Jacob Beeman\* - 2, Boulder  
 Jen Anderson - 0, Boulder  
 Jason Richard Olney - 3,  
 Louisville  
 Michael Moy - 1, (+Eb), Boulder

## Bassoon/Contrabassoon

Victoria Olson\* - 3,  
 Lawrence, KS  
 Matthew Cullen - 2, Boulder  
 Benjamin Cefkin - 1, Denver

## Horn

Kelly Drifmeyer\* - 14,  
 Potsdam, NY  
 Bret Hodge - 0,  
 Kansas City, MO  
 Brian T. Kilp - 1,  
 Terre Haute, IN  
 Matt Taylor - 0, Starkville, MS  
 David Wallace - 6, Lafayette

## Trumpet

Ryan Sharp\* - 1, Edmond, OK  
 Kathryn Umble, Lancaster, PA  
 Samuel Wells - 1,  
 Bloomington, IN

## Trombone

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 Nathan Gonzales - 4, Broomfield  
 Daniel J. Morris - 3, Ft Collins

## Timpani

Alan Yost\* - 24,  
 North Andover, MA

## Percussion

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 Sandra Fauth - 3, Evergreen  
 Brian LaGuardia - 1, Denver  
 Derek Sawyer - 0, Boulder

\* denotes principal

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

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

Alton (IL) Symphony • American Chamber Players • Ann Arbor Symphony • Arapaho Philharmonic • Arcadia Symphony, LA) • Aspen Chamber Ensemble • Austin Civic Orchestra • Baton Rouge Symphony (LA) • Boulder Bach Festival • Boulder Chamber Orchestra • Boulder Philharmonic Orchestra • Broadway Bach Ensemble • Centennial Symphony Orchestra • Central City Opera Orchestra • Cheyenne Symphony Orchestra • Civic Orchestra of Chicago • Civic Orchestra of KC, Colorado Ballet Orchestra • Colorado Music Festival • Colorado Springs Symphony • Colorado Symphony Orchestra • Columbine Chamber Orchestra • Classical Music Festival of Eisenstadt, Austria • Concord (MA) Orchestra • Conservatory of Music, University of Missouri Kansas City • Corpus Christi Symphony • Des Moines Symphony • Estes Park Chamber Orchestra • Evergreen Chamber Orchestra • Fairbanks Symphony • Flint Symphony (MI) • Ft. Collins Symphony Orchestra • Four Seasons Chamber Orchestra • Greeley Philharmonic • Greensboro Symphony Orchestra • Illinois Philharmonic Orchestra • Jefferson Symphony Orchestra • Hilton Head Symphony (SC) Jerusalem Symphony • Kansas City Civic Orchestra • Kansas City Symphony • La Crosse Symphony (WI) • Las Cruces Symphony • Liberty Symphony (MO) • Longmont Symphony Orchestra • Mansfield (OH) Symphony • Merced Symphony Orchestra • Meridian (MS) Symphony Orchestra • Mississippi Symphony • Mostly Strauss Orchestra • Musica Sacre Chamber Orchestra • National Repertory Orchestra • New England Philharmonic (Boston) • North Carolina Symphony • Northeast Symphony Orchestra (Oklahoma) • Northwest Indiana Symphony • Northwest Mahler Festival • Northland Symphony (Missouri) • Oberlin Conservatory Orchestra • Ohio Light Opera • Pensacola Symphony (FL) • Reno Philharmonic • Ridgewood Symphony (NJ) • Rocky Mountain Symphony • Salt Lake Symphony • St. Joseph (MO) Symphony • Sinfonia of Colorado • Sioux City Symphony • Spokane Symphony • Spoleto Festival Orchestra • Strauss Symphony of America • Tallahassee Symphony (FL) • Tempe Symphony (AZ) • Tucson Opera Orchestra • Tucson Symphony • University of Colorado Orchestra • University of Northern Colorado Orchestra • Westminster Symphony • Washington Philharmonic • Windsor (Ontario) Symphony



## Robert Olson, MahlerFest Artistic Director

"He may be more steeped in Mahler's music than any other American." - *New York Times*

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

"Legendary" - *FANFARE Magazine*

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

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

"A world class performance." - *On the Air magazine*

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

Such is a sampling of reviews garnered by Maestro Robert Olson, Artistic Director and Conductor of the Colorado MahlerFest since its inception 26 years ago. He brings an amazingly active and varied career to the podium encompassing the entire spectrum of the concert stage, including symphony, opera, and ballet.

Currently a resident of Kansas City, Dr. Olson holds posts with two other orchestras. He is Director of Orchestras/Opera at the Conservatory of Music at the University of Missouri-Kansas City, where his two orchestras and, in particular, the opera productions consistently receive critical acclaim. With a repertoire of over 60 operas, recent productions include *Turandot*, *A Midsummer Night's Dream*, *Manon*, *Ariadne auf Naxos*, and many others. He is also Music Director and Conductor of the Longmont Symphony Orchestra in Colorado, an orchestra that has consistently received rave reviews from Colorado critics. During his 29-year tenure, the orchestra has flourished, presenting an eleven-concert season to enthusiastic audiences, and Colorado residents hear the orchestra regularly on KVID.

Prior to his move to Kansas City he was on the faculty of the University of Colorado College of Music for sixteen years, where he was music director of the opera program and Associate Conductor of Orchestras. Local audiences also know him as conductor for years of the immensely popular Colorado Gilbert and Sullivan Festival.

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

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

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



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

- Jonathan Carr, author of biography *Mahler*

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

He is married to Victoria Hagood-Olson and has two daughters, Tori and Chelsea, the former the principal bassoonist for the MahlerFest orchestra.

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

# Mahler Reacts.

## Symphony No. 4 and Der Abschied (Farewell) from Das Lied von der Erde

### *Mahler Reacts to Mahler – Symphony No. 4*

*I've come to the conclusion that the nuances noted in a score usually exceed the composer's intentions... How sober and restrained my own conducting has become compared to what it once was! ... In fact, one is almost tempted to give no indications of tempo, nuance or expression, but to let each interpreter express one's work in accordance with his own personal conception of it.*

- Gustav Mahler, 1901, talking with conductor Bruno Walter and writer Siegfried Lipiner

If you've ever looked into the score of a Mahler symphony, then you may be surprised upon reading the quote above; the frequency and precision of Mahler's instructions qualify him as a control freak. With the exception, perhaps, of his *Fourth Symphony*. In fact, one could argue his Fourth is more or less the exception to every Mahler tendency: fewer instructions cluttering the score, smaller orchestra (and no trombones!), shorter length, classically restrained four-movement structure, solo singer, greater clarity of style, and relative absence of anguish or struggle.

Mahler seems to have recoiled completely, re-evaluating his approach to composition, his musical style, orchestration, and content, and even his handling of other composers' music!

Mahler's Fourth is the last of what are often referred to as his Wunderhorn Symphonies—symphonies linked through the use of music taken from his own songs based on an anthology of German folk poems known as *Des Knaben Wunderhorn* (the Lad's Magic Horn). It marks the end of what is called Mahler's early period.

His third symphony had not yet premiered (aside from some individual movements) and he was very keen on having his *Fourth Symphony* be a success. He wanted his music at last to be understood and appreciated by musicians and audiences alike. The contrasts with Mahler's other symphonic works attest to Mahler's desire to be seen as less exaggerated, less obscure, and less overblown.

According to Mahler biographer, Henry-Louis de la Grange, fear of exaggeration led Mahler to become more temperate with his tempo instructions in his *Fourth Symphony*, replacing *ritardando* (slow down gradually) with "nicht eilen" (don't hurry), and where he wanted a slight increase in tempo he used "nicht schleppen" (don't drag). He also erased certain markings in rehearsals if musicians overemphasized them. Mahler's close friend, violist Natalie Bauer-Lechner, related an

incident where Mahler was playing a four-hand piano reduction of the new score with his friend, composer Joseph von Wöss,

*Mahler let Wöss take the initiative to see what he would make of the nuances and, when Wöss faltered or overemphasized one of them, he simply erased it from the score.*

The duration of the *Fourth Symphony* is usually less than an hour, whereas Mahler's Second is nearly 90 minutes and his Third is the longest in the repertoire at nearly 100 minutes. In fact, the Third was even longer than that, but Mahler removed a seventh movement, for which he had set the Wunderhorn poem *Das Himmlische Leben* (Heavenly Life). Mahler was loathe to discard it and used this movement as the *finale* of his Fourth. Among the list of remarkable achievements in this symphony is the fact that Mahler composed the Fourth in reverse, with the early movements being derived from *the finale* in such a way as to make the finale appear to emerge organically from *them*.

Much has been made of the music's lightness and geniality, uncomplicated by Mahler's usual troubling implications. This is seen as a work set in the innocent world of a child. But, the contented mood of this work notwithstanding, Mahler remains Mahler. Each movement, while framed by a pleasant atmosphere, contains some darker menace threatening to intrude, before being swept aside. The Fourth achieves mastery over each of these brief episodes without a struggle and concludes with a child's lovely vision of heaven.

Leonard Bernstein said that Mahler composed symphonies that were like operas, and this is no less true of Mahler's deceptively simple and untroubled *Fourth Symphony*.

The first movement opens with flute and sleigh bells suggesting the trotting of a sleigh or carriage ride while a lovely melody in the violins accompanies the "rider" on a beautiful day. It is reminiscent of the opening of Beethoven's *Pastoral Symphony*, with its trotting rhythm and the "awakening of high spirits upon entering the country." Along the way, Mahler uses several classical techniques harkening back to Mozart and Haydn, but the apparent simplicity is deceptive and Mahler's symphonic inventiveness is everywhere. As the trotting carries us along, the music darkens occasionally, like a cloud obscuring the sun for a gloomy moment. Eventually the untroubled mood is overtaken by a harsh climax and an ominous trumpet fanfare (which became the opening of Mahler's next symphony), before the movement recovers its gaiety and the "ride" comes to a jovial conclusion.



The second movement is one of Mahler's signature ländler, or country waltzes. The pleasant folksy mood of this country scene is tinged with unease, though this is restrained. Mahler had given this movement the heading "Freund Hein Spielt Auf" (Friend Hein Strikes Up – i.e. begins to play). Friend Hein is a figure in German folklore, similar to Death or The Reaper, characteristically represented playing a violin. Here Mahler has the first violinist tune the violin up a whole step, creating the effect of a fiddle. When he conducted, Mahler instructed the violinist to accentuate the harsh sound. Thus, the fiddle and a mocking French horn lend a vaguely grotesque quality to this otherwise graceful dance movement. In some other Mahler symphonies, the ländler becomes something of a dance with death, but here Mahler keeps the menace at a safe distance, although it is rarely absent.

The third movement is one of Mahler's most beautiful and comforting. It could be a lullaby sung by a mother to her sleeping child. But if so, Mahler does not allow a purely untroubled sleep. A melancholy oboe is followed by nostalgic strains in the violins recalling the first movement and foreshadowing the famous Adagietto in Mahler's Fifth Symphony, and the whole orchestra soon plunges into frightful darkness – a nightmare perhaps, or a mother's vision of adult strife awaiting all children. Mahler told his friend Natalie Bauer-Lechner that, while composing this movement, he thought of his unhappy mother's sad face, smiling at him, as it were, through her tears. The music alternates between opposite moods before building and "awakening" to an ecstatic, ringing climax. It was only a nightmare after all, and for today the child need not confront the world of adults.

The finale is a beautiful song, for soprano, based on the Wunderhorn poem *Das Himmlische Leben*. It is a child's vision of heaven, abundant with food. Fish and fowl, fruit and vegetable, bread and meat, are all portrayed with obvious relish and delight; and Mahler treats us to a variety of orchestral effects to accompany the descriptions of the various animals and food. In between these descriptive verses we hear a whirling version of the flute melody from the very opening of the symphony. Mahler does not disturb the child's vision, there will be no dark intrusions. And yet, what child dreams of such a heaven? A starving one, perhaps. This brings to mind another song in Mahler's Wunderhorn cycle, *Das Irdische Leben* (Earthly Life). Composed the same year as *Das Himmlische Leben*, it is often called *The Hungry Child*. It is a distressing song about a hungry child pleading to be fed, but continually being told to wait while the wheat is sown, harvested, and threshed. The bread is finally baked, but too late to save the starved child. If Mahler had that in mind, he allows no trace of it to intrude on the smiling mood of the finale; there is only the joyful contemplation of fulfillment, the happy ending to a child's day and satisfying resolution to a symphonic masterpiece.

The two worlds of Mahler's massive Second and Third symphonies are polar opposites. The Second depicts, sometimes violently, the struggle with despair at the

uncertainty and futility of existence, while the Third is a paean to life and the pure joys experienced through nature. Mahler ceased providing a program to his music years before he composed his *Fourth Symphony*, but it seems that, in taking stock, Mahler combined the two worlds. If the Fourth portrays the world of the child, it is the world of the child as seen by an adult telling us the child is shielded, for the moment, from the fateful consequences of life.

And the results of Mahler's self-conscious efforts to make his music less massive and more accessible? By all accounts, the audience at the premiere became restless and by the conclusion there was booing. They expected a titanic work, another *Second Symphony* from the composer known for dramatic and powerful statements. The general geniality was taken for naïveté, or worse, Mahler was mocking the audience. Four months before they married, Mahler took the score to his new fiancée, Alma Schindler. In her memoirs she says that she "did not care for it, at the time." Mahler played some of it for her on the piano and asked her what she thought, "I feel Haydn has done that better," she replied.

*Mahler Reacts to Fate - Der Abschied (Farewell),  
finale from Das Lied von der Erde*

Mahler was preoccupied with the idea of fate. The unconscious associations acquired while growing up in the Bohemian home of Orthodox Jews, the implications of Beethoven's apocryphal Fifth Symphony, and the real calamities of 19th century life all reinforced Mahler's deeply romantic nature, stamping him with the impressions of a personal relationship to fate.

In his music, Mahler was unflinching in his examinations and depictions of fate. His *Symphony No. 2*, nicknamed "Resurrection," is a wrenching survey of emotional responses to mortality: violent anger, consoling nostalgia, bitterness, acceptance, and finally transcendence. Likewise, his *Fifth Symphony* begins with a funeral march marked by an opening ominous four-note fanfare, à la Beethoven (the one we hear in the first movement of the *Fourth Symphony*), and it convulses with furious orchestral outbursts of rage and weeping. And no other music approaches the heartbreaking frankness of Mahler's five *Kindertotenlieder* (Songs to Dead Children). His *Symphony No. 6* is nicknamed "Tragic" due to its menacing and inexorable marching, and its devastating finale containing three hammer blows of fate, which stagger and eventually destroy the "hero."

These moving masterpieces epitomize Mahler's obsession with fate and human vulnerability. Yet, contrary to our tendency to divine autobiographical content from the works of such a demonstrative artist, these pieces were not composed in conjunction with personal catastrophe. Mahler's *Fifth Symphony*, *Kindertotenlieder*, and *Sixth Symphony* were all composed during a period of relative contentment: his marriage to Alma Schindler, the birth of his two daughters, the growth in

popularity of his music, and the rise of his international stature as composer and conductor.

It is an utterly different matter with respect to the origins and character of his symphonic song cycle *Das Lied von der Erde* (The Song of the Earth).

By 1907, political opposition to Mahler's leadership of the Vienna Opera, fueled by anti-Semitism, had become overt to the extent that Mahler's position was genuinely threatened. Mahler had fewer friends in high places, and he had begun to wonder if the battle was worth it. By summer of that year, Mahler resigned the position for which he had converted to Catholicism.

Summer was when Mahler and his family would vacation, and this was also the time when he could concentrate on composing. But that summer, soon after their vacation began, Mahler's oldest daughter came down with scarlet fever, which became complicated by diphtheria. After a nightmarish two week vigil, little Maria, five years old and the apple of her father's eye, succumbed to her illness. Mahler and his wife Alma were devastated and bereft and exhausted.

"Fate had not done with us," Alma states in her memoirs. Two days later, upon seeing the little coffin loaded into a hearse, Alma fainted and the doctor was summoned. She recovered and, to ease her distress, Mahler joked that the doctor should examine *him*. It was then the doctor found that Mahler had an untreatable heart valve defect. In those days, the recommended course of treatment was the near complete avoidance of exercise or exertion. Mahler was 47 and now knew what he would die of. To make matters worse, he could no longer take refuge in his favorite activities of hiking and swimming, or bicycling.

Some time earlier, Mahler had received, from a family friend, a collection of Chinese poems translated into German by Hans Bethge. The poems of *The Chinese Flute* were, by turns, bitter, melancholy, ironic, and nostalgic. Having suffered his own three blows of fate, Mahler now turned to these poems and within a year composed *Das Lied von der Erde*.

Until now, fate and mortality were matters for Mahler's incessant romantic contemplation, the themes for artistic elaboration. Suddenly and completely, they became personal reality.

Mahler selected seven poems from *The Chinese Flute* for a six-movement symphonic song cycle. The content of the poems, their musical setting, and their sequence, are experienced as the succession of human emotions following a death sentence or diagnosis for which there is no appeal: defiant rage, denial, nostalgia, bitter judgments of life's futility, love for life's transient happiness, and, ultimately, acceptance and transcendence. Mahler's *Symphony No. 2* presents a similar

series of emotional responses to mortality, and most of Mahler's symphonies trace a dramatic arc that begins with struggle and ends in, usually, triumphant resolution. But, as musicologist Deryck Cooke said, "If his earlier works had been full of *images* of mortality, this one is permeated with the bitter *taste* of mortality."

The first movement of *Das Lied von der Erde* is *The Drinking Song of Earth's Sorrow*, with its bitter recurring refrain "Dark is life, dark is death." It begins angrily, like many Mahler symphonies, and becomes a bitter, ironic toast to human frailty. *The Lonely One in Autumn* is the slow movement, evoking the fading colors and chill of autumn as metaphors for approaching old age. *On Youth* is a pleasant scene of a group of young people enjoying themselves in a pavilion, their images reflected upside down on the water. *On Beauty* is another movement evoking active life, full of vigor. The *Drunkard in Spring* is a lively movement, manic in its many key changes, the pleasant detachment of inebriation and temporary relief achieved through denial.

Acceptance and transcendence come in the finale, *Der Abschied*, for which Mahler combined two of the poems. Nothing Mahler wrote before this, nor anything composed by anyone else, approaches the direct communication of somber loneliness, bittersweet yearning, and of resigned leave-taking.

The opening evokes the heaviness of time with tolling on resonant harp and tam-tam (large gong), which is immediately followed by sharp pangs on the oboe accompanied by woeful French horns. *Der Abschied* instantly creates the solemn atmosphere that envelops the entire movement, which is as long as all the previous movements combined. The alto sings of the sun setting behind the mountains, followed by a loving description of the moon in the night sky. If night is death, it is embraced. Mahler's metaphor for lonely isolation is his sparse orchestration throughout, as in the moments comprised of just a flute and basses. The singer is waiting for a friend, anxious to say goodbye before it is too late. More tolling and then a melancholy march-like orchestral section takes up the thread and leads us onwards, to where, we know not. Loud tolling and then descent into crushing darkness, followed by near silence, and the hushed narrative continues, now in third person. The friend has arrived and bids farewell, never more to wander. Our weary friend looks back lovingly at life one final time as the earth blooms and grows green. Here the text is Mahler's own. The earth renews itself, the singer tells us with unsatisfied longing, "forever.... forever.... forever"

- Program notes by Ron Nadel  
Classical Music Announcer and Programmer

# A Farewell Tribute for Julie Simson

Saturday - May 18, 2013 - 7:30pm - The Academy, Boulder, CO



During this festival, we celebrate the truly amazing contributions of a gifted performer and teacher, Ms. Julie Simson. She has been a cherished part of the Boulder community for over twenty years and an integral part of the Colorado MahlerFest for almost as long. No other guest performer has contributed as much; it is probably incorrect to call her a “guest.”

To honor Ms. Simson, the Colorado MahlerFest is presenting a special gala farewell tribute. Julie is joined by her friends and former students in a celebration of the music of Gustav Mahler and other composers. Ms. Simson will sing Mahler’s *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer.)

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

Ms. Simson was the recipient of a grant to study and perform in Europe where she subsequently won the prestigious Mozart Prize at the International Belvedere Competition in Vienna. After winning First Prize at the East & West Artists International Competition, she made her New York recital debut in Weill Recital Hall at Carnegie Hall. Ms. Simson was featured in two concerts at the International George Crumb Festival in Prague Czech Republic, and in recital and master classes at the Hochschule für Musik Hans Eisler in Berlin Germany. Julie studied privately with world-renowned mezzo-soprano Christa Ludwig in Nice, France. She participated in the Cleveland Art Song Festival at the Cleveland Institute of Music. She has worked with Elly Ameling, Dalton Baldwin, Thomas Krause and Michel Eliason.

Her recordings include *Nixon in China* with Opera Colorado and the Colorado Symphony on the Naxos label, Mahler’s *Symphony No. 8* with the Colorado MahlerFest, Horatio Parker’s *Hora Novissima* on the Albany label, and an Art Song CD on the songs of American composer Richard Faith. Past engagements include the leading role in *Midnight Angel* by David Carlson with the Skylight Opera in Milwaukee, and the operas *La Traviata*, *Nixon in China*, *The Tales of Hoffmann*, and *Le nozze di Figaro* with Opera Colorado.

Ms. Simson is renowned for her teaching of Voice; she is currently the recipient of the Berton Coffin Faculty Fellowship Endowment and has been a Master-Teacher in the NATS Intern Program. This coming summer she returns as a guest performer and teacher at the Vancouver International Song Institute at the University of British Columbia-Canada.

Ms. Simson holds degrees from Western Michigan University and the University of Illinois. After teaching at Iowa State University, Ms. Simson joined the faculty of the University of Colorado at Boulder in 1990 where she is currently Professor of Music. This coming fall, Ms. Simson will be joining the faculty at the Shepherd School of Music at Rice University in Houston Texas where she will be one of three voice teachers in an elite program that admits only thirty-six singers in any given year. The program is designed to cater to the uniquely talented singer pursuing a professional career in classical singing.

Houston’s gain is Boulder’s loss!

## MahlerFest from my perspective:

I would like to thank Robert Olson and this magnificent orchestra, Stan Ruttenberg, the members of the board, Patrick Mason and Steven Bruns for all of their faith in me over the years. I will live as a happy person having sung so much of the inspiring music of Gustav Mahler, a rare honor for any performer. Thank you from the bottom of my heart for this wonderful tribute. I had the privilege of preparing *Das Lied von der Erde* with my heroine, mezzo-soprano Christa Ludwig several years ago. Although I cannot begin to compare to her, I will strive to sing *Der Abschied* with the dignity of this great artist.

Julie Simson

Julie Simson's MahlerFest performances:

*Symphony No. 8*, 1995

*Das Lied von der Erde*, 1998

*Symphony No. 4*, 2001

*Des Knaben Wunderhorn*, 2001

Covered Thomas Hampson in *Das Lied von der Erde*, 2007

*Symphony No. 8*, 2008

*Lieder und Gesänge aus der Jugendzeit* (Terese Stewart Memorial Chamber Concert), 2008

*Symphony No. 3*, 2010

*Rückert Lieder* (Terese Stewart Memorial Chamber Concert), 2011

*Symphony No. 2*, 2012

*Der Abschied* from *Das Lied von der Erde*, 2013



## Song Texts and Translations

### Das Himmlisches Leben

Wir geniessen die himmlische Freuden,  
d'rum thun wir das Irdische meiden.  
Kein weltlich' Getümmel hört man nicht im Himmel!  
Lebt Alles in sanfterster Ruh'!  
Wir führen ein englisches Leben!  
Sind dennoch ganz lustig daneben!  
Wir tanzen und springen, wir hüpfen und singen!  
Sanct Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,  
der Metzger Herodes drauf passet!  
Wir führen ein geduldig's, unschuldig's, geduldig's  
ein liebliches Lämmlein zu Tod!  
Sanct Lucas den Ochsen thät schlachten  
ohn' enig's Bedenken und Achten,  
der Wein kost kein Heller im himmlischen Keller,  
die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,  
die wachsen im himmlischen Garten!  
Gut' Spargel, Fisolen und was wir nur wollen!  
Ganze Schüsseln voll sind uns bereit!  
Gut' Äpfel, gut' Birn' und gut' Trauben!  
die Gärtner, die Alles erlauben!  
Willst Rehbock, willst Hasen auf offener Strassen  
sie laufen herbei! Sollt ein Festtag etwa kommen  
alle Fische gleich mit Freuden angeschwommen!  
Dort läuft schon Sanct Peter mit Netz und mit Köder  
zum himmlischen Weiher hinein.  
Sanct Martha die Köchin muss sein!

Kein Musik ist ja nicht auf Erden,  
die uns'rer verglichen kann werden.  
Elf tausend Jungfrauen zu tanzen sich trauen!  
Sanct Ursula selbst dazu lacht!  
Kein Musik ist ja nicht auf Erden,  
die uns'rer verglichen kann werden.  
Cäcilia mit ihren Verwandten  
sind treffliche Hofmusikanten!  
Die englischen Stimmen ermuntern die Sinnen,  
dass Alles für Freuden erwacht.

### The Heavenly Life

We enjoy the heavenly delights,  
therefore do we shun the earthly.  
No worldly tumult is heard in heaven!  
All live in balmiest peace!  
We lead an angelic life!  
But we are quite merry at the same time!  
We dance and skip, we frisk and sing!  
Saint Peter in heaven looks on!

John lets out the little lamb,  
The butcher Herod lies in wait for it!  
We lead a patient, innocent, patient,  
darling little lamb to its death!  
St. Luke slaughters the ox  
without any hesitation or concern,  
the wine costs not a penny in the heavenly cellar,  
the angels bake the bread.

Good vegetables of every kind  
grow in the heavenly garden!  
Good asparagus, beans and whatever we may desire!  
Whole tureens-full are prepared for us!  
Good apples, good pears and good grapes!  
the gardeners make room for everything!  
If you want deer or hare, they come running to you  
along the open road! Should a fast day perchance arrive,  
all the fish swim by at once gladly!  
There runs Saint Peter already with net and with bait  
into the heavenly fishpond.  
Saint Martha must be the cook!

There is truly no music on earth  
with which ours can be compared.  
Eleven thousand maidens venture to dance!  
Saint Ursula herself laughs to see it!  
There is truly no music on earth  
with which ours can be compared.  
Cecilia and her relatives  
are excellent court musicians!  
The angel voices enliven the senses,  
So that everyone awakes for joy.



## 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 im 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 sehne 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 Grase schwellen.  
O Schönheit! O ewigen Liebens - Lebens - trunk'ne Welt!

## 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!

### *Orchestral interlude*

Er stieg von Pferd und reichte ihn dem 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 wandlle 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...

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...

***Reserve the dates for MahlerFest XXVII!***

**Concerts May 17 and 18, 2014**

**Recital and symposium details will be available at  
[www.mahlerfest.org](http://www.mahlerfest.org)**

**Follow Colorado MahlerFest on FaceBook and on Twitter @co\_mahlerfest**



## Principal Participants

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



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

Much in demand as a recitalist and concert singer, Jennifer has been the soprano soloist in *The Messiah* with the Berlin Symphony Orchestra, in Dvorák's *Stabat Mater* with the Bremer Philharmonic and in a Veteran's Day concert with the US Army Band and Walter Cronkite at Carnegie Hall. She has been the featured soloist in gala concerts with the Stuttgart Philharmonic at the Stuttgart Konzerthalle and in Luxembourg with the Orchestra of the Warsaw Teatr Wielki. In 2010 she made her Lincoln Center, Alice Tully Hall debut in Orff's *Carmina Burana* with the Riverside Choral Society. In 2012 Jennifer was the soprano soloist in the world premiere performance of Frank Ticheli's *Songs of Love and Life* with conductor Allan McMurray. The live premiere recording of these songs, which have since been nominated for a Pulitzer Prize, was released in late 2012 under the Klavier label. In 2013 Jennifer will add three new pillars of concert repertoire to her list, singing the soprano solos in Beethoven's ninth symphony with the Midland-Odesa Symphony in January, Mahler's fourth Symphony with the Colorado Mahlerfest in May, and Verdi's Requiem in Germany in October. Jennifer has been a prizewinner in several international competitions, including First Prizes in both the Sylvia Geszty Competition and the Robert Stolz Competition. Since 2009 Jennifer has been a member of the voice faculty at the University of Colorado- Boulder.



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

Cedar Rapids, Omaha and Milwaukee Symphonies and at the Boulder Bach Festival. Ms. Simson has been a major contributor to the success of the Colorado MahlerFest. She has performed in both the orchestral concerts and in the Terese Stewart Memorial Chamber Concerts.

Ms. Simson holds degrees from Western Michigan University and the University of Illinois. She joined the faculty of the University of Colorado at Boulder in 1990 where she is currently Professor of Music. Ms. Simson is renowned for her teaching of Voice; she is the recipient of the Berton Coffin Faculty Fellowship Endowment and has been a Master-Teacher in the NATS Intern Program.

This coming fall, Ms. Simson will be joining the faculty at the Shepherd School of Music at Rice University in Houston Texas.

For more information about this extraordinary artist, teacher and mentor, please see the special tribute to Julie Simson on page 9. The tribute includes a list of Ms. Simson's performances at MahlerFest.



The distinguished American baritone, **Patrick Mason**, has performed and recorded an astonishingly wide range of music spanning the last 10 centuries. In the fall of 2007 he premiered a major new work by Pulitzer Prize winning composer George Crumb, *Voices from a Forgotten World*, with Orchestra 2001 in Philadelphia, and he was a Grammy finalist in the category of Solo Vocal Performance in 2006 for his recording *Songs of Amy Beach* on Bridge Records. In March of 2008 he was heard in the New York premieres of operas by William Bolcom (Musical America's 2007 Composer of the Year) and John Musto at New York's Weill Hall. He reprised these works at the Moab Music Festival.

Patrick Mason began his career singing early music with groups such as The Waverly Consort, Schola Antiqua and The Boston Camerata, appearing at the Utrecht Early Music Festival in Holland, the Aix-en-Provence Festival in France and at The Cloisters in Manhattan. He has toured internationally with The New York Ensemble for Early Music's production of "The Play of Daniel" and has recorded both Medieval and Renaissance works for Sony, Erato, Nonesuch and l'Oiseaux Lyre.

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

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

recording of that piece “Best CD of the Year.” He premiered the role of Ralston in Randall Shinn’s opera, *Sara McKinnon* (libretto by Mark Medoff) in New Mexico in 2002. Mason has appeared with orchestras throughout the United States in works by Johannes Brahms, Gustav Mahler, Benjamin Britten (War Requiem) and John Adams (The Wound Dresser). He has sung with the New York Festival of Song since 1990 and at chamber music festivals in San Francisco, Steamboat Springs, Moab, Skaneateles and with the Takacs String Quartet.

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

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



**Steven Bruns** is Associate Professor at the University of Colorado-Boulder, where he has taught since 1987. From 2001-04 he was chair of the composition and theory faculty, and he has been the Associate Dean for Graduate Studies since 2006. As an NEH Summer Seminar member, he studied Wagner’s operas with Robert Bailey (NYU, 1990) and German modernism with Walter Frisch (Columbia, 1994). His research interests have included the music

of Schubert, Mahler, Alma Schindler Mahler, and song analysis. His current research is on the music of George Crumb (Mahler has been a potent influence on Crumb’s music). He edited a collection of essays in honor of the composer’s 75th birthday in 2005, *George Crumb & the Alchemy of Sound*, and was co-director of a week-long festival, *George Crumb at 80*, held at CU-Boulder in 2009. He has lectured on Crumb’s music in Prague, Bratislava, Boulder, Houston, Montreal, Eastman School of Music, DePauw University, Colorado College, University of Memphis, University of Arizona, and three universities in Seoul, Korea. His essays have appeared in numerous recordings, including Margaret Leng Tan’s CD & DVD recordings of Crumb’s *Makrokosmos I & II* (Mode Records 2004), and many of the titles in the Complete Crumb Edition recorded by Bridge Records under the supervision of the composer. During 2010-11, he assisted Mr. Crumb in organizing his archive of manuscripts, sketches, letters, and other materials in preparation for their transfer to the Library of Congress in Fall 2011. The official announcement of the Crumb archive was celebrated in a gala concert at the Coolidge Auditorium at the Library of Congress in April 2011, featuring baritone Thomas Hampson and the Chamber Music Society of Lincoln Center.

Bruns has been on the Board of Directors of the Colorado MahlerFest since 1991, and has participated in the festival every years since its founding in 1987. In 1998, he organized a MahlerFest conference on the Boulder campus, which involved 20 scholars from across North America and Europe.



**Caroline A. Kita** received her A.B. in History from Boston College, where she also studied music and German literature. Her interest in the Austrian-Jewish poet, Siegfried Lipiner, and his influence on in the literary and philosophical world of Gustav Mahler began at the University of Vienna, where she studied musicology as the recipient of a Fulbright Grant. She continued her research at Duke University, where she completed her Ph.D. in German Studies with a dissertation entitled, *Jacob*

*Struggling with the Angel: Siegfried Lipiner, Gustav Mahler, and the Search for Aesthetic-Religious Redemption in Fin-de-siècle Vienna*. This study, which she is currently revising as a book manuscript, reads Mahler’s first four symphonies as musical narratives of redemption, and examines them in the context of Lipiner’s poetry, dramas and philosophical writings on art and religion. By comparing visions of redemption in their works, this study reveals that poet and composer shared a common vision for a spiritual renewal through art, drawing on aesthetic philosophy as well as Jewish and Christian faith traditions. In addition to uncovering many little-known details about the intellectual exchange and personal friendship of Mahler and Lipiner, this study also highlights the significant role of both artists in the cultural world of Vienna at the end of the nineteenth century.

Dr. Kita has studied at the University of Potsdam and the University of Duisburg-Essen in Germany, and was a 2012 recipient of an Ernst Mach Fellowship from the Austrian Exchange Service (OeAD). Her article, “Myth, Metaphysics and Cosmic Drama: The Legacy of *Faust* in Lipiner’s *Hippolytos* and Mahler’s *Eighth Symphony*” will appear in the journal, *Monatshefte*, in Winter 2014. A study of *Todtenfeier*, Siegfried Lipiner’s translation of Adam Mickiewicz’s epic poem, *Dziady*, and its connection to Mahler’s Second Symphony is also forthcoming. In addition to her interest in narrative and music, Dr. Kita’s scholarship focuses on nineteenth- and twentieth-century German and Austrian literature, German-Jewish studies, the intersections of art, religion and philosophy, as well as the radio play, or *Hörspiel*, in German culture.

Dr. Kita has presented at conferences in the fields of German Studies and Musicology in the United States, the United Kingdom, Germany, and Austria. Having taught German language and literature for the last two years at the College of the Holy Cross in Worcester, Massachusetts, she will begin her appointment as Assistant Professor of German at Washington University in St Louis in Fall 2013.

**Marilyn L. McCoy** is Adjunct Assistant Professor of Music Humanities at Columbia University in New York. She completed her doctorate at the University of Chicago with a dissertation entitled “*Gustav Mahler’s Path to the New Music: Musical Time and Modernism*.” Her research explores the ways in which Mahler evokes a sense of timelessness in his music, a compositional strategy which plays an important part in his *Fourth Symphony*.



Her article “*It is my very self: The Multiple Messages of Gustav Mahler’s ‘Ich bin der Welt abhanden gekommen,’*” was published in *Music Observed: Studies in Memory of William C. Holmes*, ed. Colleen Reardon and Susan Parisi (Harmonie Park Press, 2004).

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

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



**Stephen E. Hefling** is today widely regarded as America’s leading Mahler specialist. He 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 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*, *Gustav Mahler: Interpretationen seiner Werke* (Laaber, 2011), *Mahler im Kontext / Contextualizing Mahler* (Vienna, 2011), *German Lieder in the Nineteenth Century* (Routledge, 2008), *The Cambridge Companion to Mahler* (Cambridge, 2007), *Mahler and His World* (Princeton, 2002), *The Mahler Companion* (Oxford, 1999), *The Nineteenth-Century Symphony* (New York, 1997), etc. He rediscovered Mahler’s manuscript version of *Das Lied von der Erde* for voices and piano, and edited that work for the *Kritische Gesamtausgabe* (Vienna, 1989/rev. 2012). His monograph on *Das Lied* appeared in the Cambridge Music Handbooks series in 2000, and he has written program notes for Mahler recordings by leading conductors including Pierre Boulez, Lorin Maazel, and most recently for Manfred Honeck’s complete cycle with the Pittsburgh Symphony Orchestra. Hefling has both edited and contributed to the volumes *Mahler Studies* (Cambridge, 1997) and *Nineteenth-Century Chamber Music* (New York, 1998/2003). He was recently elected Co-director of the Mahler *Neue Kritische Gesamtausgabe* (New Complete Critical Edition), and serves on the board of the Internationale Gustav Mahler Gesellschaft in Vienna. In addition, Hefling is

completing *The Reilly Source Catalogue of Mahler’s Musical Manuscripts*, which is currently being constructed as a digital database. He is also writing a two-volume study entitled *The Symphonic Worlds of Gustav Mahler* for Yale University Press.

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

#### **Jennifer DeDominici (mezzo soprano)**

received her Bachelor’s Degree in Music Education from the University of Southern Maine and a Master’s Degree in vocal performance from the University of Colorado. Jennifer’s professional performing career has spanned everything from opera to musical theater to symphonic metal! Some of her favorite roles: Rosina in *Il Barbiere di Siviglia*, Carmen in *Carmen*, Hänsel in *Hänsel und Gretel*, Mrs. Jones in *Street Scene*, Angelina in *Cenerentola*, Dorabella in *Così fan tutte*, Aldonza in *Man of La Mancha*, Signora Fioria in *Do I Hear A Waltz*, Angelina in *The Second Tosca*, and Claudia in *Nine*.



In 2012, Jennifer sang the role of Siebel in *Faust* with Indianapolis Opera, Petra in *A Little Night Music* with Opera Theatre of the Rockies, duet concerts with Daniel Fosha at the Silverthorne Pavilion, again with the Cleveland Pops, and yet again with the National Repertory Orchestra. She also performed the role of Zita in *Gianni Schicchi* as a guest artist at CU Boulder. During December she was the alto soloist in the Bach *Magnificat* and Handel’s *Messiah*, and reprised the role of the Narrator in *Bending Towards the Light*, a production which she helped make its Colorado debut in 2011.

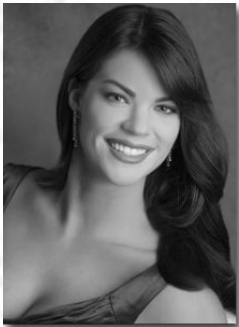
She has performed with Opera Colorado as Clotilde in Bellini’s *Norma*, Kate Pinkerton in *Madama Butterfly*, Zweite Dame in *Die Zauberflöte*, and 3rd Secretary in *Nixon in China* (available on the Naxos label); and with Central City Opera and the Colorado Symphony Orchestra as Pitti Sing in *The Mikado*. Other performances include alto soloist in Mendelssohn’s *Elijah* with The Portland Choral Art Society, “Opera on the Rocks” with the Colorado Symphony Orchestra, and “West Side Story” with Colorado Music Festival.

Ms. DeDominici participated in the prestigious Santa Fe Opera’s Apprentice Artist Program, singing the role of Feklusha in *Katya Kabanova*. Ms. DeDominici had the distinct honor of covering the role of Carmen for Opera Colorado’s premiere operatic production in the Ellie Caulkins Opera House. She was selected for Italy’s famed



EPCASO, where she studied with renowned Italian musicians, Claudia Pinza and Maestra Enza Ferrari. She is a first-place winner of the Denver Lyric Opera Guild Auditions, a NATS Singer of the Year, and a four-time Regional Finalist in the Metropolitan Opera National Council Auditions.

Jennifer has the utmost gratitude for Julie Simson's teaching and support.



**Sara Gartlane (soprano)** is a native of St. Paul, Minnesota. She earned a Master of Music in Vocal Performance from the University of Colorado Boulder and a Bachelor of Music in Vocal Performance from the University of Wisconsin Madison. Recently she performed the role of Echo in Cerrone's *All Wounds Bleed* at the Opera America Center in NYC and the role of Curley's wife in Floyd's *Of Mice and Men* with the Utah Opera. Other engagements

include two years in the Adler Fellow program with San Francisco Opera as Micaëla in *Carmen*, Pat/Ann in the world premiere of *Heart of a Soldier*, Barbarina in Mozart's *Le Nozze di Figaro* and Gerhilde in *Die Walkure*.

This summer, Ms. Gartland will be debuting the role of Juliette in Romeo and Juliette with Des Moines Metro Opera.

Colorado native **John Robert Lindsey (tenor)** is a graduate of the University of Colorado at Boulder, where he earned his Master of Music in vocal performance under the tutelage of Julie Simson. Past engagements include the Tenor Soloist in Handel's *Messiah*, Sam Polk in Carlisle Floyd's *Susannah*, the Stage Manager in Ned Rorem's *Our Town* and Don Jose in *Carmen*.



He was a regional finalist in the Metropolitan Opera National Council Auditions in 2010 and 2011, and took first place in 2011 at the prestigious Denver Lyric Opera Guild competition. For Minnesota Opera's 2011-2012 season, Mr. Lindsey appeared as Jonathan Dale in *Silent Night*, Schmidt in *Werther*, Normanno in *Lucia di Lammermoor*

and Goro in *Madame Butterfly*. He also sang a concert of *Carmen* highlights with the Mankato Symphony. This season he sings Ismaele in *Nabucco*, Hervey in *Anna Bolena*, Marcellus in *Hamlet* and Pang in *Turandot*. Next season, he returns as Edmondo in *Manon Lescaut*, Count Elemer in *Arabella* and Marvin Heeno in *The Dream of Valentino*.

**Christopher Zemliauskas (piano)** is currently the Assistant Musical Director of the Opera Program at CU Boulder, where his duties include preparing singers for recital work and opera roles, collaborating with faculty and students in recital, teaching diction classes, and serving as Chorus Master for the opera productions. Mr. Zemliauskas has also been conductor, associate conductor, and chorus master for Central City Opera, where he has recently conducted performances of *A Little Night Music*, *West Side Story*, *Susannah*, *The Ballad of Baby Doe*, *Don Giovanni*, *La Traviata*, and Massenet's *Cendrillon*.



As a co-artistic director of FusionChamber, a new music ensemble, he has conducted performances of *Pierrot Lunaire* by Schoenberg, and *Eight Songs for a Mad King* and *Miss Donnithorne's Maggott* by P.M. Davies. He is also an active chamber musician in the Boulder area, plays with the Colorado Symphony Orchestra, the Extasis Tango Quartet, and has been Symphony Conductor for the Boulder Youth Symphony. He comes to Colorado from Minneapolis, MN, after having worked as Resident Artist Conductor for the Minnesota Opera. There he conducted several mainstage works including *Madama Butterfly*, *Carmen*, and *The Magic Flute*. Other companies he has been on the music staff for include San Francisco Opera, Opera Colorado, and Indianapolis Opera.

Christopher holds degrees in Piano Performance and Accompanying and Coaching, and has studied with such esteemed collaborators as Margo Garrett, Warren Jones, Karl Paulnack, and Martin Katz. Other credits and festivals include the Music Academy of the West, Merola Opera Program, College Light Opera, Musical Theatre Berlin am Potsdamer Platz, Music Director and Composer in Residence for the Hangar Theatre (Ithaca, NY), and the faculty of Ithaca College. Recent conducting credits for Christopher include *Albert Herring* at CU Boulder and *A Little Night Music* at Central City Opera.





## ***MahlerFest Record of Works Performed***

Aria from *Die Tote Stadt* (Korngold) 1999  
*Aus Goethe's Faust* Op. 75, No. 3 (Beethoven) 2009  
*Bei Mondaufgang* (Wolfes) 1998  
*Blumine* (Mahler) 2006  
*Brettli-lieder* (Schoenberg) 1995  
*Das Klagende Lied* (two-part version) 1991  
*Das Klagende Lied* (original three-part version) 2008  
*Das Lied von der Erde* 1998, 2007  
*Das Lied von der Erde, Der Abschied* (voice & piano version) 1998  
*Das Lied von der Erde* (I, III, V) (voice & piano version) 2005  
*Das Lied von der Erde, VI*, (choreographed) 1994  
*Das Lied von der Erde, Der Abschied*, 2013  
*Des Knaben Wunderhorn* (with orchestra) 2001  
 Entr'acte from *Die drei Pintos* (Weber/Mahler), 2011  
*Es war ein König in Thule* (Franz Liszt) 2009  
 Fanfare: "Our Time Has Come" (John David Lamb) 2006  
*Faust et Hélène* (Lili Boulanger) 2009  
*Faust songs* (Schubert) 2009  
 Five Poems, Opus 10 (Griffes) 1998  
 Four Early Lieder (Mahler) 1996  
*Fuge* (John David Lamb) 2001  
*Galgenlieder* (Graener) 1995  
*Greeting from Arias and Barcaroles* (L. Bernstein) 1997  
*Hochsommer* (Felix Weingartner) 1997  
*Hütet euch!* (Zemlinsky) 1997  
*Kindertotenlieder*, voice & piano, 1990, 1996, 2006  
*Kindertotenlieder*, voice & orchestra, 2002  
*Klavierstück*, Opus 19, No. 6 (Schoenberg) 1997  
*Lebe hoch*, Gustav! (John David Lamb) 2010  
*Lieder* (Berg) 1996  
*Lieder* (Brahms) 2000, 2001  
*Lied* (Humperdinck) 2001  
*Lied* (Josephine Lang) 2001  
*Lieder* (Alma Mahler) 1991, 1992, 2003  
*Lied* (Mendelssohn) 2001  
*Lieder* (Louise Reichart) 2001  
*Lied* (Max Reger) 2001  
*Lieder* (Schoenberg) 2001  
*Lieder* (Schubert) 2000, 2001, 2004  
*Lied* (Schumann) 2001  
*Lied* (Friedrich Silcher) 2001  
*Lieder* (Richard Strauss) 1993, 1995, 1998, 2000, 2001  
*Lieder* (Wolf) 1995, 2000  
*Lieder from Opus 2* (Zemlinsky) 1995, 2003  
*Lieder und Gesänge*  
*aus der Jugendzeit* (Mahler) 1988, 1993, 1997, 1999, 2008

*Lieder eines fahrenden Gesellen*, voice & piano,  
 1988, 1993, 1995, 2005, 2008, 2013  
*Lieder eines fahrenden Gesellen*, with orchestra, 2006  
*Lied Lynceus des Türmers* Op. 79, No. 28 (Schumann) 2009  
 Mephistopheles' Song in Auerbach's Tavern (Mussorgsky) 2009  
 Marches & Ländler by Schubert 2000  
*Non piu andrai* (Mozart) 2000  
 Piano Quartet in A minor (Mahler) 1988, 1997, 2004  
 Prelude to *Die Meistersinger* (Wagner) 2004  
*Rückert Lieder* (Mahler) 2006  
*Sieben frühe Lieder* (Berg) 1990  
 Suite from BWV 1067 and BWV 1068 (Bach/Mahler) 1989  
 Song (Arnold Bax) 2000  
 Song (Claude Debussy) 2000  
 Songs (Kurt Weill) 2000  
 Song (Roger Quilter) 2000  
 Song (Sergei Rachmaninoff) 2000  
 Songs and Movie Songs (Korngold) 1999  
 Songs (Joseph Marx) 1998, 1999  
 Songs from *Des Knaben Wunderhorn*, voice & piano  
 1989, 1994, 1997, 1999, 2003, 2005  
 Songs from *Land of Smiles* (Franz Lehar) 1998  
 Songs to Poems by Rückert 1989, 1997  
 Songs, Opus 3 (Grosz) 1998  
 Songs, Opus 8 (Wellesz) 1998  
*Song to the Moon* from *Rusalka* (Dvorak) 2000  
 Symphony #1 1988, 2006  
 Symphony #1 (Hamburg Version 1893) 1998  
 Symphony #2 1989, 1999, 2012  
 Symphony #3 1990, 2000, 2010  
 Symphony #4 1991, 2001, 2013  
 Symphony #4, IV (Mahler performing on piano) 1994  
 Symphony #4, IV (Schoenberg Society arrangement) 1991  
 Symphony #5 1992, 2002, 2011  
 Symphony #6 1993, 2003  
 Symphony #6 (I) two piano version (Zemlinsky) 1993  
 Symphony #7 1994, 2004  
 Symphony #8 1995, 2009  
 Symphony #9 1996, 2005  
 Symphony #10, J. H. Wheeler version 1997  
 Symphony #10, *Adagio* only, 2007  
*Totenfeier* (2007)  
 Tragic Overture, Op. 81 (Brahms) 2005  
*Vier Lieder*, Op. 2 (Schoenberg) 1996  
*Vier Stücke für Klarinette and Klavier* (Berg) 1990  
*Der Zwerg* final scene (Alexander von Zemlinsky) 2002

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<p> <i>Chen Yi Viola Concerto</i> - October 5, 2013  <i>Vivaldi/Piazzolla "The Seasons"</i> - November 9, 2013  <i>Nutcracker</i> - December 7 &amp; 8 2013  <i>Candlelight</i> - December 17, 2013         </p>	<p> <i>January 25, 2014 - "Out of This World ... music inspired of Space"</i>  <i>March 8, 2014 - Carmina Burana with Longmont Chorale</i>  <i>April 12, 2014 - Gershwin, Piano Concerto in F</i>  <i>May 10, 2014 - LSO Pops Concert</i> </p>
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The Philadelphia Orchestra

Yannick Nézet-Séguin, conductor

Susanna Phillips, soprano

Gerald R. Ford Amphitheater, Vail

### Aspen Music Festival

<http://aspenmusicfestival.com/>

Friday, July 26, 6:00 pm

**Symphony No. 4** in G major

Aspen Chamber Symphony

Tomáš Netopil conductor

Sasha Cooke, mezzo-soprano

Benedict Music Tent, Aspen

Tuesday August 13, 4:00 pm

**Symphony No. 1** in D major

American Academy of Conducting at Aspen Orchestra

Benedict Music Tent, Aspen

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### Colorado Springs Philharmonic

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

November 16, 2013 at 8:00 pm

November 17, 2013 at 2:30 pm

**Symphony No. 4** in G major

Josep Caballé-Domenech conductor

Jessica Rivera soprano

Pikes Peak Center for the Performing Arts

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<http://www.boulderphil.org>

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