

MahlerFest XVIII



**Johannes Brahms, Tragic Overture
Gustav Mahler, Symphony No. 9**

**Boulder, Colorado
January 12-16, 2005**

**Robert Olson
Artistic Director & Conductor**

MAHLERFEST XVIII

Schedule of Events

CHAMBER CONCERTS

Wednesday, January 12, 7:00 PM

Boulder Public Library Auditorium, 9th & Canyon

Friday, January 14, 7:30 PM

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

An all-Mahler lieder recital:

Three movements from *Das Lied von der Erde* (Wednesday only)

Selections from *Des Knaben Wunderhorn*

Lieder eines fahrenden Gesellen

SYMPOSIUM

Saturday, January 15, 10:00 AM

Music Theater in Imig Music Building (Lower level, northeast corner)

Kelly Dean Hansen, M. Mus.– Defining a “Tragic” Work

Dr. Stuart Feder, M.D. – A Biographical and Psychological Context for
Mahler’s Ninth Symphony

Dr. Stephen E. Hefling – An Analytical View of the Ninth Symphony

Prof. Marilyn McCoy – Stepping, Sliding, and Soaring:

Navigating Some of the Ups and Downs of the First Movement of Mahler’s Ninth Symphony

Jerry Fox – On Features of the Recordings of the Ninth Symphony

Video (time allowing) – Leonard Bernstein on Mahler

Panel Discussion, moderated by Prof. Marilyn McCoy

SYMPHONY CONCERTS

MahlerFest Orchestra, Robert Olson, conductor

Saturday, January 15

Sunday, January 16

Macky Auditorium, CU Campus, Boulder

See page 3 for details.

Funding for MahlerFest XVIII 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
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MAHLERFEST XVIII

Not only has Mahler's music "begun to find a home," he has become the eleventh most performed composer in the repertoire, and this almost unbelievable explosion of popularity in the last three decades has, at its core, a fundamental reason. With Mahler, 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 life and death, of love and loss, and the meaning of our existence, and who so nakedly exposed his soul in his musical creations. As the writer David Hall 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 of tone."

Eighteen years ago, performances of Mahler symphonies were the exception rather than the rule; one was likely to hear only the popular *First* and *Fourth* Symphonies with all but the major orchestras. Thus came the idea to create a Festival dedicated first to the performance and study of the entire repertoire and life of Mahler, and secondly to the devoted musicians and scholars who creatively share Mahler's vision of the world, of life, and of music. A Festival in which dedicated amateur and professional musicians gather from different orchestras across the State, and, as it has turned out, across the continents, to perform what are generally considered the greatest (and most difficult) symphonic creations in the repertoire. Perhaps most gratifying is the fact that the Colorado MahlerFest has become an event propelled and driven by the artistic spirit that compels each of its creative participants to be a part of this unique and highly personal experience.

Mahler performances are not all that rare anymore, but MahlerFest in Boulder — the only one of its kind in the world, a multi-media Festival with a full program of Mahler's music and talks by the world's leading Mahler experts — continues to present his works in sequence, many of which are rarely heard. "A symphony is like the world. It must embrace everything ..." Mahler once declared to Jan Sibelius. Boulder's MahlerFest brings that Mahlerian world to our audiences.

Early every January the Colorado MahlerFest allows its participants and audiences to explore one of history's greatest musical prophets!



Robert Olson, Artistic Director and Founder

Welcome to Mahler's Ninth, a Work of Deep Philosophy and Resignation

Later in this program book Kelly Hansen probes the musical structure of Mahler's last completed work, and Jerry Fox comments on some interesting facts of its history, in which, for example, he presents arguments for and against considering it one of Mahler's farewell works. Jerry comes down on the side of pro, but after much reflection I myself am persuaded that this complex work, ending in one of the most beautiful and personal *adagios* in the literature, is more of a paean to life. My own feelings are very personal which, with your indulgence, I will share with you.

As my dear wife Patricia felt herself losing her 20-year struggle with cancer, she and I reminisced about the wonderful fifty years we had together, and the thirteen years we shared work on MahlerFest. In fact it was she who urged me, in preparation for MahlerFest V, to take on the task as Chairman of the Board when the first chairman accepted a long-term research assignment in Europe. Pat loved Mahler as I did, but she was quick to explain that he stood only very close third, behind Berlioz and Sibelius, whose voices are also unique and who also filled their music with deep personal feelings. Pat, as Secretary of the Board, sold all the tickets to our sold-out MahlerFest VIII from our home phone, and she also devised a computer program to make it easier to keep track of available seats for MahlerFest IX. She hosted at our home the experts who spread scores and manuscripts all over our extended dining room table to compile a "corrected" score to the Joe Wheeler version of Mahler's unfinished Tenth and prepared daily the list of corrections for Bob Olson and the orchestra. She was the gracious hostess who welcomed all the new visitors to MahlerFest and organized the social events. Finally, as she felt the cancer robbing herself of her life. I feel sure that her love of music and the arts, and her dedication to people, gave her the strength to say on her penultimate day: "It is time. I am ready. I am not afraid."

As I read Kelly's description of the final fading away of the *Adagio*, I am reminded of the poignant description of its ending, written by a Mahler lover who also felt her life ebbing away from cancer. Elizabeth Hawes, a member of the Internet MahlerList wrote what sums up best for me how I feel as I listen to the last five minutes of this work, in the glowing reading by Maestro Olson and the MahlerFest Orchestra of 1996:

"The fade-out is the ultimate in coming to terms with our mortality, an acceptance of the inevitable, a blessing for all that has been, and a quiet sadness for what will not be."



Stan Ruttenberg, President

MAHLERFEST XVIII

Robert Olson
Artistic Director and Conductor

SYMPHONY CONCERTS

Saturday, January 15, 7:30 PM

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

Sunday, January 16, 3:30 PM

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

Macky Auditorium, CU, Boulder

The Colorado MahlerFest Orchestra

Robert Olson, conductor

Johannes Brahms: *Tragic Overture*, Op. 81

Mahler: Symphony No. 9

I. Andante comodo—Allegro risoluto—Tempo I

II. Im Tempo eines gemächlichen Ländlers

III. Rondo. Burleske. Allegro assai. Sehr trotzig

IV. Adagio

The MahlerFest XVIII concerts are dedicated to the loving memory of Patricia Ruttenberg who passed away in 2004. Pat was a longtime MahlerFest supporter and music lover, whose good business sense and professionalism in MahlerFest's early years greatly contributed to our success. In recent years Pat has been our "godmother" and social secretary, and her absence will be keenly felt.

MahlerFest also wishes to acknowledge the passing in 2004 of Prof. Edward Reilly, one of the world's leading Mahler authorities, and a great friend and supporter of MahlerFest.

MahlerFest also 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 XVIII

Terese Stewart Memorial Chamber Concerts

Wednesday, January 12
Boulder Public Library Auditorium, 7:00 PM
9th & Canyon, Boulder

Friday, January 14
Rocky Mountain Center for Musical Arts, 7:30 PM
200 E. Baseline Rd., Lafayette

Note: The two programs are slightly different—those marked ♠ will be performed on Wednesday only, and those marked ♣ will be performed on Friday only.

Three movements from *Das Lied von der Erde*
(1911) ♠

Das Trinklied von Jammer der Erde
Von der Jugend
Der Trunkene im Frühling

Jeong-Kwon Kim, tenor
Mutsumi Moteki, piano

From *Des Knaben Wunderhorn* (1892-1901)

Der Schildwache Nachtlied ♣
Trost im Unglück ♣
Verlor'ne Müh'

Wer hat dies Liedlein erdacht? ♣
Rheinlegendchen ♣
Das irdische Leben

Des Antonius von Padua Fischpredigt
Wo die schönen Trompeten blasen
Revelge ♣

Der Tamboursg'sell
Lob des hohen Verstands
Lied des Verfolgten im Turm

Clea Nemetz, mezzo-soprano
Sang-Jun Yoon, baritone
Margaret McDonald, piano

Lieder eines fahrenden Gesellen (1884)

Wenn mein Schatz Hochzeit macht
Ging heut Morgen über's Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen von meinen Schatz

Samuel Mungo, baritone
Michael Tilley, piano

Colorado Mahlerfest

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MahlerFest acknowledges with sincere thanks
collaboration with the University of Colorado's
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and administrative assistance from the
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Colorado MahlerFest XVIII Orchestra

Violin I

Annamarie Karacson,
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Kai Lin Yong, Boulder,
assistant concertmaster
Briana Borth, Kansas City
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Violin II

Debby Fuller*, Denver
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Jeralyn Friedli, Boulder
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Viola

Jennifer Puckett*, Miami, FL
Juliet Berzsenyi Byerly**,
Lafayette
Christine Arden, Boulder
Judy Cole, Boulder
Debbie Corisis, Boulder
Liz Dinwiddie, Boulder
Alexis John, Aurora
Hannah Kuchar, Lafayette
John Leininger, Littleton
Adwyn Lim, Berthoud
Miguel Ramos, Boulder
Eileen Saiki, Louisville
Megan Tipton, Boulder
Erin Wight, Kansas City

Cello

Marcelo Sanches*, Westminster
Yoriko Morita**, Louisville
Rowanna Bobo, Louisville
Rebecca Davis, Boulder
Eileen Farnsworth, Loveland
Nada Fisher, Berthoud
Rebecca Flintoff, Boulder
Phil Norman, Boulder
Heather Plattenberger, Boulder
Beth Ringel, Boulder
Beth Rosbach, Boulder

Bass

Todd Lockwood*,
Bloomington, IN
Jennifer Motycka**, Longmont

Jared Connor, Aurora
Dale Day, Boulder
Suzanna Ford, Boulder
Erik Habbinga, Loveland
Nicolai Jacobsen, Kansas City, KS
Karina Olgilvie, Boulder
Erica Schmitt, Thornton
Christina Underwood, Boulder

Harp

Rachel Starr Ellins*, Longmont
Tanya Jilling, Denver

Flute/Piccolo

Kay Lloyd*, Longmont
Nicole Reiner, Greeley
Peggy Bruns, Lafayette
Jennifer Merrill, Broomfield
Gina Vega, Caracas, Venezuela

Oboe/English horn

Margaret R. Davis*, Englewood
Rebecca Mindock, Boulder
Jennifer Johnson, Boulder
Kimberly Brody, Boulder

Clarinet/Eb Clarinet/Bass clarinet

Jason Gresl*, South Bend, IN
Aaron Diestel, Ballwin, MO
Linda Shea, Boulder
Michelle Eudekis, Morrison, CO
Brian Collins, Nederland

Bassoon/Contrabassoon

Yoshi Ishikawa*, Boulder
Kirsten Boldt, Boulder
Darrel Hale, Boulder
Kaori Uno, Boulder

Horn

Richard Oldberg*, Estes Park
Christopher Leuba**, Seattle
Kelly Drifmeyer, Potsdam, NY
Rusty Robison, Longmont
Melissa Derechailo, Kansas City

Trumpet

Keith Benjamin*, Kansas City
Leah Schuman, Chicago
T. J. Menges, Lenexa, KS

Trombone

John Neurohr*, Broomfield
Gregory Wellems, Berthoud
Daryl Burghardt, Boulder

Tuba

Thomas Stein*, Kansas City

Timpani

Alan Yost*, North Andover, MA

Percussion

Andy Anderson*, Kansas City
Ed Blasewitz, Boulder
Greg Garcia, 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 Symphony • Bay Area Women's Orchestra • Boulder Bach Festival • Boulder Philharmonic Orchestra • Breckenridge Music Institute • 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 Kansas City • Corpus Christi Symphony • Des Moines Symphony • Estes Park Chamber Orchestra • Evergreen Chamber Orchestra • Fairbanks Symphony • Ft. Collins Symphony Orchestra • Ft. Worth Symphony • 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-Odessa Symphony Orchestra • Mississippi Symphony • Mostly Strauss Orchestra • National Repertory Orchestra • New England Philharmonic (Boston) • New Jersey Symphony • New Orleans Philharmonic • New World Symphony • New Zealand Symphony • New World Symphony • North Carolina Symphony • Northeast Symphony Orchestra (Oklahoma) • Northwest Indiana Symphony • Northwest Mahler Festival • Northland Symphony (Missouri) • 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 • Strauss Symphony of America • Timberline Orchestra • Tucson Opera Orchestra • Tucson Symphony • U.K. Philharmonic • University of Colorado Orchestra • University of Northern Colorado Orchestra • Utah Festival Opera • Westminster Symphony • Windsor (Ontario) Symphony • Wyoming Symphony

MAHLERFEST XVIII

Mahler, Mahler, Everywhere in 2005

February 5, Fort Collins Symphony Orchestra, *Kindertotenlieder*, Lisa Relaford Coston, soloist, Wes Kenney, conductor. For full details, call 970-482-4823, or see www.fcsymphony.org.

May 7, Arapahoe Philharmonic, Vincent LaGuardia, conductor, Symphony No. 2, Maureen Sorensen, soprano & Leann Scherlong, alto. Performance at Orchard Road Christian Center, just west of I-25 on Orchard Road. Ticket information at 303-781-1892 or www.arapahoe-phil.org.

May 21, Timberline Symphony Orchestra, Brian St. John, conductor: Symphony No. 1. For venue and time, call 720-352-5790, or see www.TimberlineSymphony.org.

Web surfers can find concert performances in most cities by visiting: www.culturefinder.com

MahlerFest Record of Works Performed

Aria from <i>Die Tote Stadt</i> (Korngold)	1999	<i>Non piu andrai</i> (Mozart)	2000
<i>Bei Mondaufgang</i> (Wolfes)	1998	Piano Quartet in A minor (Mahler)	1988, 1997, 2004
<i>Brettli-lieder</i> (Schoenberg)	1995	Prelude to <i>Die Meistersinger</i> (Wagner)	2004
<i>Das Klagende Lied</i> (two-part version)	1991	<i>Sieben Frühe Lieder</i> (Berg)	1990
<i>Das Lied von der Erde</i>	1998	Suite from BWV 1067 and BWV 1068 (Bach/Mahler)	1989
<i>Das Lied von der Erde, Abschied</i> , piano/voice version	1998	Song by Arnold Bax	2000
<i>Das Lied von der Erde</i> (I, III, V), piano/voice version	2005	Song by Claude Debussy	2000
<i>Das Lied von der Erde, VI</i> , (choreographed)	1994	Songs by Kurt Weill	2000
<i>Des Knaben Wunderhorn</i> , with orchestra	2001	Song by Roger Quilter	2000
Five Poems, Opus 10 (Griffes)	1998	Song by Sergei Rachmaninoff	2000
Four Early Lieder (Gustav Mahler)	1996	Songs and Movie Songs (Korngold)	1999
<i>Galgenlieder</i> (Graener)	1995	Songs by Joseph Marx	1998, 1999
<i>Greeting from Arias and Barcaroles</i> (L. Bernstein)	1997	Songs from <i>Des Knaben Wunderhorn</i> , voice & piano	1989, 1994, 1997, 1999, 2003, 2005
<i>Hochsommer</i> (Felix Weingartner)	1997	Songs from <i>Land of Smiles</i> (Franz Lehar)	1998
<i>Hütet euch!</i> (Zemlinsky)	1997	Songs to Poems by Rückert	1989, 1997
<i>Kindertotenlieder</i> , piano & voice	1990, 1996	Songs, Opus 3 (Grosz)	1998
<i>Kindertotenlieder</i> , orchestra & voice	2002	Songs, Opus 8 (Wellesz)	1998
<i>Klavierstück</i> , Opus 19, No. 6 (Schoenberg)	1997	Rusalka's <i>Song to the Moon</i> (Dvorak)	2000
<i>Lieder</i> (Berg)	1996	Symphony #1	1988
<i>Lieder</i> (Brahms)	2000, 2001	Symphony #1 (Hamburg Version 1893)	1998
<i>Lied</i> (Humperdinck)	2001	Symphony #2	1989, 1999
<i>Fuge</i> (John David Lamb)	2001	Symphony #3	1990, 2000
<i>Lied</i> (Josephine Lang)	2001	Symphony #4	1991, 2001
<i>Lieder</i> (Alma Mahler)	1991, 1992, 2003	Symphony #4, IV, Mahler performing on piano	1994
<i>Lied</i> (Mendelssohn)	2001	Symphony #4, IV, (Schoenberg Society arrangement)	1991
<i>Lieder</i> (Louise Riechart)	2001	Symphony #5	1992, 2002
<i>Lied</i> (Max Reger)	2001	Symphony #6	1993, 2003
<i>Lieder</i> (Schoenberg)	2001	Symphony #6, I, two piano version (Zemlinsky)	1993
<i>Lieder</i> (Schubert)	2000, 2001, 2004	Symphony #7	1994, 2004
<i>Lied</i> (Schumann)	2001	Symphony #8	1995
<i>Lied</i> (Friedrich Silcher)	2001	Symphony #9	1996, 2005
<i>Lieder</i> (Richard Strauss)	1993, 1995, 1998, 2000, 2001	Symphony #10, J. H. Wheeler version	1997
<i>Lieder</i> (Wolf)	1995, 2000	Tragic Overture (Brahms)	2005
<i>Lieder</i> from Opus 2 (Zemlinsky)	1995, 2003	<i>Vier Lieder</i> , Op. 2 (Schoenberg)	1996
<i>Lieder und Gesänge</i>		<i>Vier Stücke für Klarinette and Klavier</i> (Berg)	1990
<i>aus der Jugendzeit</i> (Mahler)	1988, 1993, 1997, 1999	<i>Der Zwerg</i> final scene (Alexander von Zemlinsky)	2002
<i>Lieder eines fahrenden Gesellen</i> (Mahler)	1988, 1993, 1995, 2005		
Marches & Ländler by Schubert	2000		

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 significant, and highly prized.
For those we offer our heartfelt thanks!**

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In-Kind Contributions

Tom Karpeichik (Web design)
AES Consulting & Michael Komarnitsky, Komar Consulting Group (Web-hosting)
Ann Alexander Leggett (Publication design & desktop 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.

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

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

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

Currently a resident of Kansas City, Olson holds posts with three other orchestras. He is the conductor for the Kansas City Ballet, a post he has held since 1992, having conducted more than 400 performances with the Kansas City and St. Louis Symphonies. He is Director of Orchestras/Opera 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's Night Dream*, *Manon*, *Ariadne auf Naxos*, and many others. He is also Music Director and Conductor of the Longmont Symphony in Colorado, an orchestra that has consistently received rave reviews from Colorado critics. During his 22-year tenure, the orchestra has flourished, presenting an eleven-concert season to enthusiastic audiences.

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

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

An active guest conductor, he has guest conducted many orchestras in the United States and made his European debut in 1990 in Belgium. 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 of 2001 he conducted four 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 of 2004 he took "first place" conducting the Korean National Symphony in a 10-orchestra



competition, a concert that was televised live over much of Asia.

In addition to the success of the *Mahler Eighth* CD, a performance described as "legendary" by several national publications, his concert recording of the Wheeler version of Mahler's *Tenth Symphony* is available on CD from the Colorado MahlerFest. This work received its world premiere performance at MahlerFest X in 1997 after Olson and a small international team spent over a year editing and preparing the Wheeler realization. His recording of the same symphony for NAXOS records with the Polish National Radio Orchestra was released in May 2002 to such reviews as "second only to Rattle and Berlin." He is also recorded on the CRS label.

He is married to Victoria Hagood-Olson. They have two children, Tori (17) and Chelsea (14), both budding musicians.

The Colorado MahlerFest, initiated by Olson on a dream and \$400 seventeen years ago, has flourished to become not only "one of Boulder's most valuable cultural assets," but a world class festival, dedicated to the cultivation of all things Mahlerian!

MAHLERFEST XVIII

Our Principal Participants



Stuart Feder, M.D. is a graduate in music and medicine, and a practicing psychoanalyst, Einstein School of Medicine, New York. His Mahler publications are well known and his two books on Charles Ives are an important part of the literature on this American maverick composer. As Dr. Feder describes in his book on Ives, *My*

Father's Song, Ives may well have heard Mahler conduct in New York but, notwithstanding many stories (myths), there is no evidence that the two ever met or that Mahler ever saw scores of Ives. Dr. Feder gave lectures at MahlerFest XI, XII, and XV and we are delighted to welcome him again for MahlerFest XVI. Dr. Feder's new book, *Mahler in Crisis*, has recently been published by Yale University Press.

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). He introduced the *Abschied* from the piano version which was performed at MahlerFest XI. 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 *Nineteenth-Century Chamber Music* (New York, 1998).

For his work on Mahler, Prof. Hefling has been awarded grants from The Martha Baird Rockefeller Foundation and the American Philosophical Society, as well as a Morse Junior Faculty Fellowship at Yale University; he has been a speaker at international conferences on the composer in Vienna, Paris, Hamburg, Rotterdam, New York, 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.

Prof. Hefling was one of our guest lecturers for the Symposium during MahlerFest XI, appeared in our MahlerFest XIV and XVI symposia and we are delighted to welcome him back for MahlerFest XVII.

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*.



In addition to her contributions 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). Dr. McCoy presented authoritative lectures on the Mahler Symphonies No. 5 and 6 at MahlerFest XV and XVI, and has acted as pre-concert lecturer since 2003. This year she will take part in the Festival Symposium and present the pre-concert lectures.

Kelly Dean Hansen is a graduate student in musicology at CU's College of Music, working on his Doctorate. He has a Bachelor's Degree in piano from Utah State University and a Master's degree in musicology from CU. Hansen serves as a member of the board of directors of MahlerFest. He has a special interest in Mahler, but also Brahms and Dvorak. He writes concert reviews for the Boulder



Daily Camera and the Longmont *Times Call*, and gives pre-concert lectures during the summer for the Colorado Music Festival. He hails from St. George, Utah.

Patrick Mason, a baritone on the faculty of 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, the Rochester Philharmonic and the Colorado Springs Symphony. He has recorded music from tenth-century chant to songs by Stephen Sondheim for Sony, Vox, l'Oiseaux Lyre and Erato. His two most recent CD releases on the Bridge



Records label are Schubert's *Winterreise* (BCD 9053) and French Melodies (BCD 9058) by Ravel, Fauré, Dutilleux and Poulenc. 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 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. Previously, he taught at Western Michigan University (1984-85) and Western Kentucky University (1985-87). 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, and he expects to complete a comprehensive analytical monograph in 2005. His research has been presented at conferences and Crumb festivals in Prague, Bratislava, Boulder, Houston, Montreal, Rochester (NY), DePauw University, and Colorado College. His essays have appeared in several recordings, most recently Vol. 6 of the Complete Crumb Edition (Bridge Records, 2003) and Margaret Leng Tan's recently released CD & DVD recordings of Crumb's *Makrokosmos I & II* (Mode Records 2004). He is the co-editor, with Ofer Ben-Amots, of a new book, *George Crumb and the Alchemy of Sound: Essays on His Music* (Colorado College Music Press, 2004).



Bruns has been on the Board of Directors of the Colorado MahlerFest since 1991. In 1998, he organized a Mahler conference on the Boulder campus, which involved 20 scholars from across North America and Europe. He was a founding board member of the Rocky Mountain Center for Musical Arts, Lafayette, CO, 1995–2000.

NEUNTE SYMPHONIE

I.

Andante comodo.

2. Horn in F. *rem.* *offen (Echo)* *pp* *p*

4. *p*

1. Harfe. *f*

1. Violine. *Andante comodo.*

2. Violine. *p*

Viola. *pp* *1. Hälfte.* *pp*

Violoncell. *pp*

Kontrabaß. *Flag.* *pp*

1. & 3. Clar. in A. *pp* *espress.* *sempre pp*

2. Hr. in F. *espress.*

Harfe.

1. Vi. *espress.*

2. Vi. *espress.*

Vla. (get.) *pizz.* *p*

Vlc. (get.) *pizz.* *pp* *pp sempre*

Kb. *pizz.* *pp*

1

1

Detailed description: This is a page of a musical score for the first movement of the Ninth Symphony. The score is written for a full orchestra and includes parts for Horns, Harp, Violins, Viola, Violoncello, Kontrabaß, Clarinets, and Trumpets. The tempo is marked 'Andante comodo'. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system includes parts for Horns (2. and 4.), Harp, Violins (1. and 2.), Viola, Violoncello, and Kontrabaß. The second system includes parts for Clarinets (1. & 3. and 2. Hr. in F.), Harp, Violins (1. and 2.), Viola (get.), Violoncello (get.), and Kontrabaß. Various performance instructions such as 'rem.', 'offen (Echo)', 'pp', 'p', 'espress.', 'sempre pp', 'pizz.', and '1. Hälfte.' are present throughout the score. There are also two boxed '1' markings at the bottom of the page.

Longmont Symphony

Music for the Heart — 2005



Robert Olson, Music Director & Conductor • Vance Brand Auditorium, Longmont

January 29 — Family Concert: **Theme and Variations**, Robert Olson, Conductor, 7:30 PM — with the Longmont Youth Symphony, Brian St. John, conductor

Young Artist winner, concerto to be announced; *Variations on a theme of Haydn*, Johannes Brahms; *Enigma Variations*, Edward Elgar; *Young Person's Guide to the Orchestra*, Benjamin Britten, narrated by Patrick Mason.

March 5 — Nancy Nixon Memorial Concert: **The Romance of Italy**, Robert Olson, Conductor; 7:30 PM
W. A. Mozart, Sinfonia Concertante in E-flat Major, with soloists from the orchestra; *Les Preludes*, Franz Liszt; *The Pines of Rome*, Ottorino Respighi

April 16 — **Ultimate Romantic Story**, Robert Olson, Conductor, Dr. Richard Kogan, M.D., piano, 7:30 PM. Selections from *Cinderella*, Sergei Prokofiev; *Symphonie-Mathis der Maler*, Paul Hindemith; Piano Concerto No. 1, Peter Ilyich Tchaikovsky

May 8 — **POPS Concert, Romance of Broadway**, Maureen Sorensson, soprano; Tenor TBA; Steven Taylor, baritone. Selections from such composers as Rogers & Hammerstein, Rodgers & Hart; Leonard Bernstein; Andrew Lloyd Weber, and many others.

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Thank you for all of your help in achieving a 65% voter support for SCFD's renewal effort! We (SCFD and Citizens for Arts to Zoo) had a lot of support from organizations that SCFD funds as well as their volunteers, staff, audience and board members—sign distributions, monetary contributions, audience education efforts, and political advocacy were just part of everything that was done.

65% approval means that the public looked at our 16 year record of responsibly using their funds to bring direct benefit to the residents of the district; to reach the children through schools, civic groups, and outreach efforts; to commit to high quality and innovative programming and education efforts; to invest in operating the best facilities this community can afford; to be open and inviting; to support cultural tourism and economic development; and to account of public dollars along the way; and to participate in the broader community.

SCFD will continue through June 2018. Many of the children our cultural community reaches today will be our voters in 2016. Give them loving care, give them fun, give them great experiences. Thank you for all that you do. Thank you for your help during the last four years. The work is never done, but today we can celebrate!

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