

MahlerFest XX

Gustav Mahler

Das Lied von der Erde and "Adagio" from *Symphony No. 10*

Boulder Colorado
January 10 - 14, 2007

Robert Olson

Artistic Director & Conductor

Colorado MahlerFest Orchestra

Recipient of the 2005 Mahler Gold Medal

MahlerFest XX

Schedule of Events

CHAMBER CONCERTS

Wednesday, January 10, 2007, 7:00 PM

Boulder Public Library Canyon Theater, 9th & Canyon

Friday, January 13, 7:30 PM

Rocky Mountain Center for Musical Arts, 200 E. Baseline Rd., Lafayette

Program: Songs on Chinese and Japanese Poems

SYMPOSIUM

Saturday, January 13, 2007

ATLAS Room 100, University of Colorado-Boulder

9:00 AM – 4:30 PM

9:00 AM: Robert Olson, MahlerFest Conductor & Artistic Director

10:00 AM: Evelyn Nikkels, Dutch Mahler Society

11:00 AM: Jason Starr, Filmmaker, New York City

Lunch

1:00 PM: Stephen E Heffling, Case Western Reserve University, Keynote Speaker

2:00 PM: Marilyn McCoy, Newburyport, MS

3:00 PM: Steven Bruns, University of Colorado-Boulder

4:00 PM: Chris Mohr, Denver, Colorado

SYMPHONY CONCERTS

Saturday, January 13, 2007

Sunday, January 14, 2007

Macky Auditorium, CU Campus, Boulder

Thomas Hampson, baritone

Jon Garrison, tenor

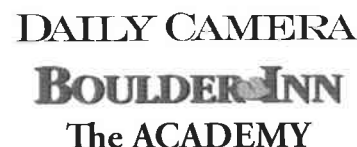
The Colorado MahlerFest Orchestra, Robert Olson, conductor

See page 2 for details.

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

The Boulder Arts Commission, an agency of the Boulder City Council
The Scientific and Cultural Facilities District, Tier III, administered by the Boulder County Commissioners
The Dietrich Foundation of Philadelphia
The Boulder Library Foundation
The Van Dyke Family Foundation
The Academy

and many music lovers from the Boulder area and also from many states and countries



Twenty Years and Still Going Strong

It is almost impossible to fully comprehend the fact we are celebrating our twentieth anniversary this year. Twenty years of Mahler! To say that the MahlerFest has exceeded my expectations would be the understatement of the year!

Who could have possibly predicted we would be celebrating this milestone anniversary performing with one of the world's greatest artists, Thomas Hampson, in one of Mahler's most intimate pieces of music, *Das Lied von der Erde*? From very humble beginnings in 1987 to receiving the Mahler Gold Medal in 2005, 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 we 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, who gather in Boulder every January to celebrate that which binds us all.

Next year we will present two earlier works of Mahler: his very first major work, the oratorio *Das klagende Lied* (in its original three part version), and *Tödenfeier*, the massive symphonic movement that later became the first movement for his Second Symphony. In 2009 we will conclude our second cycle of Mahler's works with our second performance of Mahler's Eighth Symphony. What better way to conclude an eleven-year endeavor than with his "Symphony of a Thousand"?

Since the conclusion of the very first year, I have been consistently asked "what about next year?" Since I never dreamed we would conclude our first cycle, let alone the second, I am hesitant but excited to confess that if our devoted musicians and board members, as well as you, our public, remain as supportive as in the past, the MahlerFest will continue in its unique explorative path, spreading the "Mahler word," and bathing in the incredible sounds of Mahler's great music as we undertake our *third* cycle beginning in 2010!

Thank you from the bottom of my heart,



Robert Olson

Very Dear MahlerFest Friends,

I have mixed feelings as I write this "Swan Song" as President. Since MahlerFest V, I have been privileged and honored to lead a wonderful MahlerFest Board, and now can look back with wonderful memories of great Symposia thanks to Prof. Steve Bruns, magnificent chamber concerts thanks to Patrick Mason, "Keeper" publications thanks to Sara Sheldon and Mike Smith, detailed program notes thanks to Kelly Hansen and others, a sound financial basis thanks to Treasurer L. David Lewis, and special thanks to Vice-President Barry Knapp for stepping in strongly to lead the Board when my beloved Patricia became ill with cancer and then when I too suffered several medical problems and found that I had less energy at my turning the corner of age 80.

I must also here lay tribute to our Artistic Director and Conductor, Robert Olson. In my humble opinion, he has the most instinctive feeling for Mahler's music of any conductor I have ever heard. When I need a "Mahler fix" it is always a MahlerFest CD that I take down from my CD shelf. Our MahlerFest Orchestra, also, must be honored here. There are still a handful of veterans of MahlerFest I, 1988, playing with us for the love of the music and the skill with which Olson gets them to play Mahler in the most exciting performances of my musical life. That 100 or so musicians each year give up personal time and endure six rehearsals and two demanding performances as volunteers is testimony to the magic of Mahler's music and the skill and artistic integrity of Maestro Olson.

And deepest thanks to you, our loyal audiences, including Mahlerites from all over the country and on occasion from Europe, Asia, or Australia. Your enthusiastic responses to the performances are stimulating rewards to the MahlerFest family of performers and volunteers, and your financial support, no matter of what magnitude, is deeply appreciated and tells us that we are doing something right for the cultural communities of Boulder and beyond.

As my energy level and physical abilities have declined, I feel that it is my duty to MahlerFest to step down from active leadership, and I feel sincerely that the present Board makeup has the many strengths needed to continue to make MahlerFest an annual event of great significance in Boulder. While I may have lost some energy, I am as enthusiastic as ever, and plan to continue to lend my capacities to MahlerFest as a Board member and helper--the annual MahlerFest week remains the highlight of my year.

Now to the MahlerFest XX program. I have had the privilege of hearing Thomas Hampson's *Das Lied* several times, and his coming to Boulder fulfils a dream that I have nourished and pursued since 1995 when I heard him at the great Mahler Festival in Amsterdam, a city where Mahler enjoyed great success and conducted the great Amsterdam Concertgebouw Orchestra.

This dream became a reality at the 2005 Mahler Gold Medal award ceremony in Vienna, when Thomas, as a VP of the International Gustav Mahler Society and fellow Gold Medal honoree, said to me, "Well Stan, we really have to do it now, don't we. It'll be a hoot!" You will take away indelible memories of outstanding performances at MahlerFest XX.

Sincerely,



Stan Ruttenberg

MahlerFest XX

**Robert Olson,
Artistic Director and Conductor**

SYMPHONY CONCERTS

Saturday, January 13, 7:30 PM

Pre-concert Lecture by Prof. Marilyn McCoy, 6:30 PM

Sunday, January 14, 3:30 PM

Pre-concert Lecture by Prof. Marilyn McCoy, 2:30 PM

Macky Auditorium, CU, Boulder

Thomas Hampson, baritone

Jon Garrison, tenor

The Colorado MahlerFest Orchestra

Robert Olson, conductor

Mahler: Adagio from Symphony No. 10

Intermission

Mahler: *Das Lied von der Erde*

I. Allegro pesante: Das Trinklied vom Jammer der Erde

II. Etwas schleichend. Ermüdet: Der Einsame im Herbst

III. Behaglich heiter: Von der Jugend

IV. Comodo. Dolcissimo: Von der Schönheit

V. Allegro: Der Trunkene im Frühling

VI. Schwer: Der Abschied

MahlerFest pays special thanks to so many of our friends who donate funds to support these concerts, as well as to our community and foundation donors, without whose help MahlerFest could not continue to provide you, our audience, with the wonders of Mahler's music.

MahlerFest XX

Terese Stewart Memorial Chamber Concerts

Wednesday, January 10, 7:00 PM
Boulder Public Library Canyon Theater
9th & Canyon, Boulder

Friday, January 12, 7:30 PM
Rocky Mountain Center for Musical Arts
200 E. Baseline Road, Lafayette

Songs on Chinese and Japanese Poems

Patrick Mason, Gina Harvey, Robert Glaubitz,
Jeong-Kwon Kim - singers
Christopher Zemliauskas - piano
Carey Harwood - guitar

Liebesgeschenke, Op. 77, #1
Richard Strauss

Kirschblütenlieder, Op. 8
Egon Wellesz

Five Poems of the Ancient Far East, Op. 10
Charles Tomlinson Griffes

Die geheimnisvolle Flöte, Op. 12, # 2
Anton Webern

Ein junger Dichter denkt an die Geliebte
Japanisches Regenlied
Joseph Marx

Fünf Gedichte
Wilhelm Grosz

Songs from the Chinese, Op. 58
Benjamin Britten

Colorado MahlerFest

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MahlerFest acknowledges with sincere thanks the University of Colorado College of Music, Dean Daniel Sher, and administrative assistance from the Boulder Philharmonic

Colorado MahlerFest XX Orchestra

Violin I

Annamarie Karacson*,
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 John Leininger, Littleton
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 Beth Ringel**, Boulder
 Rowanna Bobo, Louisville
 Rebecca Davis, Louisville
 Darcy Dennison, Boulder
 Nada Fisher, Berthoud
 Rebecca Flintoff, Lafayette
 Todd Murphy, Boulder
 Phil Norman, Boulder
 Mathieu D'Ordine, Boulder
 Heather Plattenberger, Boulder
 Beth Rosbach, Boulder
 David Short, Cheyenne, WY

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Timpani

Alan Yost*, North Andover, MA

Percussion

Andy Anderson*, Kansas City, MO
 Ed Blasewitz, Boulder
 James Clanton, KC, MO

Celeste

Chuck Dillard, Boulder

Mandolin

Carey Harwood, Boulder

*principal

**associate principal

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

Alton (IL) Symphony • American Chamber Players • Anchorage Symphony • Ann Arbor Symphony • Arapaho Philharmonic • Aspen Chamber Ensemble • Austin Civic Orchestra • Bay Area Women's Orchestra • Boulder Bach Festival • Boulder Philharmonic Orchestra • Centennial Symphony Orchestra • Central City Opera Orchestra • Cheyenne Symphony Orchestra • Chicago Symphony Orchestra • Cincinnati Symphony and Pops • Civic Orchestra of Chicago • Civic Orchestra of KC • Colorado Ballet Orchestra • Colorado Music Festival • Colorado Springs Symphony • Colorado Symphony Orchestra • Columbine Chamber Orchestra • Concord (MA) Orchestra • Conservatory of Music, University of Missouri KC • Corpus Christi Symphony • Des Moines Symphony • Estes Park Chamber Orchestra • Evergreen Chamber Orchestra • Fairbanks Symphony • Fort Collins Symphony Orchestra • Ft. Worth Symphony • Fountain City Brass Band • Four Seasons Chamber Orchestra • Fresno Philharmonic • Greeley Philharmonic • Greensboro Symphony Orchestra • Illinois Philharmonic Orchestra • Jefferson Symphony Orchestra • Jerusalem Symphony • Kansas City Civic Orchestra • Kansas City Symphony • Las Cruces Symphony • Liberty Symphony (MO) • Longmont Symphony Orchestra • Lyric Opera of Chicago • Mansfield (OH) Symphony • Merced Symphony Orchestra • Meridian (MS) Symphony Orchestra • Midland-Odesa Symphony Orchestra • Mississippi Symphony • Mostly Strauss Orchestra • National Repertory Orchestra • New England Philharmonic (Boston) • New Jersey Symphony • New Orleans Philharmonic • New Zealand Symphony • New World Symphony • North Carolina Symphony • Northeast Symphony Orchestra (OK) • Northwest Indiana Symphony • Northwest Mahler Festival (WA) • Northland Symphony (MO) • Norwegian Chamber Orchestra • Oberlin Conservatory Orchestra • Pasadena Symphony • Portland (OR) Opera Orchestra • Reno Philharmonic • Ridgewood Symphony (NJ) • Rocky Mountain Symphony • Salt Lake Symphony • Santa Fe Opera Orchestra • Seattle Symphony • St. Joseph (MO) Symphony • St. Louis Symphony • St. Petersburg State Chamber Orchestra (Russia) • Sinfonia of Colorado • Sioux City Symphony • Spokane Symphony • Spoleto Festival Orchestra • Springfield (MO) Symphony • Strauss Symphony of America • Tallahassee Symphony • Temple Symphony Orchestra (TX) • Timberline Symphony • Tucson Opera Orchestra • Tucson Symphony • U.K. Philharmonic • University of Colorado Orchestra • University of Northern Colorado Orchestra • Utah Festival Opera • Utah Symphony • Westminster Symphony • Windsor (Ontario) Symphony

MahlerFest XX

MahlerFest Record of Works Performed

- Aria from Die Tote Stadt* (Korngold) 1999
Bei Mondaufgang (Wolfes) 1998
Blumine (Mahler) 2006
Brettlieder (Schoenberg) 1995
Das Klagende Lied (two-part version) 1991
Das Lied von der Erde 1998, 2007
Das Lied von der Erde, Abschied
(voice & piano version) 1998
Das Lied von der Erde (I, III, V)
(voice & piano version) 2005
Das Lied von der Erde, VI, (choreographed) 1994
Des Knaben Wunderhorn (with orchestra) 2001
Fanfare: "Our Time Has Come" (John David Lamb) 2006
Five Poems, Opus 10 (Griffes) 1998
Four Early Lieder (Mahler) 1996
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
Lieder (Berg) 1996
Lieder (Brahms) 2000, 2001
Lied (Humperdinck) 2001
Fuge (John David Lamb) 2001
Lied (Josephine Lang) 2001
Lieder (Alma Mahler) 1991, 1992, 2003
Lied (Mendelssohn) 2001
Lieder (Louise Riechart) 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
Lieder eines fahrenden Gesellen, voice & piano,
1988, 1993, 1995, 2005
Lieder eines fahrenden Gesellen, with orchestra, 2006
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 Weil) 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 the Chinese, Op. (Britten) 2007
Songs from the 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
Symphony #3 1990, 2000
Symphony #4 1991, 2001
Symphony #4, IV (Schoenberg Society arrangement) 1991
Symphony #5 1992, 2002
Symphony #6 1993, 2003
Symphony #6 (I), two piano version (Zemlinsky) 1993
Symphony #7 1994, 2004
Symphony #8 1995
Symphony #9 1996, 2005
Symphony #10, J. H. Wheeler version 1997
Symphony #10, Adagio, 2007
Tragic Overture, Op. 81 (Brahms) 2005
Vier Lieder, Op. 2 (Schoenberg) 1996
Vier Stücke für Klarinette and Klavier, Op. 4 (Berg) 1990
Der Zwerg final scene (Alexander von Zemlinsky) 2002

Thank You!

Presenting our annual MahlerFest is a labor of love for our volunteer MahlerFest Orchestra, Board of Directors and other volunteers. However, not all expenses are met by ticket sales and grants, and audience donations are a crucial and significant component of our funding base.

Your contributions of any amount are critical to our future success.

For those we offer our heartfelt thanks!

Please note our NEW "Mahlerian" donor categories (starting next year):

Friends – up to \$99

Wayfarer - \$100 to \$199

Wunderhorn - \$200 to \$499

Titan - \$500 to \$999

Symphony of a Thousand - \$1000 to \$4999

Gold Medal - \$5000 and above

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Colorado MahlerFest, P. O. Box 1314, Boulder, CO 80306-1314**

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Phillip O. Wong

* We greatly appreciate the sponsorship of the MahlerFest XX concerts by The Academy Group and Academy residents, as indicated above.

In-Kind Contributions

Daryl Burghardt (Web Design)

AES Consulting & Michael Komarnitsky, Komar Consulting Group (Web-hosting)

Mindy Porche (Graphics Design & Publishing)

Robert Olson, MahlerFest Artistic Director

"Electrifying! The most exciting musical experience I've had in eight years here. Period." -- *Kansas City Star*

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

"One of the major American conductors." -- *Musique in Belgium*

"Exquisite Breathtaking. Spiritual. Noble." -- *The American Record Guide*

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

"Magnificent! A fine orchestra and an outstanding conductor." -- *Longmont Times-Call*

"The orchestra loved you, the public loved you," said members of the Karlovy Vary Symphony Orchestra, Czech Republic.

Such is a sampling of reviews garnered by Maestro Robert Olson, Artistic Director and Conductor of the Colorado MahlerFest since its inception twenty 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, 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 24-year tenure, the orchestra has flourished, presenting an eleven-concert season to enthusiastic audiences, and Colorado residents hear the orchestra regularly on KVOD.

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

Prior to this year he was conductor for the Kansas City Ballet for fourteen years, and has having conducted over 600 performances with the St. Louis and Kansas City Symphonies. He has held conducting posts with 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.

An active guest conductor, he has led many orchestras in the United States. He made his European debut in 1990 in Belgium. This 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 conducting 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 recorded the world premiere of the Wheeler version of Mahler's Tenth Symphony, both with the MahlerFest orchestra in 1997 and for Naxos records with the Polish National Radio Symphony Orchestra in 2002, to such reviews as "second only to Rattle and Berlin." Olson and a small international team of Mahler scholars spent over a year editing and preparing the Wheeler realization. His recordings of all the Mahler symphonies with the MahlerFest orchestra are known throughout the world.

He is married to Victoria Hagood-Olson and has two daughters, Tori and Chelsea, both budding musicians.

The Colorado MahlerFest, initiated by Olson on a dream and \$400 twenty 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.

Press Quotes

THOMAS HAMPSON, baritone

“He’s more than America’s best baritone: right now, he’s one of the world’s greatest singers in any style.”
-- *St. Paul Pioneer Press*

“... probing intellectual curiosity and unalloyed emotional truth.” -- *Chicago Sun-Times*

ROBERT OLSON, conductor

“Electrifying! The most exciting musical experience I’ve had in eight years here. Period.”
-- *Kansas City Star*

“This great performance is the equal of any Mahler Eighth I’ve ever heard.” -- *Fanfare Magazine*

“One of the major American conductors.” -- *Musique in Belgium*

“Small wonder that critics of previous MahlerFest performances rank Olson with Leonard Bernstein ...”
-- Wes Blomster, Boulder *Daily Camera*

“Now that I have five complete works of Mahler conducted by Olson, I am more convinced than ever of his superiority over every other living Mahler conductor. He really understands the essentials of Mahler’s unique creative world. And, most importantly, he makes the music sound fresh and new, not mainstream like Levine or Abbado.” -- Remo Mazzetti, one of the five men in the world who has prepared a “realization” of Mahler’s Tenth Symphony

“The entire evening was a triumph for Olson, whose pacing and control of often tricky rhythms was expert and who personally corrected every page of the score.” -- *Denver Post*

The Song of the Earth

I. Das Trinklied vom Jammer der Erde.

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

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

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

II. Der Einsame im Herbst.

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

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

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

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

III. Von der Jugend.

Mitten in dem kleinen Teiche
Steht ein Pavillon aus grünem
Und aus weissem Porzellan.
Wie der Rücken eines Tigers
Wölbt die Brücke sich aus Jade
Zu dem Pavillon hinüber,
In dem Häuschen sitzen Freunde,
Schön gekleidet, trinken, plaudern

I. The Drinking Song of the Sorrow of Earth.

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

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

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

After Li T'ai-po

II. The Lonely One in Autumn.

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

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

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

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

Origin uncertain

III. Of Youth.

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

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

Manche schreiben Verse neider.
Ihre seidnen Ärmel gleiten
Rückwärts, ihre seidnen Mützen
Hocken lustig tief im Nacken.
Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
Wunderlich in Spiegelbilde.
Alles auf dein Kopfe stehend
In dem Pavillon aus grünem
Und aus weissem Porzellan;
Wie ein Halbmond steht die Brücke,
Umgekehrt der Bogen. Freunde,
Schön gekleidet, trinken, plaudern

IV. Von der Schönheit.

Junge Mädchen pflücken Blumen,
Pflücken Lotosblumen an dem Uferrande.
Zwischen Büschen und Blättern sitzen sie,
Sammeln Blüten in den Schoss und rufen
Sich einander Neckereien zu.
Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider,
Sonne speigelt Ihre schlanken Glieder,
Ihre süssen Augen wider, Blüten,
Hei! Wie f]attern im Traumel seine Mähnen,
Dampfen heiss die Nüstern!
Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser Und der Zephir hebt mit Schmeichel-
kosen das Gewebe
Ihrer Ärmel auf, führt den Zauber
Ihrer Wohlgerüche durch die Luft.
O sieh, was tummeln sich für schöne Knaben
Dort an dem Uferrand auf mut'gen Rossen?
Weithin glänzend wie die Sonnenstrahlen;
Schon zwischen dem Geäst der grünen Weiden
Trabt das jungfrische Volk einher!
Das Ross des einen wiehert fröhlich auf
Und scheut wad saust dahin,
Über Blumen, Gräser, wanken hin die Hufe,
Sie zerstampfen jäh im Sturm die hingsunk'nen wider.
Und die schönste von den Jungfrau'n sendet
Lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln Ihrer grossen Augen,
In dem Dunkel ihres heissen Blicks
Schwingt klagend noch die Erregung ihres Herzens nach

V. Der Trunkene im Frühling.

Wenn nur ein Traum das Leben ist,
Warum denn Müh' und Plag'!?
Ich trinke, bis ich nicht mehr kann,
Den ganzen, lieben Tag!
 Und wenn ichl nicht mehr trinken kann,
Weil kehl' und Seele voll,
So tauml' ich bis zu meiner Tür
Und. schlafe wundervoll!
 Was hör' ich beim Erwachen? Horch!
Ein Vogel singt im Baum
Ich frag' lhn, ob schon Frühling sei,
Mir ist als wie im Traum,

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

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

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

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

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

Origin uncertain

IV. Of Beauty.

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

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

After Li T'ai-po

V. The Drunkard in Spring.

If life is only a dream,
Why then trouble and care?
I drink until I can drink no more,
The whole day long!
 And when I can drink no more,
Because throat and soul are full,
Then I stagger to my door
And sleep wonderfully!

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

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

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

VI. Der Abschied

Die Sonne scheidet hinter dem Gebirge
In alle Täler steigt der Abend nieder
Mit seinen Schatten, die voll Kühlung sind.
O sieh! Wie eine Silberbarke schwebt
Der Mond am blauen Himmelssee herauf.
Ich spüre eines feinen Windes Weh'n
Hinter den dunklen Fichten!
Der Bach singt voller Wohllaut durch das Dunkel.
Die Blumen blassen im Dämmerchein.
Die Erde atmet voll von Ruh' und Schlaf.
Alle Sehnsucht will nun träumen,
Die müden Menschen geh'n heimwärts,
Um in Schlaf vergess'nes Glück
Und Jugend neu zu lernen!
Die Vögel hocken still in ihren Zweigen
Die Welt schläft ein!
Es wehet kühl im Schatten meiner Fichten.
Ich stehe hier und harre meines Freundes;
Ich harre sein zum letzten Lebewohl.
Ich 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!

* * * * *

Er stieg von Pferd und reichte ihn den Trunk
Des Abschieds dar. Er fragte ihn, wohin
Er führe und auch warum es müsste sein.
Er sprach, seine Stimme war umflort. Du, mein Freund,
Mir war auf dieser Welt das Glück nicht hold!
Wohin ich geh'? Ich geh', ich wand're in die Berge.
Ich suche Ruhe für mein einsam Herz.
Ich wandle nach der Heimat! Meiner Stätte.
Ich werde niemals In die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde!
Die liebe Erde allüberall blüht auf im Lenz und grünt
Aufs neu! Allüberall und ewig blauen licht die Fernen!
Ewig... ewig...

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

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

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

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

After Li T'ai-po

VI. The Farewell.

The sun departs behind the mountains.
Into all the valleys the evening descends
With its shadows, which are full of coolness.
Oh see! Like a silver barque
The moon floats upward on the blue lake of heaven.
I feel a soft wind blowing
Behind the dark spruces.
The brook sings, full of pleasant sound, through the dark.
The flowers pale in the twilight,
The earth breathes, full of quiet and sleep.
All longing now wants to dream,
Weary men go homeward,
To learn again in sleep
Forgotten happiness and youth.
The birds perch quietly in their branches,
The world falls asleep!

A cool breeze blows in the shade of my spruces.
I stand here and await my friend;
I await him for a final farewell.
I long, O friend, to enjoy
The beauty of this evening at your side.
Where are you? You leave me alone so long!
I walk up and down with my lute
On paths that swell with soft grass.
O beauty! O world drunk with eternal love and life!

* * * * *

He alighted from his horse and offered him the draught
Of farewell. He asked him where
He was bound and also why it had to be.
He spoke, his voice was veiled: My friend
Fortune was not kind to me in this world!
Where do I go? I walk, I wander into the mountains.
I seek peace for my lonely heart.
I go to my homeland, my abode!
I will never roam in distant lands.
My heart is still and awaits its hour.
The beloved earth everywhere blossoms and greens in springtime
Anew. Everywhere and forever the distances brighten blue!
Forever... forever...

After Meng Haoran and Wang Wei

MahlerFest XX

Our Principal Participants



Thomas Hampson: To tell stories of the human existence, to bring them to life, to move and touch us, this is what matters most to Thomas Hampson when he appears on stage, and his performances at the world's major concert and opera stages are hailed by audiences and critics alike. Brought up in Spokane, Washington, Thomas Hampson studied with Sr. Marietta Coyle, Elisabeth Schwarzkopf, Martial Singher, and Horst Günther. He is renowned for his versatility, performing in opera, operetta, musical, oratorio and recital, as well as his achievements in the fields of recording, research, and pedagogy.

Thomas Hampson has sung the title roles in Rossini's *Guillaume Tell*, *Tchaikovsky's Eugene Onegin*, Massenet's *Werther* in the composer's original baritone version, Busoni's *Doktor Faustus*, Ambroise Thomas's *Hamlet*, Verdi's *Macbeth* and *Simon Boccanegra*, Mozart's *Don Giovanni*, as well as the world premiere of Cerha's *Der Riese vom Steinfeld*. Other roles include Germont in Verdi's *La Traviata*, Wolfram in Wagner's *Tannhäuser*, the Marquis de Posa in Verdi's *Don Carlos*, Orest in Gluck's *Iphigénie en Tauride*, Amfortas in Wagner's *Parsifal*, Mandryka in Strauss' *Arabella*, and recently Renato in Verdi's *Un Ballo in Maschera* in London's Covent Garden.

Hampson is a passionate singer of the song repertoire, from German Lieder of Schubert, Mahler, and Wolf to the songs of American poets and composers, such as Walt Whitman and Aaron Copland. His dedication to American song and its history has resulted in several recital tours, recordings, multimedia projects and television programs. His passion for song as the diary of every culture, with enormous importance for the genuine understanding of each other, led him to found the HAMPSONG-Foundation. Its Internet platform, www.hampsong.com/foundation, networks and documents a wide range of activities and makes them accessible to the public.

Thomas Hampson holds honorary doctorates from Whitworth College, Spokane, Washington and the San Francisco Conservatory, and he has recently become a Member of the European Academy of Sciences and Arts. He is an honorary member of London's Royal Academy of Music and bears the titles of Kammersänger of the Vienna State Opera as well as Chevalier de l'ordre des Arts et des Lettres by the Republic of France. He was awarded the Austrian Medal of Honor in Arts and Sciences in 2004 and the Netherlands' Edison Award for Life Achievement in 2005. His recordings have received many awards, including multiple Grammy nominations and the Grammy for best Opera recording 2002, Netherlands' Edison Prizes, Grand Prix du Disques, Gramophone Awards, and Echo Deutscher Schallplattenpreis.

Jon Garrison, tenor: The gifted American tenor, Jon Garrison, is a favorite of many of the world's distinguished conductors. At the Metropolitan Opera he was Cassio in *Otello*, Tamino in *Die Zauberflöte*, Romeo in *Romeo et Juliette*, von Eisenstein in Strauss' *Die Fledermaus*, and Ottavio in *Don Giovanni*. Mr. Garrison's European engagements have included the title role in Idomeneo with the Garsington Opera in Surrey; Adolar in Weber's *Euryanthe* with the Orchestra of the Enlightenment in London; and Birtwistle's *Mask of Orpheus* and Stravinsky's *Oedipus Rex* with the BBC Symphony—which he also performed with von Dohnanyi and the Cleveland Orchestra. He was



in *Lobgesang* with the Gulbenkian Orchestra in Lisbon, and Scottish Opera engaged him for two seasons as Pedro in *Ines de Castro* for performances in Glasgow, Edinburgh and Porto, Portugal. He performed and recorded Markevitch's *Le Paradis Perdu* with the Arnhem Philharmonic. At the Prague Autumn International Music Festival he was in Rossini's *Stabat Mater* and Puccini's *Messa di Gloria*.

Recent appearances include the roles of Jean le Jongleur in Massenet's *Le Jongleur de Notre Dame* with Central City Opera, Sam in *Susannah* with Hawaii Opera and Cedar Rapids Opera, Eisenstein in *Die Fledermaus* with Fresno Grand Opera, Bajazet in Handel's *Tamerlano* at Spoleto Festival USA, as well as Szymanowski's *Symphony #3* with the Montreal Symphony in Carnegie Hall, and Beethoven's *Choral Fantasy* and *Symphony No. 9* with New Hampshire Music Festival. In the 2006/07 season, his appearances include Berlioz *Te Deum* with the New Mexico Symphony, Verdi *Requiem* with Helena Symphony, *Das Lied von der Erde* and *Messiah* with Westfield Symphony.

Mr. Garrison sang in the world premieres of Stewart Copeland's *Holy Blood, Crescent Moon* (Cleveland Opera), Jay Reise's *Rasputin* (New York City Opera), and Hugo Weisgall's *The Gardens of Adonis* (Opera Omaha). He participated in a tribute to Gian Carlo Menotti with the Little Orchestra Society at Lincoln Center and appeared in Claude Baker's *Into the Sun* with Leonard Slatkin and the National Symphony. He performed Henze's *Elegy for Young Lovers* with the London Sinfonietta and his *Kammermusik* with the Los Angeles Philharmonic, Sheng's *Songs of Majnun* for New York Chamber Symphony, and Britten's *War Requiem* with several orchestras. On the occasion of the farewell performances of Zubin Mehta's tenure with the New York Philharmonic, Mr. Garrison sang and recorded Schönberg's *Gurre-Lieder*. For EMI he recorded Szymanowski's *Symphony No. 3* under the baton of Simon Rattle and the *Evangelist* in *St. Matthew Passion* with Raymond Leppard conducting. Other recordings include the *Rake's Progress* and *Oedipus Rex* on the MusicMasters label, and Handel's *Roman Vespers* for RCA.



Stephen E. Hefling received the A.B. in music from Harvard and the Ph.D. from Yale, with a dissertation examining Mahler's *Todtenfeier* movement from the dual perspectives of programmatic influence and compositional process as documented in Mahler's surviving sketches and drafts. Currently Professor of Music at Case Western Reserve University, he has also taught at Stanford and Yale Universities as well as Oberlin College Conservatory. Prof. Hefling has written numerous articles and book

chapters for *19th Century Music*, *Journal of Musicology*, *Journal of Music Theory*, *Performance Practice Review*, the revised *New Grove Dictionary*, *A 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). At MahlerFest XI, he introduced Patrick Mason and Terese Stewart's performance of "Der Abschied" from the piano version. His monograph on *Das Lied* appeared in the Cambridge Music Handbooks series in 2000, and he has written program notes for Mahler recordings by leading conductors including Pierre Boulez and Lorin Maazel. Recently he has both edited and contributed to the volumes *Mahler Studies* (Cambridge, 1997) and (New York, 1998). Hefling is currently writing a two-volume study entitled *The Symphonic Worlds of Gustav Mahler* (Yale

University Press) and completing *The Reilly Source Catalogue of Mahler's Musical Manuscripts*, to be published in cooperation with IGMG.

For his work on Mahler, Prof. Hefling has been awarded grants from The Martha Baird Rockefeller Foundation and the American Philosophical Society, the Morse Junior Faculty Fellowship at Yale University, and the Baker-Nord Center for the Humanities at Case Western Reserve University. He has been a speaker at international conferences on the composer in Vienna, Paris, Hamburg, Rotterdam, New York, Montpellier, London, 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 widely regarded as the standard reference on that topic.

Professor Hefling has been a guest lecturer for MahlerFest nearly every year since his first appearance at the international symposium held in 1996, during MahlerFest XI.



Eveline Nikkels is a graduate of the Sweelinck Conservatory of Music in The Netherlands, and has been active in arranging Dutch Mahler events, e.g., the 1995 MahlerFeest, in which all of Mahler's works were performed in an 18-day period, with lectures and films to provide one of the most wide-ranging Mahler events in recent years. She also arranged an outstanding symposium in Den Haag in 2002 on *Das Lied von der Erde*, which featured lectures by outstanding experts, and two performances of this work, one the full score, and then a reduction for chamber orchestra by a member of the Hague Residentie Orchest, which featured the gifted young Dutch mezzo-soprano, Margriet van Reisen. Dr. Nikkels is also active in the Dutch Mahler Society and is responsible for its excellent publication *Mahler Nieuws*. Recently she has spread her wings towards Mozart and Boulez ("les extrêmes se touchent"), as president of the Mozart 2006 Foundation in Holland and as vice president of the Pierre Boulez Foundation (the only one existing in the world). Dr. Nikkels participated in the MahlerFest XI and XVII Symposia, and we are delighted to welcome her back for the discussion of *Das Lied von der Erde*.

Dr. Teng-Leong Chew founded the Gustav Mahler Society of Chicago, "The Chicago Mahlerites," in 1999. Under the aegis of that organization, he has spearheaded several efforts to bridge the gap between scholarly research and the wider public appreciation of Mahler's music. This work includes the publication of a quarterly journal on Mahler's research, *Naturlaut*, as well as the creation of the Mahler Archives (www.mahlerarchives.net) to house the various Mahler resources available to the general public.



As a Malaysian-Chinese fluent in four Chinese dialects, Dr. Chew has studied the ancient Tang Dynasty poetry for nearly 25 years. He has published several studies on Mahler, performance practices of Mahler's music, and the literary challenges of translating ancient Chinese poems into the lyrics of *Das Lied von der Erde* (see his essay on the subject in this program).

Dr. Chew is a cell biologist by profession and focuses his research interest on breast cancer metastasis. He currently serves as the director of the Northwestern University's Center for Cell Imaging and as a faculty member at the University's Feinberg School of Medicine.

As a student of Mr. Mathias Tacke of the Vermeer Quartet, Dr. Chew plays the violin and is a musician in both the Evanston Symphony Orchestra and

the Northwestern University Summer Orchestra.



Marilyn L. McCoy is a musicologist, teacher, and lecturer active in the Boston area. Since moving to New England from California in 1999, she has served on the music faculties of the University of New Hampshire and the Massachusetts Institute of Technology. Though primarily a Mahler scholar, she worked at the Arnold Schoenberg Institute in Los Angeles for the last three years of its existence (1995-1998), serving as Assistant Archivist and co-author of *A Preliminary Inventory of Schoenberg Correspondence*. She contributed to *Schoenberg and His World*, edited by Walter Frisch, and *The Reader's Guide to Music: History, Theory, Criticism*, edited by Murray Steib. 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 presented authoritative lectures on Mahler's Fifth and Sixth Symphonies at MahlerFest XV and XVI, and she has been a regular Symposium participant ever since. Her pre-concert lectures are a popular favorite at each MahlerFest.

Patrick Mason, a baritone on the faculty at the University of Colorado, performs operatic and concert repertoire throughout the world. Most recently he has been heard in recitals at the Library of Congress and in the Cairo Opera House in Egypt, in contemporary music at New York's Alice Tully Hall, and in a leading role in the new opera *Sara McKinnon* in Las Cruces, New Mexico. In October of 2000 he sang the New York premiere of the opera, *Black Water*, by John Duffy and Joyce Carol Oates at the Cooper Union. Mr. Mason has been a guest soloist with the Syracuse Symphony, Rochester Philharmonic, and the Colorado Springs Symphony. He has recorded music from tenth-century chant to songs by Stephen Sondheim for Sony, Vox, l'Oiseau Lyre, and Erato. His most recent of many CD releases from Bridge Records is a critically acclaimed recording with pianist Joanne Polk of "Songs of Amy Beach" (BCD 9182), which has just been nominated for a Grammy Award. At the composer's request, Mason will give the world premiere in Philadelphia next fall of a new song cycle by George Crumb, *Voices from a Forgotten World*. Having been born and raised in the low clay hills above the Ohio River, his passions are (naturally) hiking and ceramics.



Steven Bruns is Associate Dean of Graduate Studies in the College of Music at the University of Colorado, where he has taught since 1987. From 2001-04 he was chair of the composition and theory faculty. As an NEH Summer Seminar participant, he studied Wagner's operas with Robert Bailey (NYU, 1990) and German modernism with Walter Frisch (Columbia, 1994). His research has focused on the music of Schubert, Mahler, Alma Schindler Mahler, and song analysis, and he has lectured at scholarly conferences and festivals in Europe and North America. His essays have appeared in several recordings, most recently Margaret Leng Tan's CD & DVD recordings of Crumb's *Makrokosmos I & II* (Mode Records 2004) and Vols. 6 and 9 of the complete George Crumb Edition (Bridge Records, 2003 & 2005); the latter recording was nominated for a 2006 Grammy Award. He edited and contributed to a new book, *George Crumb & the Alchemy of Sound; Essays on His Music* (Colorado College Music Press, 2005). Bruns has been on the Board of Directors of the Colorado MahlerFest since 1991. He was a founding board member of the Rocky Mountain Center for Musical Arts, Lafayette, CO, 1995-2000.



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(970) 221-6730. www.fcsymphony.org.

Friday-Saturday, February 23-24, 8:00 PM, Maurice Abravanel Hall, Salt Lake City, UT (123 South Temple): Utah Symphony, Keith Lockhart, conductor-**Symphony No. 7**.
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Thursday-Friday, August 2-3, 7:30 PM, Chautauqua Auditorium, Boulder (900 Baseline Road): Colorado Music Festival Orchestra, Michael Christie, conductor-**Symphony No. 2**, "Resurrection" (soloists TBD).
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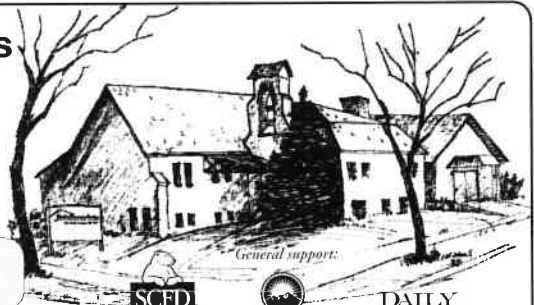


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MAHLERFEST XX

Gustav Mahler

The Song of the Earth

(Das Lied von der Erde)

and "Adagio" from *Symphony No. 10*

Thomas Hampson, baritone

Jon Garrison, tenor

The Colorado MahlerFest Orchestra

Robert Olson, conductor

Boulder Colorado
January 10 - 14, 2007

Photo by Jane Uitti