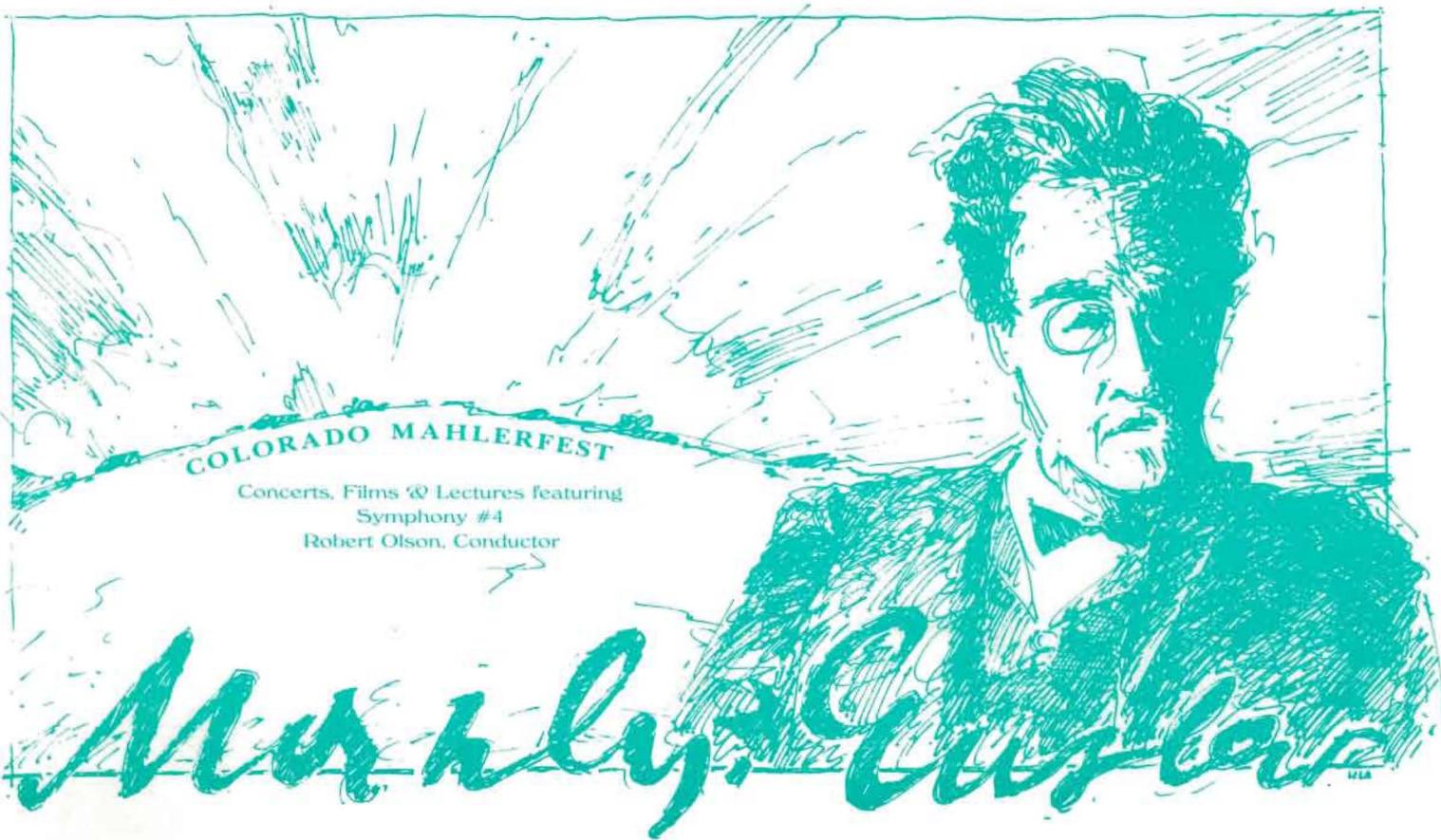


# MAHLER IV



Robert Olson, Music Director

January 11-13, 1991

Imig Music Building      Boulder High School  
18th and Euclid          17th and Arapahoe  
Boulder, Colorado

## *Colorado MahlerFest IV*

Mahler was the first composer to shatter the Victorian intellectual tradition of bland rationality and blind optimism. His vision of the world, so clearly mirrored in his works, reflected the problems of life, of love, of achievement and failure, of happiness and fame from the viewpoint of death. Predictably, Victorian audiences 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. The American critic David Hall eloquently summarized the whole history of public reaction to Mahler: "For the audiences of Mahler's own day, and perhaps even for those between the two world wars, his musical message was too strong a dose of bitter medicine . . . Today, what were once Mahler's private anxieties and aspirations . . . now find an echo in the experiences of many hundreds of thousands. They are those for whom the circumstances of war, of over-developed technology and under-developed humanity . . . have posed the hard-core questions of faith in human destiny that Mahler, as a solitary individual, tried to answer. Now that his problems have, in a sense, become common to all of us, his music has begun to find a home throughout the world."

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

Thus came the idea to create a Festival dedicated to the performance and study of the entire repertoire of Mahler, a Festival where one can program "Songs of a Wayfarer" and the *First Symphony* on the same concert *because* of their similarities. A Festival in which dedicated amateur and professional musicians gather from different orchestras around the state to perform what are generally considered the greatest symphonic creations in the repertoire. A Festival which attracts a timpanist to come from New Jersey, a soprano to travel from Chicago, an oboist to come from Oklahoma. "A Symphony is like the world. It must embrace everything," Mahler once declared. For three days each year, the Colorado MahlerFest allows its participants and audiences to explore one of history's greatest musical prophets!

Funding for the MahlerFest IV 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, administered by the Boulder County Commissioners;  
and the Neodata Endowment for the Arts and Humanities.

## Robert Olson

Music Director and Conductor



MahlerFest creator and conductor Robert Olson brings a tremendous breadth of training and experience to the podium. His first conducting post was a joint appointment as conductor of orchestras and opera at Nebraska Wesleyan University (Lincoln) and Assistant Conductor of the Omaha Symphony, a post he held from 1970-1973. After placing in the "Top Ten Young American Conductors" of the Georg Solti Conducting Competition in 1972, he won a competition in San Francisco to receive the coveted Fulbright Award in 1973 to study with the noted conductor/teacher Hans Swarovsky in Mahler's "home" city of Vienna. While in Vienna, he was invited to conduct an American chamber orchestra touring Romania, Hungary, Austria, and to make a film on contemporary American avant garde music. The Vienna experience afforded him the opportunity to study with such renowned conductors as Zubin Mehta, Leonard Bernstein, and Lorin Maazel, while in recent years, Olson was selected in both 1987 and 1988 to be one of four American conductors to work with Andre Previn and Herbert Blomstedt, respectively.

In 1974 he joined the faculty of the University of Colorado, where he directed the prestigious opera program for over a decade and was Associate Director of Orchestras. Last year he accepted the post of Director of Orchestras and Professor of Conducting at the Conser-

vatory of Music at the University of Missouri-Kansas City. He conducts the Conservatory Orchestra, Chamber Orchestra, and opera program.

Olson is also enjoying his eighth season as Music Director and Conductor of the Longmont Symphony which has flourished under his leadership, quadrupling its operating budget, enlarging its season, and eliciting acclaim from Front Range critics. He spent his last thirteen Colorado summers conducting the Colorado Gilbert and Sullivan Festival and the Boulder Baroque Chamber Orchestra.

He has guest conducted numerous orchestras including the Cleveland Orchestra, Nebraska Chamber Orchestra, Arvada Chamber Orchestra, Arapahoe Chamber Orchestra, the Springfield (Missouri) Symphony Orchestra, Johnson City (Tennessee) Symphony Orchestra, and is scheduled to conduct the Pilsen Radio Symphony Orchestra (Czechoslovakia) in 1992 and the North Bay Festival Orchestra in 1991. Other conducting posts include Rocky Ridge Music Center (12 years) and Boulder Civic Opera. He is recorded on CRS records.

Olson began the Colorado MahlerFest on a dream and no budget four years ago, and it has flourished to become, in the words of a critic, "one of Boulder's most valuable cultural assets."

## MahlerFest Conductors

David Lockington, who stepped in at short notice to replace Robert Olson for this year's MahlerFest, is a native of London. At the age of five he began to study the cello, and was appearing as soloist in London five years later. He was the Principal Cellist of the National Youth Orchestra of Great Britain for two years.

After acquiring his Bachelor of Arts degree from Cambridge University, Mr. Lockington received a scholarship to Yale, where he earned his Master of Arts degree. He also won the Woolsey Hall Concerto Competition, and was invited to study with Otto Werner-Muller.

In 1981, Mr. Lockington took up the position of Assistant Principal Cellist with the Denver Symphony Orchestra, then set aside his cello to become the Orchestra's Assistant Conductor. Soon categorized as "musician extraordinaire" by Allen Young, music critic of the Rocky Mountain News, and as "the fastest rising star", Mr. Lockington quickly established himself as a musician of first magnitude.

Now in his fourth year as Music Director and Conductor of the Cheyenne Symphony Orchestra, Mr. Lockington is also Music Director and Conductor of the Denver Young Artists Orchestra, and for three years was Assistant Conductor of Opera Colorado. In addition, he is founder and Director of the chamber orchestra Academy in the Wilderness, and from July 1991 will be Music Director of the Boulder Bach Festival. He continues his connection with the Colorado Symphony Orchestra as a frequent guest conductor.

Richard Thomas, Assistant Conductor, is in his third year with the Colorado MahlerFest, for which he has served previously as harpsichordist and off-stage conductor. He received his Bachelor of Arts degree from the University of Delaware, and his Master's Degree in choral conducting from the University of Colorado, where he is currently studying for his doctorate in orchestral conducting. Now in his fourth year as Assistant Conductor in the CU Lyric Theatre program, for which he has conducted several works, he has also conducted in the Colorado Gilbert and Sullivan Festival. Mr. Thomas is co-founder and Conductor of the chamber orchestra Boulder Sinfonia, and serves as Associate Conductor of the Longmont Symphony Orchestra.

**Colorado MahlerFest IV**  
Robert Olson, Music Director and Conductor  
January 11-13, 1991

*Dedicated to the performance and study of the entire Mahler repertoire*

***Schedule of Events***

*Mahler Photo Exhibit* from Austria will be on display in the Imig Music Building Conference Room all hours of scheduled events until Sunday, 5:30 p.m.

*Original Artwork of Annemarie Mahler* will be on display in the Imig foyer during scheduled events and the State of the Arts Gallery, 1212 Pearl St. until Sunday, 5:30 p.m.

**Friday, January 11**

8:00 p.m.	Films: "Vienna 1900" "Vienna 1900 -- This Kiss to the Whole World" "Vienna, the Mask of Gold"	Imig, C199
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**Saturday, January 12**

2:00 p.m.	Films from January 11 repeated, see above.	Imig, C199
4:00 p.m.	Lecture: "The Music of Alma Mahler" by Steven Bruns	Imig, C199
5:00 p.m.	Lecture: " <i>Das klagende Lied</i> " by Dennis Loranger	Imig, C199
8:00 p.m.	Chamber Concert featuring the music of Alma Mahler	Imig, Music Hall

**Sunday, January 13**

3:15 p.m.	Lecture: "Dialectic Thought as Exhibited in Symphony #4" by Alan Luhring	Imig, C199
3:00 p.m.	Lecture: "An Audiophile's Guide to Symphony #4" by Karl Kroeger	Imig, C199
4:00 p.m.	Lecture: "A Listener's Guide to Symphony #4 and <i>Das klangende Lied</i> " by Frank Riddich	Boulder High Cafeteria
5:30 p.m.	Concert: <i>Das klagende Lied</i> and Symphony #4	Boulder High Auditorium

Tickets are available for the entire Festival or for individual events. Tickets are required for the concerts but admission to the lectures and films is free (though a donation is appreciated)

Colorado MahlerFest IV  
Saturday, January 12, 1991

8:00 p.m.

Music Hall

Sara Bardill, *soprano*  
Carmen Pelton, *soprano*  
Julie Simson, *mezzo-soprano*  
Robert Spillman, *piano*  
MahlerFest Chamber Players  
Robert Olson, *conductor*

Music of Alma Mahler

*Fünf Lieder* ..... Alma Mahler

*Die Stille Stadt*  
*In Meines Vaters Garten*  
*Laue Sommernacht*  
*Bei Dir ist es Traut*  
*Ich wandel unter Blumen*

Sara Bardill  
Robert Spillman

*Vier Lieder* ..... Alma Mahler

*Licht in der Nacht*  
*Waldseligkeit*  
*Ansturm*  
*Erntelied*

Julie Simson  
Robert Spillman

\* \* \* INTERMISSION \* \* \*

Select Songs influencing the Wunderhorn Symphony Tetralogy

Symphony #2  
*Hans und Grethe*  
*Des Antonius von Padua Fischpredigt*  
Symphony #3  
*Ablösung im Sommer*  
*Es sungen drei Engel (also Symphony #4)*  
Symphony #4  
*Das himmlische Leben (to be performed Sunday evening)*

Carmen Pelton  
Robert Spillman

Schönberg Society's arrangements

Symphony #4, last movement ..... Gustav Mahler  
arr. Edwin Stein

Annamarie Karacsony, *violin*  
Gyongyver Petheo, *violin*  
Juliet Berzsenyi, *viola*  
Kevin Johnson, *cello*

Jennifer Motycka, *bass*  
Jeffrey Slaugh, *flute*  
Joni Day, *oboe*  
Philip Aaholm, *clarinet*  
Robert Olson, *conductor*

Sharon Kimmey, *piano*  
Rick Thomas, *harmonium*  
Alan Yost, *percussion*  
Leah Cole, *harp*

Colorado MahlerFest IV

Sunday, January 13, 1991

7:30 p.m.

Boulder High School Auditorium

Colorado MahlerFest Orchestra

Robert Olson, *conductor*

Sara Bardill, *soprano*

Julie Simson, *mezzo-soprano*

Carlton Wood, *tenor*

Carmen Pelton, *soprano*

Colorado Mormon Chorale, David Hardin, *director*

Colorado Wind Ensemble, Martha E. Cox, *director*

*Das klagende Lied* .....Gustav Mahler

Part I

*Der Speilman*

Part II

*Hochzeitsstück*

Sara Bardill  
Julie Simson  
Carlton Wood

\* \* \* INTERMISSION \* \* \*

*Symphony #4 in G Major* .....Gustav Mahler

Bedächtig. Nicht eilen.

In gemächlicher Bewegung. Ohne Hast.

Ruhevoll (*poco adagio*)

Sehr Behaglich

Carmen Pelton

## The Artists



**Carmen Pelton, soprano**

Carmen Pelton made her concert debut in the early 1980's at the Aldenburgh Festival in England and came to international attention shortly thereafter, when she sang Constanza in *Die Entführung aus dem Serail* with the Scottish Opera. Mozart roles continue to form an important part of her repertoire, including Fiordiligi and Donna Anna, and this season will bring performances of Queen of the Night and Tamiri in *Il Re Pastore* at Glimmerglass and Tulsa Opera.

Ms. Pelton is also recognized as a powerful singer of contemporary music and works for the theater. She has performed in Frank Galati's *She Always Said, Pablo*, an avant-garde theater piece, at the Kennedy Center and the Goodman Theater in Chicago, as well as Stanley Silverman's Off-Broadway *Black Sea Follies*. Earlier this season, her performances of Barber's *Knoxville: Summer of 1915* were recorded in Cologne, Germany with West German Radio. Virgil Thompson cast Ms. Pelton in the lead role of his opera, *Mother of Us All*, which she sang in major revivals around the United States and in the national telecast of the Kennedy Center Honors in tribute to Mr. Thompson.

Ms. Pelton's engagements have included performances with the San Francisco Symphony, Seattle Symphony, Rochester Philharmonic, and many of the major contemporary ensembles, including the Smithsonian Institution's 20th Century Consort, Gerard Schwartz' Music Today, the Pittsburgh New Music Ensemble and New York's New Music Consort and New Music Ensemble. Ms. Pelton is a graduate of the University of Wisconsin and the Eastman School of Music, where she was a student of Jan DeGaetani.



**Julie Simson, mezzo-soprano**

Miss Simson has sung with opera companies throughout the United States including Houston Opera, Dallas Opera, Santa Fe Opera, and Opera Memphis, performing such roles as Hansel in *Hansel and Gretel*, the Composer in *Ariadne auf Naxos*, and Suzuki in *Madama Butterfly*. In 1985 she received a grant to study and perform in Europe where she subsequently won the prestigious Mozart Prize at the International Belvedere Competition in Vienna. She was also a finalist in the Luciano Pavarotti International Competition in Philadelphia and the G. B. Dealey National Awards in Dallas. In 1988 Miss Simson was presented in recital at the Cleveland Art Song Festival where she worked with such renowned artists as Elly Ameling and Dalton Baldwin. Most recently Miss Simson won the 1989 East & West Artists International Competition for a New York Debut and was presented in recital at Carnegie Hall. She holds degrees from Western Michigan University and the University of Illinois and taught previously at Iowa State University. Miss Simson is currently Assistant Professor of Voice at the University of Colorado-Boulder.



**Sara Bardill, soprano**

Sara Bardill received a Bachelor of Music degree from St. Olaf College in Northfield, Minnesota, and Masters in Vocal Performance from the University of Colorado in Boulder.

Ms. Bardill has performed extensively in the Denver area. She introduced the role of Larina in the world premiere of *Martin Avdyeich* by Robert Downard with Opera Colorado and the Denver Chamber Orchestra. She has understudied the roles of Leonora and Aida with Opera Colorado. Ms. Bardill performed the role of Nella in Puccini's *Gianni Schicchi* with Opera Colorado.

Ms. Bardill's concert work includes performances of Beethoven's Ninth Symphony with the National Repertory Orchestra, the Verdi *Requiem* with the Louisville Symphony, Handel's *Messiah* with the Grand Junction Symphony, Mozart's *Requiem* and the Bach *Christmas Oratorio* with the Denver Chamber Orchestra, and numerous other performances with the Arvada Orchestra, the Boulder Philharmonic, and the Greeley Philharmonic.



**Carlton Wood, tenor**

A relative newcomer to the music scene, Carlton Wood has rapidly captured critics' notice in each successive performance. His opera credits include Britten's *Turn of the Screw*, Leoncavallo's *Pagliacci*, Mascagni's *Rusticano Cavalleria*, Mozart's *Magic Flute*, and he will be singing the role of Don Ottavio in *Don Giovanni* this March. He has appeared frequently in oratorios and sacred works throughout the Midwest. He has taught in higher education for twenty-nine years and is currently on the voice faculty at Mid-America Nazarene College in Olathe, Kansas.



**Robert Spillman, piano**

Mr. Spillman came to the University of Colorado in 1987 as Chairman of the Keyboard department, having come from thirteen years on the faculty of the Eastman School of Music. He has toured extensively as a soloist and accompanist with Rita Streich, Barry McDaniel, Donald Grobe, James Galway, and Jan DeGaetani, and most recently completed an extensive tour of China. Mr. Spillman has also made appearances with the BBC, Swiss Radio, RIAF and numerous radio organizations in West Germany. He has recorded as soloist and accompanist on Desmar, Golden Crest, Musical Heritage and Vox labels. During the summers, Spillman is co-director of the Opera Center at the Aspen Music Festival.

**The Colorado Mormon Chorale**, founded in 1983, is a regional choir devoted to serving both its church and community. Presenting about twenty programs annually, the Chorale performs in a variety of situations including formal evening concerts for the public, and other special functions. Among its accomplishments during the past year, the Chorale performed works by John Rutter and Arthur Harris with the Colorado Springs Symphony Brass and Percussion Ensembles; gave the Denver premiere of Daniel Gawthrop's oratorio *Esther* with orchestra; and sang for the 1990 Colorado Family Day celebration, sharing that program with First Lady Bee Romer. Possessing a versatile repertoire, the Chorale has produced three studio recordings of classical, religious and popular music.

**David J. Hardin**, director of the Colorado Mormon Chorale, is a graduate of the University of Maryland and the Johns Hopkins University. Mr. Hardin has served as a Baptist Minister of Music, directed the Greenbelt (Maryland) Choral Arts Society, directed the Mormon Choir of Washington, D.C., and served the Church of Jesus Christ of Latter-day Saints as Music Chairman and Choir Director. Since 1985, he has conducted annually in the National Choral Council's "Messiah Sing-In" at Beottcher Hall in Denver. He was called to direct the Colorado Mormon Chorale in May of 1984.

**The Colorado Wind Ensemble** was founded in January 1983 by Steve and Jacky Canton and now presents five formal concerts each year, providing the community the unique opportunity to hear and enjoy the wind compositions of well-known composers; as well as important contemporary composers. Through innovative programming and initiation of exciting joint performances with other groups like the David Taylor Dance Theatre, the Larimer Chorale, the Aries Brass Quintet, the Han Justis Dance Company and the Colorado Chorale, the Colorado Wind Ensemble brings the Denver Metro area a unique musical experience each time it performs.

**Martha E. Cox**, conductor of the Colorado Wind Ensemble, has extensive experience conducting wind music. She graduated from the University of Wisconsin with a Bachelor of Music Degree and went on to receive a Master of Music degree in conducting at the University of Michigan, where she studied with H. Robert Reynolds. She has served as Instrumental Music Director for Jackson Hole High School in Jackson, Wyoming, and Lakewood High School. Ms. Cox has conducted the Colorado Wind Ensemble since 1983. She is currently a practicing attorney for the law firm of Holme Roberts & Owen.

## The Speakers

### Steven Bruns

Dr. Bruns is an assistant professor of music at the University of Colorado, where he teaches both undergraduate and graduate theory courses. He holds the B.M.E. degree from Northern State University (S.D.) and the M.M. and Ph.D. in music theory from the University of Wisconsin-Madison. Dr. Bruns specializes in 19th-century music (Schubert, Brahms, and Mahler). His Ph.D. dissertation is a detailed study of the *Adagio* movement of Mahler's unfinished Tenth Symphony. This is his fourth appearance at the MahlerFest.

### Karl Kroeger

Mr. Kroeger is a musicologist specializing in the history of music in America. He is the music librarian at the University of Colorado in Boulder, and is an active, published composer.

### Dennis Loranger

Mr. Loranger is currently working on a doctorate in Music History at the University of Colorado. In addition to studying music history, he teaches classical guitar and works as a research assistant at the College of Music's American Music Research Center.

### Alan A. Luhring

Dr. Luhring is Associate Professor at the University of Colorado, College of Music. He attended the University of Chicago and received a B.A. from the University of Minnesota. He studied with Putnam Aldrich and Leonard Ratner at Stanford University where he received his M.A. and Ph.D. in musicology, 1966. This is his twenty-fifth year at Colorado, where he teaches music history through the analysis of musical style.

### Frank Riddick

Mr. Riddick is pursuing the Ph.D. in music theory at the University of Colorado, Boulder, where he teaches undergraduate courses in music theory. He holds the B.M. and M.M. in composition from California State University, Fullerton. His research interests include the choral music of Brahms and the music of the contemporary Estonian composer, Arvo Pärt.

### Annemarie Mahler, artist

I was born and spent my childhood in Vienna in the years just before World War II. The city looked much as it had in the years before the first Great War, when Mahler composed there and conducted at the Opera. I knew the same stately buildings and wide avenues, the mountain scenery so nearby. I also knew the patriotic thrill of living in the capitol of the world of music. But on the darker side there was the unease of being a member of a Jewish family surrounded by the fascinating world of Christian art, music and architecture, and the enticing pageantry of the Catholic ritual. I only heard Mahler's music once, on a dark gray afternoon coming out of the radio; I found it frightening and depressing.

The name Mahler only acquired significance for me ten years later. I had been put on a children's train to Holland out of Hitler-dominated Austria in January of 1939 and ended up in America. It was at Berkeley in 1948 that I was married to a fellow Viennese refugee named Mahler. One of our wedding gifts was a portrait of the composer. It turned out that we were indeed distantly related to him.

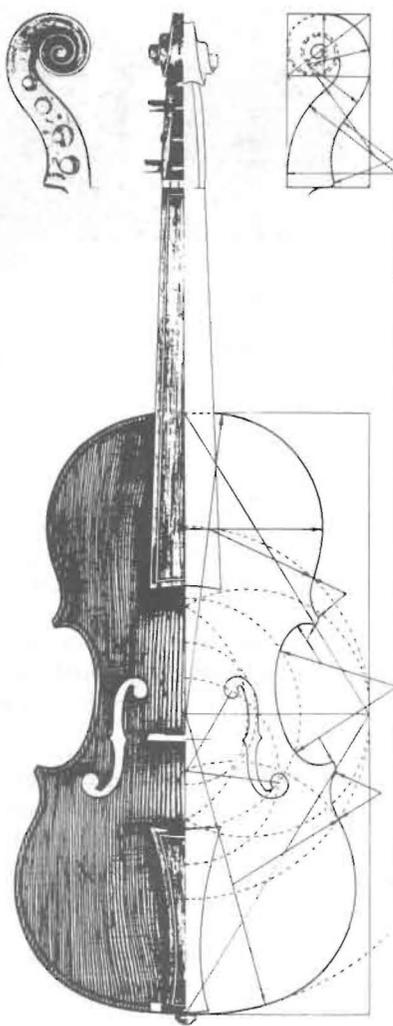
With my husband I later visited Gustav Mahler's childhood home in Iglau, Czechoslovakia and Steinbach am Attersee in Austria where he had composed the Second and Third Symphonies. As I came to know his persona, I began to think of him as a mythic hero, personifying the ascent from humiliation to strength, excellence, and exultation. His music, the ultimate expression of late romanticism, released my own drives toward expressionism. He has become the iconographic focus of my work.

*written by Annemarie Mahler  
whose work can be seen in the foyer  
of Imig during scheduled events, and at  
State of the Arts until Sunday evening.*

## MahlerFest V

January 10-12, 1992

ROSS P. COONEY  
& ASSOCIATES ARCHITECTS



## Distinctive Custom Residential Architecture

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## Program Notes - Saturday

### Des Knaben Wunderhorn (The Youth's Magic Horn)

Between the years 1805 and 1808, two German poets collected, edited and published three volumes of German folk-songs and poems dating from the sixteenth, seventeenth, and eighteenth centuries. Achim von Arnim (1781-1831) and Clemens Brentano (1778-1842) roamed the German countryside talking to old peasants, shepherds, and elderly inhabitants of villages asking them to remember any folk songs or poems told them by parents or grandparents. Each example was duly recorded until eventually hundreds of them were gathered. The three volumes were published under the title *Des Knaben Wunderhorn*. Goethe, the dedicatee of the first volume, urged all intelligent people to read it. Heinrich Heine called *Wunderhorn*, "Some of the loveliest flowering of the German spirit. In it we feel the heartbeat of the German people."

In view of such recommendations from great poets, it seems all the more strange that no composer before Mahler ever used this rich source of poetry for song literature. Mahler busied himself for twelve years using *Wunderhorn* material in the three distinct song cycles and in one separate song. Moreover, it can be said his Symphonies #2, #3, and #4 are "*Wunderhorn*" Symphonies in that the scores contain poems extracted from the *Wunderhorn* collection. The organization of *Wunderhorn* song cycles is as follows:

<i>Lieder und Gesänge aus de Jugendzeit</i>	9 poems
<i>Des Knaben Wunderhorn</i>	12 poems
<i>Sieben Lieder aus letzter Zeit</i>	2 poems
<i>Wir genieesen die himmlischen Freuden</i>	1 poem

There is some difference of opinion as to when Mahler first learned of the *Wunderhorn* volumes. Supposedly, Mahler himself commented that he had been acquainted with the collection since age twenty-four. However, Bruno Walter, Mahler's protégé who went on to become a world-renowned conductor and Mahler interpreter, maintained Mahler did not know of the poetry at the time of his early song writing. Yet, it is interesting to note that Mahler used the poem *Wenn nein Schatz Hochzeit macht* in his *Lieder* cycle, Songs of the Wayfarer (*Lieder eines Fahrenden Gesellen*). Supposedly, the poetry of the Wayfarer songs was penned by Mahler himself.

For the purposes of the 1991 Mahler Festival, several *Wunderhorn* songs have been chosen for performance. In the following list, mention will be made of where the song appears, and how Mahler used it in his music -- in some cases, more than once:

*Hans und Grete* -- from Book I of *Lieder und Gesänge aus der Jugendzeit*. (originally, this song was entitled *Maitanz im Grünen*).

*Des Antonius von Padua Fischpredigt* -- from *Des Knaben Wunderhorn* song cycle. Mahler used the *Fischpredigt* song (played by the orchestra only) in the Third Movement of his Second Symphony.

*Ablösung im Sommer* -- from Book III of *Lieder und Gesänge aus der Jugendzeit*. In the Third Movement of his Symphony #3, this song, telling the story of a cuckoo and a nightingale, is used to describe "What the Animals in the Forest Tell Me."

*Es sungen drei Engel* -- this song appears in the Fifth Movement of Mahler's Symphony #3. It is scored for Mezzo-soprano soloist, and a chorus of women's and boy's voices.

*Urlicht* -- from *Des Knaben Wunderhorn* cycle. This lied forms the structure for the Fourth Movement of Mahler's Sec-

ond Symphony. It serves the office of a transition section to the momentous finale of the *Resurrection Symphony*.

Passing reference should be made to the *Wunderhorn* song *Wir genieessen die himmlischen Freuden*. This charming song was used in Mahler's Fourth Symphony. Originally, the poem was *Der Himmel hängt voller Geigen* (Heaven is Hung Full of Fiddles) as it appeared in the *Wunderhorn* volumes. Mahler, ever ready to revise, change, or alter any text to suit his particular purpose, retitled the song, *Das Himmlische Leben* (The Heavenly Life).

During the 1991 Mahler Festival there will be a performance of this final movement of Symphony #4 recast in a "chamber version" by Erwin Stein.

One additional note needs to be added with reference to the Fourth Movement of Mahler's Symphony #3. In a philosophical outcry, Mahler used the human voice for expression. To the words of Friedrich Nietzsche's "Midnight Song" (*O Mensch! Gib Acht!*) extracted from the poet's work *Also Sprach Zarathustra*, the composer created music of deeply emotional content. One might make the observation that Mahler was as literate as he was musical. His choice of poetry, used in various ways, exhibits his keen awareness of fine verse.

Not until Symphony #8 did Mahler return to using the human voice in a symphonic form. By then (1906), Mahler was a much more sophisticated man and his artistic expressions had been tempered and shaped by many of life's sorrows. But, the *Wunderhorn* poems and songs proved to be a "mother lode" of incredible richness from which Mahler mined "ore", only then to refine and recast the material into enduring masterpieces.

### Songs of Alma Schindler Mahler

In 1901, the 20-year old Alma Schindler was considered the "most beautiful girl in Vienna," according to Bruno Walter. Voluptuous of figure and handsome of stature, she moved in the young artistic circles of turn-of-the-century Vienna. Her attributes also included a keen intelligence, which combined with her natural beauty made her irresistible to men -- and important men at that!

Alma's father, Jacob Emil Schindler, was one of Austria's most important landscape artists. His memorial statue stands in Vienna's Staatspark. In her girlhood Alma had lived in the atmosphere of a creative environment peopled by those unconventional, egocentric, eccentric, and highly individualistic spirits whose work and *personas* have enriched art, music, philosophy, architecture, and literature. She understood the artistic temperament and knew how to elicit the best from men and in her lifetime she was to know and love a very impressive list of enormously talented gentlemen!

As a girl of only 16, she had captivated Gustav Klimt, the leading artist of the Secessionist Movement. At age 20, Alma was seriously entertaining the idea of marrying her composition teacher, Alexander von Zemlinsky. Professor Zemlinsky would come to Alma's house to give her lessons, and even in the supervised atmosphere of her home, Alma and Alexander found opportunity to kiss and declare their love for each other.

On November 7, 1901, Alma Schindler met Gustav Mahler at a dinner party. She all but ignored him! Ignored Gustav Mahler, who at the time was the Director of the Vienna Court Opera and one of Europe's most influential musicians and conductors? Mahler engineered a moment to begin conversation with Alma and learned she was a musician and a published composer of song literature. During the next few days Mahler came often to Alma's house. He wrote impassioned poetry to

her which he sent, unsigned, in the mail. She was invited to performances at the Opera House, and was personally escorted to her box by this brilliant man whose pan-European reputation had made him a virtual legend.

On Wednesday, November 27th, Mahler appeared at Alma's home. In a state of agitation he suggested a stroll. Sensing that Mahler was desperately trying to say *something*, Alma walked quietly at his side. Unable to contain himself any longer, Mahler blurted forth: "It's not so simple to marry a person like me. I am free and must be free. I cannot be bound or tied to one spot. I can assume no material obligations. My job from the opera is day to day."

Stunned, Alma recovered enough to say, "I understand that. Please do not forget that I am an artist's daughter. I have always lived among artists. I've never thought differently in these matters." Gustav kissed her under a lamppost as snowflakes fell.

The wedding date remained some time in the future. Meanwhile Gustav had conducting engagements in Germany requiring his presence. Letters between the two lovers were posted daily. However, one day in December Alma wrote a shorter letter than usual, explaining that she still had composing work to finish and submit to her publisher on time. By return mail from Dresden came Mahler's brutal reply with words that would wound Alma and remain an unresolved source of conflict for years to come.

In no uncertain terms he told her she was "not a personality" on a cosmic scale. She was an adorable, delightful "young girl" whose duty was to be his "understanding partner and loving companion." She must understand that she must be there whenever "he needed her"; and if she had "her music" to finish? With intensifying belittlement, Mahler finished with his emotional *coup de grace*: "You must renounce all vanity and delusion. You must give yourself to me unconditionally, shape your future life, in every detail, entirely in accordance with my needs and desire nothing in return save my love. . . ."

Alma spent days in bitter weeping. After much agony, and realizing that she did love him, Alma consented to Mahler's stipulations. On March 9, 1902 Alma Schindler and Gustav Mahler were married.

In the ensuing years of their marriage, Alma was Mahler's companion, support, and totally focused on his life. Domestic considerations, the birth of two children and the death of one of them, and Alma's agreement to put aside any musical aspirations resulted in her increasing personal unhappiness. In her diary she wrote, "If only I could find an inner balance. From now on I shall not tell him anything about my inner battles. I shall pave his way with peace, pleasure, and tranquility. But . . . there are always these tears. I've never cried as much as I do now, even though I have everything a wife could want."

In the summer of 1910, Mahler received the shock of his life. Finding a letter from Walter Gropius sent to him, Gustav learned that his wife was seriously attracted to this young architect and that Gropius was asking permission to marry Alma! Mahler was devastated. In talks with Alma she told him of her unhappiness. She felt devalued by him; ignored and taken for granted. She was a woman of intelligence and accomplishment. After all, she had already written and published songs and had many dozens more on manuscripts. He never evinced *any* interest in her life. Terrified of losing Alma, Mahler sought help and consultation. During a four-hour walk around the Dutch town of Leyden, Gustav Mahler and Sigmund Freud sorted out Mahler's complex psyche -- or at least made an

attempt to *begin* to understand Mahler's motivations. Mahler was shown how selfish and arrogant he was; and, he deeply regretted his actions.

In every way he could, Mahler tried to win Alma's love anew. He left passionate letters at her bedside. When he was on tour he scribed adoring letters like a love-sick schoolboy.

One afternoon as Alma walked toward Mahler's "composer's cottage" -- a place she had been forbidden to visit, but was now a welcome guest -- she heard *her* songs being played. Together they sat at the piano and played many of her *lieder*. Mahler was delighted and "ordered" Alma to begin composing at once! Taken aback by his enthusiasm, Alma tried to discount her work by saying the songs were "of her youth" and showed promise of what "might have been" . . . "Nonsense!" replied the enthusiastic Mahler. He contacted Universal Edition, his own publisher, and supervised the release of five of Alma's songs. In a mood of self-evaluation Mahler said: "These songs are good . . . God, how blind and selfish I was in those days."

In the spring of 1911 Gustav Mahler died in Vienna. Alma went on to marry again and yet again (to Walter Gropius and then to Franz Werfel). Four more songs of Alma's were published in 1915 and yet another five in 1924. The remaining manuscripts of the hundred or so songs were destroyed in the bombing of Vienna during World War II. In 1947 Alma returned to her house on the Hohe Warte. Nothing remained but charred ruins. As she lamented: "The manuscripts of my songs -- the joy and grief of many years -- had fed the flames of that wretched place."

Alma Mahler's songs are expansive creations with much use of enormous chords that seem to involve every note of the piano. Chromaticisms, verging on atonality, will seem reminiscent of the music of early Schönberg, which is not surprising when one knows that Alexander von Zemlinsky was also the teacher (and brother-in-law) of Schönberg.

While it may be argued that Alma Mahler's talent was not exceptional, her songs deserve a wider audience than they have had heretofore. Who knows how her musical gifts might have developed had she not chosen to be the wife of Gustav Mahler. At the end of her life Alma had many regrets and reasons to feel her life was an exercise in futility.

Alma Schindler Mahler Gropius Werfel died on December 13, 1964.

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## Program Notes - Sunday

### Das Klagende Lied (The Song of Lament)

"The first of my work in which I found myself as "Mahler" is a fairy tale for chorus, soloists and orchestra, *Das Klagende Lied*. This work I designated as my Opus 1 . . ."

Mahler to a music critic, Max Marschalk, December 1896

In the romantic lore and legend of almost every culture there exists a variant on "The Singing Bone" story. Most often the tale recounts how an innocent person was murdered by a jealous sibling, or a wife or husband, wishing to be free of an inconvenient spouse, who dispatches the unfortunate mate. The murder victim is then buried and it would appear that the "perfect crime" has been perpetrated. At a later date the whitened bones are found, and fashioned into a flute-like instrument. As the "flute" is played, the gruesome story of murder is revealed and the guilty person unmasked.

In 1878 Gustav Mahler, age 18, wrote a poem that told of two brothers who were wooing the same "proud and stately queen." She sent both men into the forest to find a rare and beautiful flower. Whosoever returned first with this red blossom would win the hand of the fair lady. The younger brother was successful in his search. Wearing from his quest, he lay under a willow tree to sleep. His elder brother, not yet able to find the sought-after botanical prize, happened upon the sleeping form. With horrid spite and malice the elder brother murdered the younger man and buried the corpse in the woods. Sometime later a minstrel espied the bleached bones and from a leg bone carved out a flute. No sooner did the minstrel blow into the pipe than it began to tell the story of the fratricidal murder. Hurrying to the castle where the wedding of the fair queen and the elder brother was underway, the minstrel was forbidden to the feast. The bridegroom, an amateur musician, took the flute and began to play on it. The entire assembly was aghast as the tale of the murder was told. The bride fainted; the musicians departed with the frightened guests; the castle walls collapsed; and this fairy tale offers an exception to the "they all lived happily ever after" ending scenario.

By November 1 of 1880, Mahler had completed the music to accompany the grim tale. Even though this work bears the Opus 1 designation, it was not his first attempt to compose for the human voice and orchestra – it is merely the *first* to survive. Mahler was highly self-critical and if he failed to produce something that met his high standards, he consigned the work to the flames. More than one early work helped kindle the fire in Mahler's stove. However, with the completion of *Das Klagende Lied*, Mahler must have felt he had attained a certain level of musical maturity and acceptable achievement. Sufficiently proud of his work, Mahler submitted it in hopes of winning the annual Beethoven Prize awarded by the Vienna Conservatory. He was unsuccessful in his attempt, and the disappointment rankled him for many years. Nearly 20 years later, in 1896, Mahler wrote this in a letter to Natalie Bauer-Lechner:

"Had the jury of the Conservatory, which included Brahms, Golmark, Hanslick, and Richter, awarded me the prize of 600 Austrian florins, my entire life might have taken a different turn. I might not have been forced to go to Laibach [a provincial theatre town] and would thus have been spared my whole cursed operatic career . . . I was (and shall always remain) condemned to the hell of theatrical life."

Originally Mahler conceived this work in three separate parts: *Waldmärchen* (Forest Legend); *Der Spielmann* (The Minstrel); and *Hochzeitsstück* (Wedding Piece). When next anything was heard of *Das Klagende Lied* (about 1888), Mahler had made some revisions to the score, among which, most significantly, was the complete omission of the *Waldmärchen* section. Of the several different scores that exist (fair copies with corrections and amendments in Mahler's handwriting), only one included the *Waldmärchen* section. This score is now in the Yale Library Osborn Collection.

For those who like to delve into the psycho-musical motives of composers' lives, Gustav Mahler provides a rich field for study. Many theories have been proffered as to why he deleted the *Waldmärchen* section. Was the reason musical? After all, Anton Bruckner had encountered such criticisms of his music and Mahler fervently hoped his "fairy tale" would be performed. Or, perhaps, the reason is to be found on a much deeper, less rational level.

Mahler was the eldest surviving male child in a family of 14 children. The Mahler household was increased by a new baby almost every nine months. Just nine months after Gustav was born, a new baby brother, Ernst, appeared. Gustav and Ernst were very close in affection, but at the same time, there was sibling rivalry and hostility. When Ernst was 12, and Gustav 13, the younger brother was stricken with a malady that took his life. Gustav had nursed his brother with diligent care and solicitude – never leaving the bedside, and spending hours telling the sick lad one story after the other. In his paper, *Gustav Mahler and Psychoanalysis*, Dr. Robert Still writes:

"Perhaps the extreme kindness and care by Mahler before Ernst's death were, in fact, a partial compensation for an earlier, semi-conscious rivalry and hostility. With the appearance of a new baby just nine months after Mahler's birth, and the attention of the mother redirected to successive infants, it is safe to assume Gustav Mahler suffered neglect. Negative feelings have been aroused at a very much earlier date than children are usually called upon to face these things."

Did Mahler project his deep feelings of guilt into the text and music, and, when faced with his own unresolved feelings as portrayed in the *Waldmärchen* section, did Mahler shrink back in horror?

In 1895, it seemed, at long last there would be a public performance of *Das Klagende Lied* in Vienna. In that same year, Otto Mahler – a younger brother born in 1873 – shot himself. Otto Mahler was also a composer, and by Gustav Mahler's own admission, this younger brother was far more talented than Gustav himself. What new terrible trauma was occasioned by the suicide of his younger brother? The scheduled performance was cancelled.

Finally, *Das Klagende Lied* was premiered on February 17, 1901 in Vienna. The Vienna Philharmonic, with Mahler's hand-chosen soloists, performed with the composer on the podium. Even though Mahler, at this time, was a world-renowned composer and conductor, the Viennese audience was unimpressed.

Mahler called his work "a veritable child of woe." Indeed, it would seem that the "fairy tale" and the story of its creation illustrates Mahler's contention: "We do not compose – we are composed."

## Symphony No. 4 in G-Major

"What touches us most in Mahler's Symphony is the feeling which emanates from the work. The longing for simplicity -- 'Unless you become children you will not enter God's realm.' Mahler's G-Major Symphony is a work for children and those who will become children."

Max Kalbeck, Vienna,  
16 January, 1902

By the year 1900, Gustav Mahler had achieved a position of great musical prominence in Europe. Since his appointment in 1897, Mahler had served as Director of the Vienna Court Opera and conductor of the Vienna Philharmonic — two of the most important musical posts in Europe. His first three symphonies, utilizing massive choruses, soloists, and enlarged instrumentation, had stunned audiences with their enormous musical proportion. Mahler's musical concepts embraced the cosmos. Said he, "To write a symphony is, for me, to construct a world."

In order to construct a "world," it was necessary for Mahler to remove himself from it, in a literal sense. With his financial fortunes improved, Mahler bought land at Maiernigg on the Wörthersee where he built a "composer's hut" — a little house far removed from noise and the intrusion of well-meaning, but unwanted visitors. It was in this hideaway that Mahler composed his Symphony #4 — a work totally different from his other symphonies. For one thing, the length of the Symphony is much shorter than his first three attempts in this genre; the orchestra is of modest size (modest at least for Mahler); and this work seems to be akin to the classical symphony, rather than testing the outer limits of the symphonic form.

For about ten years previous to the composition of this Symphony, Mahler had been enchanted with an anthology of German folk poetry known as *Des Knaben Wunderhorn*, compiled and edited by Achim von Arnim and Clemens Brentano. Previous to the writing of Symphony #4, Mahler had set eight of the *Wunderhorn* texts to music, and had used other poems in Symphonies #2 and #3. In a like manner to Beethoven, Berlioz, and Mendelssohn, Mahler combined voice and chorus with the orchestra.

When composing his Symphony #4, Mahler again turned to the treasure trove of the *Wunderhorn*. In the Fourth Movement Mahler used the song *Der Himmel hängt voller Geigen* (Heaven is Hung Full of Fiddles) which Mahler renamed *Das Himmlische Leben* (The Heavenly Life).

A female voice (either soprano or mezzo-soprano) takes us on a tour of the Celestial City. She describes for us a place where the little angels each wear a long white gown; life is harmonious with each resident responsible for a daily task. There is plenty to eat from the Celestial Gardens and wine from the Heavenly Cellars flows freely. But the best part is the music one hears in the Celestial Concert Halls. St. Cecilia — the Patron Saint of Music and Musicians — provides all the musical entertainment; and St. Ursula, with her eleven thousand maidens in the *corps de ballet*, presents terpsichorean delights! There is nothing on earth to compare with these heavenly joys. From time to time one hears just the Fourth Movement of the Symphony #4 which, because of its form, lends itself to such an excerption.

In Vienna, in 1918, Arnold Schönberg with his student Alban Berg and Anton Webern founded the *Society for Private Musical Performances*. Its purpose was to provide performing musicians and genuine music lovers an opportunity to hear what was "new" and exciting. Said Schönberg, "We exist so that

they can acquire a real and detailed knowledge of modern music." Outstanding Viennese musicians were invited to participate, and "membership" was by invitation only! At one time there were nearly three hundred avid music lovers belonging to this select group.

However, from time to time, the evening's performance would include music other than the latest essays in dodecaphony. Schönberg and his pupils made charming arrangements of Strauss waltzes scored for stringed instruments, flute and clarinet, piano and harmonium. One can only imagine the delight with which these pieces were received by the audience. This same fortunate Society heard a "chamber" arrangement of the last movement of Mahler's Fourth Symphony recast in a smaller version by Erwin Stein, an Austrian critic, publisher, and editor who was Schönberg's great friend and champion in addition to being his assistant in the formation of the Society for Private Musical Performances. Unfortunately, due to financial reverses occasioned by the decline of the Austrian economy, the Society (sometimes called the Schönberg Society) ceased to exist in 1921.

It might be argued that it matters not in what version one hears this final movement of the Fourth Symphony. Recalling to mind a statement made about Mozart's Piano Concerto #23, but equally applicable to Mahler's Fourth Symphony:

"If any of us were to die and then wake hearing it, we should know at once that, after all, we had got the right place!"

Program notes by Jeanna Wearing, host of "Masters of Music" heard Monday-Friday, 12:30-3:30 pm on KPOF-AM (910).

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Martha Dicks  
Ruth Duerr  
Kim Elmore  
Emily Fenwick  
Lisa Fisher-Wade  
Deborah Fuller  
Susan Hall  
Lesia Korytko  
Adwyn Lim  
Shaw Mathews  
Ann McCue  
Barbara Merrill  
Christy Neff  
Rhea Parsons  
Gyongyver Petheo  
Kathy Williams Romeo  
Paul Rowinski  
Susan Schade  
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Andrea Spangler  
Elaine Taylor

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Randy Fisher, *principal*  
Juliet Berzenyi, *assoc. principal*  
Sandy Anderson  
Chris Arden  
Ann Cardwell  
Eve Geltman  
Campbell Harrison  
Clare Sidle  
Gail Shimmin  
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Kevin Johnson, *assoc. principal*  
Helen Connally  
Kari Epstein  
Nada Fisher  
Marianne Jerome  
Ellen Klug  
Dina Sassone  
Bob Schenkein  
Cherilyn Smith-Bidstrup  
Margaret Smith  
Jim Warwick

### Bass

Dale Day, *principal*  
Gordon Brown  
David Crowe  
Mike Fitzmaurice  
Andrea Hennessy  
Jennifer Motycka  
Glenn Sherwood

### Harp

Leah Cole

### Flute/piccolo

Jeffrey Slaugh, *principal*  
Kati Kaupas  
Kay Lloyd  
Sarah Tomasek

### Oboe/English Horn

Joni Day, *principal*  
Jack Bartow  
Jennifer Longstaff

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Bronwyn Fraser  
Robert Qualls

### Bassoon/contrabassoon

Ron Klimko, *principal*  
Matt Harvell  
Paul Crowley

### Horn

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Jim Yehle, *co-principal*  
Doug Bailard  
Ed Collins  
John Limon

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Ken Aiken  
David Fulker  
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Gary Dicks  
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### Tuba

Tom Stein

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David Dunn  
Mike Farley  
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Reid Hansen  
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Greg Marsh  
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Audrey Beck  
Doris Briscoe  
Sue Brown  
Laura Butler  
Lily Cawood  
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## MahlerFest V

January 10-12, 1992

# DAS KLAGENDE LIED

Alt:	Beim Weidenbaum, im kühlen Tann, da flattern die Dohlen und Raben, da liegt ein blonder Rittersmann unter Blättern und Blüten begraben.	By the willow-tree, among the cool pines, where jackdaws and ravens flutter, there lies a fair-haired knight buried under leaves and blossoms.
Tenor:	Dort ist's so lind und voll von Duft, als ging' ein Weinen durch die Luft.	The place is so sweet and odorous, it is as if the air were filled with weeping.
Sopran/Alt:	O Leide, Leide!	Oh sorrow, sorrow!
Tenor:	O Leide!	Oh sorrow!
Alt:	Ein Spielmann zog einst des Weges daher. Da sah er ein Knöchlein blitzen. Er hob es auf, als wär's ein Rohr, wollt' sich eine Flöte draus schnitzen.	Once a minstrel passed this way. There he saw a little bone glistening. He picked it up and thought to carve himself a flute from it, as if it were a reed.
Chor:	O Spielmann, lieber Spielmann mein!	Oh minstrel, dearest minstrel mine!
Tenor:	Das wird ein seltsam Spielen sein!	That will make strange music!
Alt/Tenor:	O Leide, weh! O Leide!	Oh sorrow, woe! Oh sorrow!
Alt:	Der Spielmann setzt die Flöte an und läßt sie laut erklingen: O Wunder, was nun da begann! Welch seltsam traurig Singen!	The minstrel puts the flute to his lips and makes it sound out clear: and then miraculously began a strangely melancholy song!
Sopran:	Es klingt so traurig und doch so schön!	It sounds so sad and yet so lovely!
Alt/Tenor:	Wer's hört, der möcht' vor Leid vergehn! O Leide, Leide!	Whoever hears it might wish to die of sorrow. Oh sorrow, sorrow!
Alt:	Ach Spielmann, lieber Spielmann mein! Das muß ich dir nun klagen: Um ein schön färbig Blümelein* hat mich mein Bruder erschlagen! Im Walde bleicht mein junger Leib, O Leide!	Oh minstrel, dearest minstrel mine! Now must I make my plaint to you: my brother slew me for the sake of a little flower of beautiful hue! My young bones lie bleaching in the wood. Oh sorrow!
Chor:	Mein Bruder freit ein wonnig Weib! O Leide, Leide! Weh!	My brother woos a lovely woman. Oh sorrow, sorrow, woe!
Chor:	Der Spielmann ziehet in die Weit', läßt's überall erklingen.	The minstrel wanders far and wide, and makes his song heard everywhere.
Alt:	„Ach weh, ach weh, ihr lieben Leut! Ach weh, ach weh, ihr lieben Leut!“	Alas, alas, dear people! Alas, alas, dear people!
Alt:	Was soll denn euch mein Singen? Weh! Weh! Weh!	What does my song mean to you? Woe! Woe! Woe!
Chor:	Hinauf muß ich zu des Königs Saal. Hinauf! zu des Königs holdem Gemah!	I must away to the royal halls up there. Away to the beautiful royal bride!
Alt/Tenor:	Was soll denn euch mein Singen? O Leide, weh! O Leide, weh!	What then does my song mean to you! Sorrow and woe! Sorrow and woe!
Chor:	Vom hohen Felsen erglänzt das Schloß. Die Zinken erschalln und Drometten. Dort sitzt der mutigen Ritter Troß, die Frau'n mit goldenen Ketten. Was will wohl der jubelnde, fröhliche Schall? Was leuchtet und glänzt im Königssaal? O Freude! Freude! Heia! Heia! Freude! Freude!	The castle gleams on its rocky height. The cornets and trumpets resound. There sits the brave assembly of knights, and the ladies adorned with necklets of gold. What can this festive, joyful sound mean? What are those glittering lights in the royal halls? Oh joy! Joy! Huzza! Huzza! Joy! Joy!
Sopran/Alt:	Und weißt du's nicht, warum die Freud'?	And do you not know the reason for this joy?
Alt/Tenor:	Hei! daß ich dir's sagen kann!	Ha, that I can tell you!
Alle:	Die Königin hält Hochzeit heut' mit dem jungen Rittersmann!	The queen today is plighting her troth with the young knight.
Chor:	Seht hin! Die stolze Königin! Heut' bricht er doch, ihr stolzer Sinn! O Freude, heia! Heia! Freude!	Look there! See the proud queen! But yet today her proud spirit will break! Oh joy, huzza! Huzza! Joy!
Alt:	Was ist der König so stumm und bleich? Hört nicht des Jubels Töne!	Why is the bridegroom so silent and pale? He does not hear the sounds of rejoicing!
Chor:	Sieht nicht die Gäste, stolz und reich, sieht nicht der Königin holde Schöne!	Does not see the proud and wealthy guests, does not see the grace and beauty of the queen.
Alt:	Was ist der König so bleich und stumm? Leide, Leide!	Why is the groom so pale and silent? Sorrow, sorrow!
Chor:	Was geht ihm wohl im Kopf herum? Leide, Leide!	What can it be that weighs upon his mind? Sorrow, sorrow!
Alt/Tenor:	Ein Spielmann tritt zur Türe herein, was mag's wohl mit dem Spielmann sein? O Leide, Leide! weh!	A minstrel enters at the door; what can the minstrel's business be? Oh sorrow, sorrow! Woe!
Alt:	Ach Spielmann, lieber Spielmann mein! Das muß ich dir nun klagen: Um ein schön färbig Blümelein hat mich mein Bruder erschlagen! O Leide! Weh', o Leide! Im Walde bleicht mein junger Leib, mein Bruder freit ein wonnig Weib! O Leide! Weh, o Leide!	Oh minstrel, dearest minstrel mine! Now must I make my plaint to you. My brother slew me for the sake of a little flower of beautiful hue! Oh sorrow! Woe, oh sorrow! My young bones lie bleaching in the wood. My brother woos a lovely woman. Oh sorrow! Woe, oh sorrow!
Chor:	Auf springt der König von seinem Thron und blickt auf die Hochzeitsrund' und nimmt die Flöte in frevelndem Hohn und setzt sie selbst an den Mund! O Schrecken! was nun da erklang! Hört ihr die Märe, todesbang!	The groom springs up from his throne and gazes round upon the wedding feast. He snatches the flute in blasphemous mockery, and puts it to his own lips. Oh horror! What a sound then rang out! Do you hear the legend of mortal dread?
Sopran:	„Ach Bruder, lieber Bruder mein! Du hast mich ja erschlagen! Nun bläst du auf meinem Totenbein! Des muß ich ewig klagen! Was hast du mein junges Leben dem Tode hingegeben?“ O Leide, weh! O Leide!	“Oh brother, dear brother mine! You slew me indeed! And now you play upon my mortal bones. That I must lament to all eternity! Why did you deliver over my young life to Death?” Oh sorrow, woe! Oh sorrow!
Tenor:	Am Boden liegt die Königin!	The queen sinks to the ground!
Chor:	Die Pauken verstummen und Zinken. Mit Schrecken die Ritter und Frauen fliehn. Die alten Mauern sinken!	The cornets and drums fall silent. The knights and ladies flee in horror. The old walls crumble!
Tenor:	Die Lichter verloschen im Königssaal. Was ist es wohl mit dem Hochzeitsmahl?!	The lights are extinguished in the royal halls. What has become of the wedding-feast?
Sopran:	Ach Leide!	Oh sorrow!



Das himmlische Leben (from Des Knaben Wunderhorn)  
Life in Heaven

We enjoy the pleasure of heaven  
And therefore avoid the earthly.  
No worldly strife  
Does one hear in heaven;  
Everything lives in sweetest peace!  
We lead an angelic life,  
Yet are as merry as can be.  
We dance and jump,  
We skip and sing,  
While St. Peter in heaven looks on.

St. John released the little lamb;  
Herod, the butcher, watches over him.  
We lead a meek,  
Innocent, patient,  
Dear little lamb to death.  
St. Luke slaughters the oxen  
Without any thoughts or cares.  
The wine costs not a cent  
In the cellar of heaven,  
and the angels bake the bread.

Good vegetables of all sorts  
Grow in the garden of heaven.  
Good beans, asparagus  
And whatever we want.  
Whole platefuls are prepared for us!  
Good apples, good pears and good grapes!  
The gardeners allow everything.  
Want roebucks, want hares?  
In the open streets  
They are running by!  
Should a feast day be approaching  
The fish come swarming in with joy.  
There, St. Peter is running already  
With his net and bait  
Into the heavenly pond.  
St. Martha must be the cook.

On earth there is no music  
To be compared with ours;  
Eleven thousand maidens  
Are incited to dance and  
St. Ursula laughs at the scene.  
Cecilia with all her relatives  
Are the excellent court musicians.  
The angelic voices  
Lift up the spirits  
So that everything awakens in joy.

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THE COLORADO MAHLERFEST IS UNIQUE IN ALL THE WORLD - there is not another like it anywhere! It is successful in part because of the musical environment unique to our area. But the scope of the Festival has grown to a point where additional resources, both human and financial, must be secured in order to guarantee the continued success and quality.

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April 1 - 7



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First Presbyterian Church  
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David Schrader, organist

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*Friday, April 5 • 8:00 p.m.*  
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• • •

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Macky Auditorium  
**Orchestral Concert**  
Don Th. Jaeger, conductor

• • •

*Sunday, April 7 • 3:00 p.m.*  
Macky Auditorium  
**Mass in B Minor**

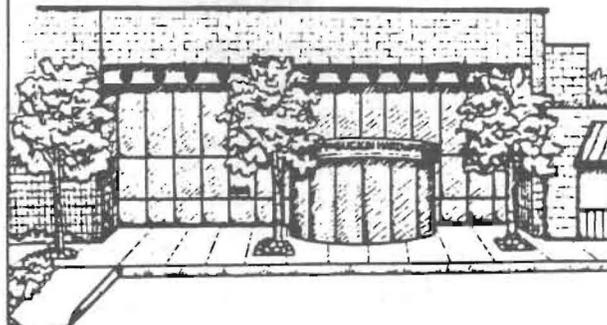
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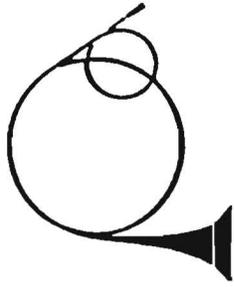
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Vincent Persichetti  
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Ingolf Dahl  
John Phillip Sousa

**APRIL 6, 1991**  
Fanfare from "La Peri"  
Irish Tune from County Derry  
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Konzertmusik, Op.41  
Little Three Penny Music

Paul Dukas  
Percy Grainger  
Percy Grainger  
Paul Hindemith  
Kurt Weill

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Featuring solo and small ensemble performances by members of the Colorado Wind Ensemble, including works for woodwinds, brass and percussion!

**MAY 18, 1991 - With Guest Artist - William  
Nichols, Trombone**

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Wolfgang Amadeus Mozart  
Frank Tichelli

All concerts and the recital are held at 8:00 pm at the  
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