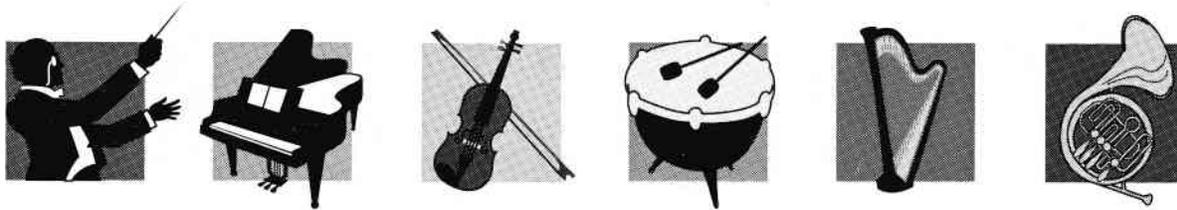




MAHLERFEST IX

Robert Olson, Artistic Director

January 9 - 14, 1996



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Colorado MahlerFest

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 view point 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 find 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 multiple choirs, lasting nearly two hours and demanding extraordinary performance skills still find only periodic inclusion in orchestra seasons, and then only with major, professional orchestras.

Thus came the idea nine years ago to create a Festival dedicated first to the performance and study of the entire repertoire and life of Mahler, and secondly to the devoted musicians and scholars who creatively share Mahler's vision of the world, of life, and of music. A Festival where one can perform the *Sixth Symphony* with the Scherzo as the second movement one night and with the Scherzo as the third movement the next night. A Festival in which dedicated amateur and professional musicians gather from different orchestras across the State, and, as it has turned out, across the continents, to perform what is generally considered the greatest symphonic creations in the repertoire. Perhaps most gratifying is the fact that the Colorado MahlerFest has become an event propelled and driven by the artistic spirit which dwells in all its creative participants to be a part of this unique, "once-in-a-lifetime" experience.

"A Symphony is like the world. It must embrace everything ..." Mahler once declared. Every early January the Colorado MahlerFest allows its participants and audiences to explore one of history's greatest musical prophets!

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

The Scientific and Cultural Facilities District, administered by the Boulder County Commissioners

The Boulder Arts Commission

The Boulder Library Foundation

The Dietrich Foundation

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The Colorado MahlerFest acknowledges with special thanks Jim Colt and his staff at Colt Reproduction Center for their warm and highly professional advice and help.

Colorado MahlerFest

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Colorado MahlerFest

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Robert Olson, Artistic Director



A Look Ahead

Dear Fellow Mahler Enthusiast,

Here we are, at MahlerFest IX, at the END of Mahler's COMPLETED, NUMBERED symphonies. When will be *Das Lied von der Erde*? Mahler composed it right after the 8th and before the 9th, but he did not number it, fearing the superstition that Beethoven and Schubert failed to live beyond their 9th, and Bruckner failed to complete his 9th. Mahler left us with a choice. Our choice is to keep the numbered symphonies commensurate with the numbering of the MahlerFest. We will present *Das Lied* at the end of this MahlerFest Cycle - MahlerFest XI, 1998. By then will have completed our goal of all the Mahler works which he himself authorized. To cap off this unique MahlerFest, we are considering a major symposium during MahlerFest XI, with national and international Mahler authorities, addressing *Das Lied*, and also the Mahler Legacy, which itself has many dimensions. Stay Tuned!

The one possible exception to playing what Mahler considered his final versions is Symphony No. 10. As many of you know, Mahler was beset in his last years with the knowledge of Alma's affair with Walter Gropius; he had advice from one of his physicians that he had a "fatal" heart disease and should not exert himself; he faced the monumental task of preparing for the premiere of the 8th in Munich in 1910; and he most likely had a low-grade but persistent infection that eventually did him in 1911. He had little time to work on his 10th, except to revise three times the first movement, a great adagio, and leave it in nearly complete full score. He left the other four movements sketched out in varying degrees of incompleteness, in what is called "short score." Artistic Director Olson and the MahlerFest Board are discussing what we will do about the 10th, i.e., which option to adopt - (i) play only the completed adagio, (ii) play the adagio plus the Purgatorio third movement left the most complete of the other movements, or (iv) take the full plunge and play one of the "performing versions" prepared by Deryck Cooke, Remo Mazzetti, Clinton Carpenter or Joe Wheeler. These "performing versions" attempt to take the short scores forward to the point where the orchestral lines are filled in so that they can be played. But, are these various realizations by other musicians really Mahler? Are they even close to what Mahler would have completed himself had he had the chance? This dilemma is endlessly debated and will never be resolved. Even Mahler himself when he had to put the 10th aside could not guess how this symphony might have come out, for he himself often said that sometimes the work composes itself, I only follow. Shortly after MahlerFest IX is history, we will begin debating the scope of MahlerFest X.

Notice that above I mentioned that this MahlerFest Cycle will end at XI, *Das Lied*, in 1998. Does this imply that there might be a continuation? A second Cycle? We do not know now, at press time of this Program Book, but we are investigating possibilities.

In the meantime, enjoy the profound, moving, sometimes disturbing but often lofty and beautiful, bitterly-sweetly resigned Symphony No. 9.

Sincerely,

A handwritten signature in black ink that reads "Stan Rittenberg". The signature is written in a cursive, flowing style.

Stan Rittenberg, President, Board of Directors

Colorado Mahlerfest IX

Robert Olson, Artistic Director & Conductor
January 9 - 14, 1996

Dedicated to the performance and study of the entire Mahler repertoire

SCHEDULE OF EVENTS

Tuesday, January 9

7:30 PM

Boulder Public Library Auditorium

Chamber Recital: *Songs of Mahler and his Contemporaries*

Patti Peterson, Soprano
Emily Bullock, Mezzo-soprano
Patrick Mason, Baritone
Terese Stewart, Marc Heeg, Piano

Thursday, January 11

7:30 PM

Boulder Public Library Auditorium

U.S. Film Première - Pavel Kacirek's *Sermon to the Fish; Part 1: The Wunderhorn Years*
Introduction by Producer/Director Pavel Kacirek

Saturday, January 13

1:30 PM

Old Main Chapel

Film: Pavel Kacirek's *Sermon to the Fish: Part 1: The Wunderhorn Years*

2:30 PM

Film *Four Ways to Say Farewell*, a discussion of the Mahler 9th by Leonard Bernstein

3:30 PM

Old Main Chapel

Panel Discussion: *The Recordings of Mahler's Ninth Symphony*

Moderator: Jeanna Wearing
Panel: Stanley Ruttenger, President, Colorado MahlerFest
Gerald Fox, President, New York Mahlerites
David Ciucevich, Clarinet, MahlerFest Orchestra

6:45 PM

Old Main Chapel

Pre-Concert Lecture
Gerald Fox, President, New York Mahlerites

8:00 PM

Macky Auditorium

Concert: SYMPHONY No. 9
Robert Olson, conductor

Sunday, January 14

2:15 PM

Old Main Chapel

Pre-Concert Lecture
Gerald Fox, President, New York Mahlerites

3:30 PM

Macky Auditorium

Concert: SYMPHONY No. 9
Robert Olson, conductor

All events are free admission except the two concerts of the Symphony No. 9.

Colorado Mahlerfest IX

Tuesday, January 9, 7:30 PM
Boulder Public Library Auditorium

Patti Peterson, Soprano
Emily Bullock, Mezzo-soprano
Patrick Mason, Baritone
Terese Stewart, Marc Heeg, Piano

Songs of Mahler and his Contemporaries

Nacht
Im Zimmer
Nachtigall

Alban Berg (1885-1935)

Patti Peterson and Terese Stewart

Four Songs, Opus 2

Erwartung
Schenk mir deinen goldenen Kamm
Erhebung
Waldsonne

Arnold Schöberg (1874-1951)

Emily Bullock and Mark Heeg

Fruhlingsmorgen
Erinnerung
Winterlied
Im Lenz

Gustav Mahler (1860-1911)

Patti Peterson and Terese Stewart

INTERMISSION

Kindertodenlieder

Nun will die Sonn' so hell aufgeh'n
Nun seh' Ich wohl, warum so dunkle Flammen
Wenn dein Mütterlein tritt zu Tür herein
In diesen Wetter, in diesem Braus

Gustav Mahler (1860-1911)

Emily Bullock and Mark Heeg

Rückert Lieder

Blicke mir nicht in die lieder
Ich atmet einen Lindenduft
Liebst du um Schönheit
Um Mitternacht
Ich bin in der Welt abhanded gekommen

Gustav Mahler (1860-1911)

Patrick Mason and Terese Stewart

This Program is supported in part by the Boulder Library Foundation.

Colorado MahlerFest IX

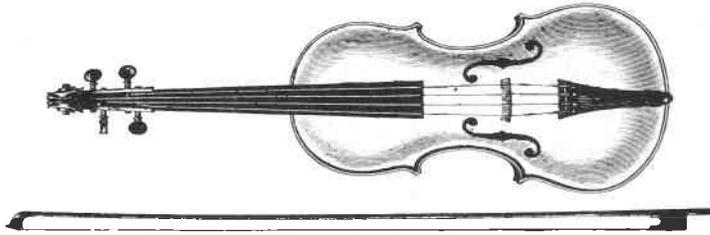
Thursday, January 11 7:30 PM
Boulder Public Library Auditorium

Sermon to the Fish - Part 1: The Wunderhorn Years

A Film by
Pavel Kacirek and Zdenek Mahler, Prague, Czech Republic

[This film will be repeated Saturday afternoon at 1:30 PM, Old Main Chapel, CU Campus]

This film was made for the Czech Original Videojournal, Prague, by Pavel Kacirek, with collaboration on the script by Zdenek Mahler. The film treats the young Gustav Mahler in the period 1860, the year of his birth, to about 1874, when his musical ability was recognized and the decision made to send him to study at the Conservatory of Music in Vienna. Henry-Louis de La Grange, the best known biographer of Mahler, and Jiri Rychetsky, a scholar living in the area where Mahler grew up, are featured visiting some of the Mahler sites and discussing some of the history. The film shows scenes in the Bohemian uplands where Mahler and his family lived, and where Mahler learned to love the beauties of nature, and also includes re-enactments of several incidents in the life of young Gustav, incidents which helped shape his musical background and outlook, as well as his troubled personality. All of this material represents on film portions of de la Grange's monumental four-volume biography of Mahler. Kacirek plans to continue his film biography project with the next film covering Mahler's years of study in Vienna and then his various posts in central Europe before he achieved his heart's desire - Conductor and then Director of the Vienna Court Opera. The final film would treat his later years in Vienna, marriage with Alma, possibly his years in the USA and his final illness. This film runs about 57 minutes.



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Colorado MahlerFest IX

Saturday, January 13, 8:00 PM

and

Sunday, January 14, 3:30 PM

Macky Auditorium

Colorado MahlerFest Orchestra

Robert Olson, Conductor

SYMPHONY No. 9

- I. *Andante comodo*
- II. *Im Tempo eines gemachlichen Ländlers*
- III. *RONDO BURLESKE. Allegro assai. Sehr trotzig*
- IV. *ADAGIO. Sehr langsam und noch zuruckhaltend*

Program Notes

Mahler - Symphony No. 9

Death and Farewell

Do Mahler's symphonies have "programs"? He provided interpretations and subtitles for the earlier symphonies, then withdrew them. Finding specific programs limiting, he insisted that his symphonies "embrace the world." It is clear, however, that the world of his symphonies is largely his own. And in 1907, Mahler's world was shattered by three blows of fate. His 10 year career as Director of the Vienna Court Opera ended with his resignation, the result of the political, cultural, and racial intrigues of that city. At Maiernigg, his summer composing retreat, his eldest daughter Maria (four years old) contracted scarlet fever and diphtheria, dying after two horrible weeks of struggle. A few days later, his own heart defect was diagnosed, and later confirmed to be dangerous. Mahler felt forced to change his way of life from one of walking, climbing, swimming, rowing, and cycling, to a regime of avoiding all physical activity as life-threatening (see Stan Ruttenberg's article in this Program). He moved from Vienna to New York City, where he directed the Metropolitan Opera and later conducted the New York Philharmonic Orchestra. And he was compelled by memories of Maria's suffering to abandon Maiernigg, where he had composed five symphonies (4th - 8th), and two song cycles (*Kindertotenlieder* and *Rückertlieder*) during 8 summer vacations.

Mahler had composed his 8th Symphony at Maiernigg in 1906, and finished preparing it for publication during the fateful summer of 1907. In 1908, he went to his new summer retreat at Toblach. Excerpts from three letters to his protégé Bruno Walter reveal Mahler's difficulty and success in adapting to his new "life with death."

"Even spiritual indisposition used to vanish after a good trudge (especially uphill). Now I am told to avoid any exertion ... At the same time, I am noticing a strange thing. I can do nothing but work... At a blow I have simply lost all the clarity and quietude I ever achieved... Now at the end of life I am a beginner who must find his feet... An ordinary, moderate walk gives me such a rapid pulse and such palpitations that I never achieve the purpose of walking - to forget one's body... What it amounts to is that I have to start a new life - and there too I am a complete beginner... I have been hard at work (from which you can tell that I am more or less acclimatized)..."

Mahler wrote *Das Lied von der Erde* that summer. He called it "A symphony for tenor, alto (or baritone), and orchestra," but gave it no number. Thus it stands between the 8th Symphony and the 9th, composed at Toblach the following summer, 1909. He completed the 9th Symphony in New York during the 1909-1910 season. He worked on his 10th Symphony at Toblach in the summer of 1910, along with rehearsals for the première of the 8th Symphony, which took place in September. Mahler returned to New York in November. In February he became seriously ill (subacute bacterial endocarditis). He went to

Paris for treatment in March. In May he returned to Vienna, where he died on May 18, 1911.

Bruno Walter, who premièred both *Das Lied von der Erde* (Munich, November 1911) and the 9th Symphony (Vienna, June 1912), wrote "The title of the last canto [of *Das Lied*], *Der Abschied* - farewell - might have been used as a heading for the Ninth." The farewell feeling which pervades the symphony is made explicit by Mahler in his first movement manuscript: "*Leb'wol!*", written in the margin where the associated motive reaches an anguished climax. Farewell from what? Mahler's world at the time of composing the 9th was full of farewells - to his Vienna friends and enemies, to his healthy life, to life itself. The two inner movements can be viewed as fairly specific farewells. Death also colors the symphony - especially its first and last movements. The first movement opens quietly with motives which reappear three times with increasingly stark and dreadful effect. Death itself? Fear of Death? The intrusion of Death into the joys and accomplishments of life? Does the last movement represent the physical act of dying? Acceptance of death? Peaceful resignation from life? Mahler provides clues to his intentions in quoting themes and motives from his own musical works, and others. Some of these references are overt, others cryptic.

Leb'wol is Mahler's two syllable contraction of *lebewohl*, literally "farewell." Beethoven wrote **Le-be wohl** over the three opening chords of his piano sonata, Op. 81a, the first movement of which he titled "*Das Lebewohl*" (His publisher renamed it *Les Adieux*, because Napoleon was at the city gates.) Mahler uses two- and three-note descending phrases throughout the four movements of the symphony. His variations and harmonizations of these phrases are easily seen to parallel those of Beethoven, while going well beyond them harmonically and rhythmically.

The resemblance of the first movement's structure to that of Richard Strauss' *Death and Transfiguration* is at once obvious and superficial. One critic at the symphony's première rose to the bait, calling it "The resigned farewell of an unsteady person who finally went to his rest". The several quotations from *Kindertotenlieder* are of deeper significance, especially in the last movement. Each such reference, each movement, and the whole symphony has been tagged as an explicit farewell to one thing or as a prediction or depiction of the death of something else. Perhaps Mahler does offer personal gestures in various directions - a bow here, a tip of the hat there, elsewhere a glance, a thumbed nose, and a Bronx cheer! Critics have embraced all these interpretations, and more. The listener must find his or her own program for this intensely subjective symphony.

First Movement

The fine texture as well as the broad structure of this movement involve four motives which are stated in the first few measures. Each deserves an essay of its own; here a paragraph must suffice. First, the **rhythm** is stated by cellos and horns. It comprises two (later three) regular beats, interrupted after the first regular beat by an abortive short beat and rest: "Bumm bip - bumm (bumm)". Second, the harp states a bell-like motive composed of two two-note fragments on three tones, the first rising, the second falling,

separated by a rest. Like the **rhythm**'s short beat, the **bell** motive's rest interrupts an otherwise regular pattern. Third, muted horns state the **titan** motto, a proud, but distant echo or remembrance of heroic themes from the First symphony, (once called *The Titan*). Before the important fourth theme appears, the violas transform the **bell** motive into a **fluttering** accompaniment; each two-note fragment becomes a 6-note alternation. Now **Leb'wol** is stated by the second violins, twice, against the **fluttering** accompaniment. This descending two-note motive, echoed by the horns, now begins to flow, becoming more and more lyrical, as it transforms itself into the principal theme of the first movement, sunny and warm.

A shadow darkens the mood, and abruptly a contrasting theme asserts itself. Jagged and restless, it rises and falls, finally reaching a **triumphant** *lebewohl*-based climax in the horns. The principal theme returns, insistently. **Titan** is played forcefully by one trumpet. Drama is provided a series of crescendos to *forte*, abruptly returning to *piano*. This section ends with two plaintive **Leb'wols** from the first horn. The contrasting theme returns, leading to a climactic fanfare in all the brass.

Abruptly, the movement's opening is repeated, inexactly. **Rhythm** and **bell** are heard, along with fragments of the principal theme and the contrasting theme, tossed about by timpani and brass with just a little help from oboes and strings. The themes of the symphony have been sundered. The bass clarinet plays a **struggling** motive, derived from the contrasting theme. The horns play three **Leb'wols**, then the harp begins the **bell** motive, but now supplies the missing beat. The cellos provide the **fluttering** accompaniment, but the violins struggle for many measures with short chromatic rising phrases before reaching the principal theme again.

What they now present is a lilting variation of the principal theme, which quotes the Johann Strauss waltz "*Freut euch des lebens*" - "Enjoy Life". Here Mahler wrote in the margin of the manuscript sketch "*O Liebe! Verwehte! O Jugendzeit! Entschwundene!*" - "Oh Love! Scattered! Oh Youth! Vanished!" The trumpets and timpani discover fragments of the previous fanfare, and the horns proclaim their rage. A trumpet restates **titan** with a concluding exclamation point! The mood of the preceding climax is reassembled, only to be followed by complete collapse.

The **struggling** motive is heard, then the contrasting theme is restated. A passionate development of this theme leads to a very broad sequence of **Leb'wols** played in canon by horns and winds. Here Mahler wrote "*Leb'wol*" in the margin of the corresponding Beethoven passage. Now a shadowy section presents **Leb'wols** (horns) and the short chromatic rising phrases heard earlier. Here the accompaniment is a **fluttering** presentation of the **bell** motive with a bit of the secondary theme's tonality. The lilting main theme appears, mixed with **Leb'wols** and a tentative **titan** in the violins. A lengthy development leads to a **triumphant** climax - and another collapse.

Now the horns, trombones, and tuba blare the **rhythm** with greatest force, while the timpani pound out the **bell** motive. The **bell**-timpani now pace a brief funeral march, while the winds wail grief-stricken **Leb'wols**, punctuated by fanfare fragments reassembled by the trumpets. The

fluttering accompaniment resumes and the **bell** motive is at last played by bells. The main theme reappears to start a foreshortened recapitulation. This version of the main theme resembles the earlier lilting variant. The mandatory appearance of the contrasting theme is reduced to four disguised measures.

A *misterioso* section follows. The scoring becomes relatively sparse. Curious duets appear: flute and piccolo with solo violin, flute with horn. A transition leads to a last would-be climax; the horns state the **triumphant** theme triumphantly, then repeat it hesitantly. One horn echoes it resignedly. Strings **struggle** briefly. The horns play a gentle variation of the triumphant theme, and **titan** is presented for the last time, softly, by the clarinets. One flute floats softly above a single **Leb'wol** in the winds. There is a moment of silence. A solo violin takes up the lilting main theme, which meets the soft, sweet **Leb'wols** of the horns echoed by the oboes. The lilting theme breaks up into disconnected fragments. The last chord dies away.

But not quite! It is an undying high D, initiated by plucked string and harp harmonics, then sustained by piccolo and harmonically bowed cellos.

Second Movement

In triple meter throughout, this movement presents three sections (ABC) as a sort of double rondo: ABCBCABA. The first section is marked "In a comfortable Ländler tempo. Somewhat clumsy and very crude." It opens with an almost graceful **conversation**. The violas and bassoons seem to ask a bashful question, "Did you want to dance?" The clarinets and horns answer less than decisively, "Well maybe, before I go." The question comprises 5 notes of the C-major scale. The answer is a **Leb'wol** variant. The **dance** begins in the violins, playing "like fiddles." The score indicates "heavy-footed," Bruno Walter stamps the podium at this point. The horns boldly cheer the fiddles. The cellos provide a firm tonal foundation; it will be many measures before the dance strays from white-key C major briefly into F. **Dance** and **conversation** are playfully tossed about by winds, strings, and brass; then the violas and cellos toy with two lyrical themes. But the orchestra seems to be losing interest; the lyrical themes go nowhere, and fewer instruments propel the **dance** and **conversation**.

Abruptly, a fast **waltz** intrudes. This fiendish dance is not the pulse of Vienna. The violins repeatedly attempt to state its principal theme, but the *lebewohl*-based fragments won't be pinned down. The horns mock the attempt with a clear reference to a line from the "sermon to the fish" (of the 2nd Symphony and Wunderhorn song): "the **crabs** go backwards". Then the horns mock the **crabs** by stating that motive in inversion! Variants of the waltz theme vie for dominance; trombones, bass clarinets, bassoons and timpani produce a vulgar **oompahpah** motive to vanquish the others. The **conversation** from the previous section is swept along breathlessly. Trumpets sneer and the **crabs** go a bit farther, before the waltz runs out of steam.

The third section is a slow Ländler, neither clumsy nor crude. It gracefully alludes to the first section's themes. But it is interrupted by the **waltz's** reintrusion. The chords of the **waltz** theme lurch from one unlikely key to another until a nick-of-time cadence rescues them from the edge of an atonal abyss. The headstrong violins now scramble up and down the notes of those chords, like monkeys on a jungle

gym. Sneering **crab**-sermon references end the section. The slow *Ländler* provides brief relief.

The opening **conversation** resumes in the first section's comfortable *Ländler* tempo, but with mere hints of the clumsy **dance**. No longer stuck in C, the **conversation** is now as harmonically varied as the **waltz**. The **crab** reappears, accelerating (backwards) into the **oompahpah** of the **waltz**, followed by its principal theme. The comfortable *Ländler* returns. Now the questions and answers of the **conversation** overlap contrapuntally. The **crab** ends the sermon decisively in C minor, but the **dance** lurches back to C major. The two keys compete briefly before the movement ends. The **conversation's** question is restated affirmatively: "You did want to dance." But the dance is over.

Third Movement

Four titles and indications grace this movement. *Rondo*: A form of composition whose opening section repeats in alternation with interior sections and at the end. *Burleske*: a parody, farce, or joke. *Allegro assai*: very quick. *Sehr trotzig*: very defiant. The movement was dedicated (privately) by Mahler to "my brothers in Apollo," probably referring to his more critical contemporaries: commentators, conductors, and composers. Unrelentingly polyphonic and contrapuntal, it is not so much a farewell to the "brothers" as an in-your-face final word on those musical subjects. An oversimplification of its complexity identifies three sections, repeated as ABABACAQ (Q is an A-based coda.) The repeated sections vary considerably with each repetition, and each section has its own subsectional structure. The movement is the shortest of the four in performance time; the longest in number of measures and pages. A further simplification might view the movement as a nightmare, a treadmill, a runaway train, the Vienna rat-race, from which its victim cannot escape, but is lifted briefly from the midst of the chaos for a vision of escape (the C section), only to be mocked and thrown back.

The movement's first two measures present two motives which recall those which open the 5th Symphony's third and second movements. Repetitions of this A-section will begin decisively with these motives. After four more introductory measures, the motives expand into short phrases carried by the several sections of the orchestra. The polyphony and counterpoint are underway. The thick opening texture gives way briefly to a lighter game between strings and winds, tossing the fragments of a lilting theme back and forth. The opening theme returns, and the rat-race continues. A march figure, punctuated by timpani, gains prominence. A fugal treatment of the opening themes ends the section.

The B-section, in the same tempo, is characterized by lighter orchestral color (the triangle is heard only in the B-sections), and by its themes, which are less fragmented and more song-like. But the songs are mere trivialities — parodies of briefly popular ditties. There are nearly four subsections here, but the last is cut short by a cymbal crash and the second appearance of the A-section. This repetition omits the lighter subsection of the opening, jumping quickly to the march figure. Again, a fugal episode ends the section. A theme (**fugato**) is introduced here; it becomes important later. The second B-section follows, with the same song as the first. Its next subsection repeats the first song, but the

third subsection brings something new: the horns play a march-like tune which parodies a march from the first movement of the 3rd Symphony. This section is called to a close by the trombones, playing just four notes of the **fugato** theme; horns and tuba join in repeating it. The next section, nominally an A-section, resembles only the fugal closing subsections of the earlier ones. The horns fully restate the **fugato** theme whose opening notes just ended the previous section. Then oboes and violins present a new phrase, introduced by a **turn** motive. The two themes are treated fugally for the short remainder of the section.

Without preparation, the visionary C-section begins with a cymbal crash. Flutter-tongued flutes and fluttering violins accompany the horns' statement of the **fugato** theme, followed by a solo trumpet softly and expressively playing the **turn** motive. The musical scenery has changed completely. No trace of the prior contrived chaos remains. The **turn** alternates with **fugato** a few times before displacing it. A long development of the **turn** follows. Twice, the violins reintroduce, with a harp-like glissando, a restatement of the **turn** by solo trumpet. Now every section of the orchestra plays with this theme, more and more broadly and passionately. After a slightly ominous brass chord, a harp glissando (with violin assistance) introduces an unexpected, harsh, mocking statement of the **turn** by the clarinets, echoed by the flutes. This startling episode is repeated. A third harp glissando is followed by a plaintive **turn** by an oboe; hints of previous chaos are heard in the brass. Harp and oboe repeat the plaintive **turn**; chaotic fragments reach the winds. A final harp glissando; the solo trumpet's last **turn** is lost in flute-oboe mockery. Some final **turn** fragments are scattered as the chaos machinery revs up. The horns finish the section with a *forte fugato* phrase.

The final A-section begins as though the vision had never existed. This repetition is more like the opening than the others; the lighter subsection is heard again, becoming frantic as march-fragments chase it away. The orchestra marches on to a Bronx cheer climax. The coda marches faster, featuring 3-note horn fragments with timpani punctuation, and descending trills in winds and glockenspiel. The pace reaches *Presto*. Three-measure phrases culminate in a pair of defiant flourishes; two-measure phrases propel the march to a brick-wall-abrupt halt.

Fourth Movement

Adagio. Very slow and reserved. A two-measure introduction, including the **turn** motive heard in the "visionary" section of the third movement, leads to the opening theme: "Abide with me"? It is just possible that Mahler knew William H. Monk's "Eventide" hymn; it is clear that both Monk and Mahler paraphrase Beethoven's *Lebewohl* sonata. Both add the same dotted rhythm and additional note to Beethoven's **Le-be wohl** opening. Both fully harmonize Beethoven's first two two-tone chords. Monk follows Beethoven's modulation into the relative minor key; Mahler goes to the major key a half-tone lower, and adds some subliminal dissonance as well. Then the three compositions go their separate ways.

A full statement of the **abide** theme by all the strings (with accompanying **turns**) is followed by a two-measure hint of a contrasting theme, played by a solo bassoon against a violin pedal point. This juxtaposition of rich scoring with thin scoring will occur throughout the movement. The thin

sections often pair a high-pitched instrument with a low one, with nothing in between; the effect suggests emptiness or hollowness. Other forms of contrast are also prominent: dynamics (loud-soft), tonality (major-minor), and others less obvious.

The principal theme is developed in the next section. **Leb'wol**, **turn**, and **abide** compete, and a variant of the **abide** theme is stated boldly by solo horn. A thin section follows: violins *vs.* cellos and contrabassoon, flutes *vs.* cellos, fragmentary viola and violin solos. A broad, fully-scored section builds to a climax, followed by a decline. Another thin section follows, characterized by a tolling two-note harp accompaniment like that heard often in *Der Abschied* of *Das Lied von der Erde*.

Abruptly, anguished **Leb'wols** break out from the strings. The horns become prominent, joined by the trumpets and trombones, building a passionate crescendo. Suddenly, the violins alone play the symphony's opening **rhythm** in unison, using full bow-strokes. The first movement's emblem of catastrophe is transformed into tri-

umph. But the decline is immediate; three more unison notes descend to a brief, futile attempt by the full orchestra to continue the triumphal moment. Suddenly, almost alone, the horns play a very quiet, dying **turn**, then a short questioning phrase in dialog with the strings, then a soft, expressive full statement of the **abide** theme. Violins carry a long-drawn high-reaching line past another tentative climax, into a rapid decline; cellos play a very soft, slow, hesitant **turn**.

The coda begins in silence. Muted strings establish the final mood of tender, resigned farewell. After another silence, violins quote a melody from the *Kindertotenlieder* (where, after grasping the futile notion that his dead children have "just gone out for a long walk," the poet finds consolation in the belief that "the day is beautiful on those heights" to which the children have gone on ahead.) Another silence, before strands and fragments of **turn** and **Leb'wol** figures appear and dissolve. As slowly and quietly as possible, violas present a final (inverted) **turn** thread, which fades away forever.

L. David Lewis

SEATING OF THE ORCHESTRA

In orchestras in the USA, seating of the strings is generally first violins on the conductor's left, with seconds beside them but upstage. Cellos are on his right, with violas beside but upstage. This is sometimes called "American Seating." In Europe, at least in the late 19th and early 20th centuries, the string seating was different. First violins were again on the conductor's left, but second violins were on his right, with violas upstage of the firsts and cellos upstage of the seconds. This is called European seating, but today some European orchestras use the American seating (e.g., when the Berlin Philharmonic played the Mahler Ninth in Amsterdam last May). American Orchestras sometimes use the European seating (e.g., the St. Louis Symphony when they played the Mahler Third in Carnegie Hall last November).

Many 19th century symphonies feature strong antiphonal writing between the first and second violins. This is especially true for Mahler's Ninth, where in many cases the seconds carry the main line, or at other times the line passes between the firsts and the seconds. Thus, our conductor, Bob Olson, has chosen to use the European seating for these performances. Notice how much better you hear the second violins, and in fact the violas also, since they will not be overwhelmed by the cellos.

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The Artists and Participants

ROBERT OLSON, *Conductor*

"...this great performance is the equal of any Eighth I've ever heard" wrote *FANFARE* magazine;

"...one of the major American conductors" wrote *Musique in Belgium*;

"A performance I shall long cherish." wrote *The American Record Guide*

"... master of Mahler" wrote the *Boulder Daily Camera*;

"The orchestra loved you, the public loved you." Karlovy Vary Symphony Orchestra, Czech Republic; "a fine orchestra and an outstanding conductor" wrote the *Longmont Times-Call*;

"The St. Louis Symphony, under the direction of Robert Olson, sounded as good as they do in concert." wrote the *St. Louis Dispatch* (re: ballet performances).

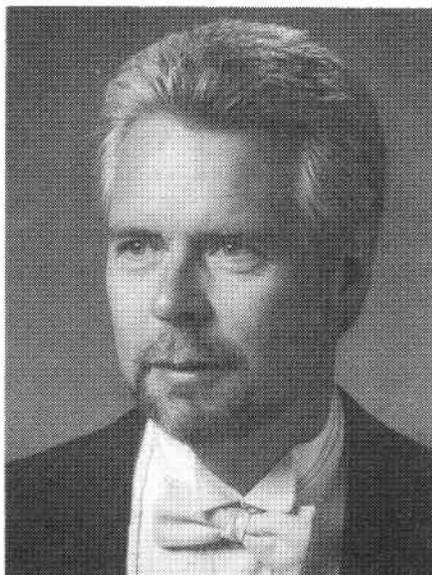
Such is a sampling of reviews of Maestro Robert Olson, Artistic Director and Conductor of the Colorado MahlerFest since its inception nine years ago. He brings an amazingly active and varied career to the podium, currently holding conducting posts with four different organizations, including the entire spectrum of the concert stage - symphony, opera, and ballet, and presenting 65 to 70 performances a year.

Currently a resident of Kansas City, he is in his fifth year as conductor for the State Ballet of Missouri, presenting over 40 performances a year. With the ballet he conducts the Kansas City Symphony and the internationally recognized St. Louis Symphony. He is also in his sixth year as Director of Orchestras and Professor of Conducting at the Conservatory of Music at the University of Missouri-Kansas City, where he conducts the symphony orchestra, chamber orchestra, and opera productions. The orchestra, under Olson's leadership, has become one of the premiere Conservatory orchestras in the Midwest.

He is in his thirteenth year as Music Director of the Longmont Symphony in Colorado, an orchestra which has consistently received rave reviews from Colorado critics. During his tenure, the orchestra has flourished, presenting a ten concert season to capacity audiences, and increased its operating budget almost ten-fold.

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 the Orchestras. Local audiences also know him as conductor for years of the Colorado Gilbert & Sullivan Festival.

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



An active guest conductor, he has guest conducted many orchestras in the United States, and made his European debut in 1990 in Belgium, resulting in engagements in Venezuela, return invitations in Belgium, and in the Czech Republic, conducting the Karlovy Vary Symphony, Europe's oldest orchestra. For the 1995-96 season he is scheduled to conduct in Italy and a return engagement with the Karlovy Vary Symphony. In addition to the Eighth Symphony CD, he is recorded on the CRS label. As a recipient of the coveted Fulbright Scholar Award, Olson studied with the legendary pedagogue, Hans

Swarovsky of the Vienna Philharmonic. In addition to Swarovsky, Olson studied with Yuri Krasnapolsky of the New York Philharmonic, and such well known conductors as Leonard Bernstein, Lorin Maazel, Zubin Mehta, Georg Solti, Andre Previn, and Herbert Blomstedt.

Until his move to Kansas City, Olson was an internationally-recognized bassoonist as well. His recital and concert tours had taken him to Japan, Europe three times, and throughout half the United States. His final performances were for the 1990 Vienna International Music Festival and a recording for Czechoslovakian Radio.

He is married to violist Victoria Hagood Olson and has two beautiful children, Tori (8) and Chelsea (5).

Olson began the Colorado MahlerFest on a dream and \$400.00 nine years ago, and it has flourished to become a festival of International focus, and, in the words of a critic, "one of Boulder's most valuable cultural assets."

Emily Bullock, Mezzo-Soprano

Emily Bullock was most recently seen as the alto soloist for the Colorado Symphony's Messiah. She has appeared with the Boulder Bach Festival as a soloist in the Magnificat and for the New Year's Eve Concert. Ms. Bullock has sung with the Tulsa Opera, Enid Symphony, University of Tulsa Orchestra, and with the University of Colorado Lyric Theater Festival. In October 1994 she performed in the University's production of L'Italiana in Algeri. Ms. Bullock was the 1994 winner of the Galen and Ada Belle Files Spenser Vocal Award, and was a second place winner in both the Metropolitan Opera National Council Audition and the Denver Lyric Opera Guild Auditions. Recent performances include Bach's St. Matthew Passion with the Littleton Symphony, Street Scene with the University of Colorado Lyric Theater, and Bach's Magnificat with the Colorado Symphony.



Patrick Mason, Baritone

Patrick Mason is known for his command of an extremely wide variety of musical styles from the tenth century to the present. A noted interpreter of Medieval and Renaissance music, Mr. Mason has appeared in performances and recordings with the Waverly Consort, the Boston Camerata, the Folger Consort, Schola Antiqua and the Ensemble for Early Music. His concentration in Liturgical Drama has included appearances at London's Southbank Festival, the Utrecht Early Music Festival in Holland and a



tour of Italy with the *Ludus Danielis* (The Play of Daniel). In the spring of 1994 he performed with the Genessee Baroque Players and the Boulder Bach Festival. In the 1995 season, Mr. Mason sang the part of Jesus in the *St. Matthew Passion* with the Boulder Bach Festival and the bass arias in the same work with the Rochester Bach Festival as well as Aeneas in Purcell's *Dido and Aeneas*. Patrick Mason is a founding

member of the Boulder based early music ensemble, Fiori Musicali.

Patrick Mason's commitment to the music of our time has involved him in performances and recordings with composers Leonard Bernstein, George Crumb, Elliot Carter and Stephen Sondheim. He recently sang John Adams' award winning composition, *The Wound Dresser*, with the Rochester Philharmonic under the direction of Mark Elder.

He has sung the lead in Tod Machover's science fiction opera, *VALIS*, at Tokyo's Bunkamura Theatre and at MIT in Cambridge, Massachusetts, where Richard Dyer of the Boston Globe declared him "...a superb singing actor who dominated everything." In the summer of 1993 he portrayed the great Spanish writer, Cervantes, in the musical, *Man of La Mancha*, at the Lyric Theatre Festival in Boulder, Colorado.

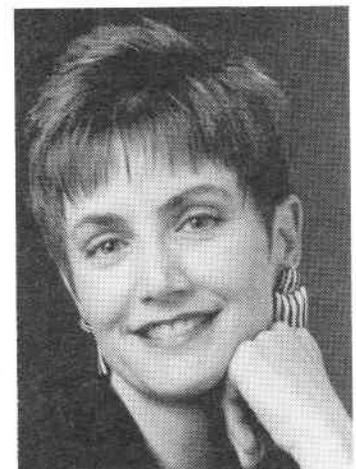
For over twenty years Mr. Mason has collaborated with renowned guitarist, David Starobin, in numerous concerts and recordings. They have performed in London's Wigmore Hall, Kaufman Auditorium and Merkin Hall in New York City, the Candlelight Series in Baltimore, the Wiltz Festival in Luxembourg, Ijsbreker in Amsterdam, the American Center in Paris and throughout the United States. Their recordings of contemporary music have received critical acclaim.

As an active recitalist, Patrick Mason has been a guest artist with the New York Festival of Song and has performed works of John Musto and others with that ensemble. He has appeared at the Skaneateles Festival where he sang Leonard Bernstein's *Arias and Barcarolles*, and at the Vorpall Gallery in San Francisco where, in conjunction with the Peabody Conservatory of Music, he presented a sung tribute to John Charles Thomas, the famous American baritone. In 1992, he was invited to be a soloist at the First American Vocal Congress where he appeared with prominent young artists of his generation. He recently issued a CD of French songs with pianist Robert Spillman, and a CD of Schubert's haunting *Winterreise*. Both these CDs are on the Bridges label.

The former head of the voice area at the State University College at Fredonia, Patrick Mason is now on the faculty of the University of Colorado at Boulder.

Patti Peterson, Soprano

Patti Peterson, lyric soprano, joined the voice faculty of the CU School of Music in 1993, and sang in MahlerFest VI. After receiving an undergraduate degree in piano performance from Salem College, she studied voice with Barbara Doscher at CU, earning MM and DMA degrees. Before returning to Colorado, she taught voice, vocal pedagogy, diction and musical theater at Wake Forest University, and the University of North Carolina in Charlotte, NC. Peterson has coached with such notables as Martin Katz, Gerhard Hüsch, Martin Isepp, Dalton Baldwin, Vera Rozsa, and Judith Raskin. She has sung such varied roles as Susanna in *The Marriage of Figaro* and the Governess in *The Turn of the Shrew*. She performed a few years ago the title role of Beatrice, an opera written especially for her voice. Peterson has sung recitals throughout the southeast, specializing in Spanish, Scandinavian and contemporary composers.



Terese Stewart, Pianist

Terese Stewart has appeared as a solo and chamber recitalist in Germany, Austria, Canada, and throughout the United States. She recently returned from Germany, where she performed in concerts of Musikherbst Wiesbaden and began recording Hugo Wolf's *Italianisches Liederbuch* for the Eigenart label. Locally, she has served as principal pianist for the Denver Chamber Orchestra and has appeared with the Colorado Music Festival, Colorado Shakespeare Festival, Columbine Chamber Players, Ars Nova Singers, and the newly formed Chamber Orchestra of the West.



Ms. Stewart has served as Official Accompanist for both the San Francisco and Metropolitan Opera Regional Auditions, and she has been on the artistic staff of Opera Colorado. In addition, she has worked with Washington Opera and Prince George Opera and is former Music Director/Pianist for the CU Lyric Theatre Singers.

Ms. Stewart's principal teachers include Thomas Redcay, Beveridge Webster, and Beckie Arnold. She holds a Doctor of Musical Arts in Piano Performance from the University of Colorado, where she continues to be in demand for faculty, guest, and student recitals.

Jeanna Wearing, Moderator and Interviewer

Jeanna Wearing, broadcaster, interviewer, writer, performer, lecturer, and arts consultant, made her professional singing debut with the Denver Symphony, and has sung in concert on the West Coast and in Europe.



She has been associated with Colorado MahlerFest for six years, appearing frequently as a panel moderator; she also co-authored, and played the part of Alma Mahler, in the MahlerFest V production of *Mahler Remembered* in 1992. She is best known in The Denver-Boulder area as former host of *Masters of Music*, a program broadcast each weekday afternoon on KPOF (910 AM), as an author of program notes for many of the

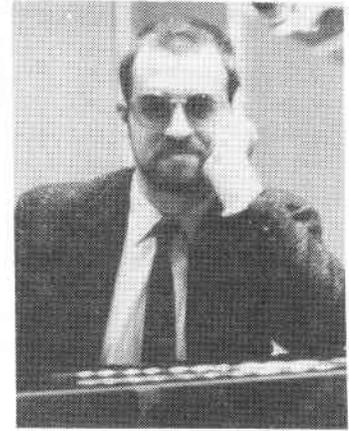
region's orchestras, and as a pre-concert lecturer for the Longmont Symphony, the University of Colorado Artist Series, the Boulder Philharmonic, the Cheyenne Symphony, the Colorado Symphony and others..

Jeanna recently became General Director of the FM Classic Music Station KCME, Colorado Springs, where she has also taken up work with the local arts organizations.

Marc Heeg, Pianist

As a professional concert artist these last eleven years, Marc Heeg has played throughout the United States as well as in western Europe. While enjoying occasional work as a soloist, Mr. Heeg's stature as a highly sought after collaborative pianist continues to grow.

Mr. Heeg relocated two years ago to Boulder, Colorado in order to pursue a doctorate in piano performance. While at the University of Colorado, Mr. Heeg has become a prominent chamber musician and specialist in historically informed performance practices. He was the recipient of both the Robin Sawhill Prize for Excellence in Piano Performance (1993-1994) and a Graduate Dean's Grant (1993) which enabled him to attend the Boston Early Music Festival at Harvard. Mr. Heeg's recent research and performances have taken him into the music and aesthetics of John Cage as well as an exploration into the roots of the American avant-garde.



In addition to his work as music and choir director of the Boulder Unitarian Universalist Church, Mr. Heeg is equally interested in music and aesthetics, body/mind research as it applies particularly to musicians and their physiological problems, and Zen. He is also a practitioner and an accredited teacher of T'ai Chi Chih.

Gerald Fox, Lecturer and Panelist

Gerald Fox, a retired senior electrical engineer for a major aerospace company, is a founding member of the New York Mahlerites and society's president since 1987. Deeply involved in music since his early teens, he has served on the advisory boards of the Nassau Symphony, The Long Island Philharmonic, and currently is on the board of the New York Virtuosi Chamber Symphony.

Mr. Fox has reviewed concerts and recordings for the American Record Guide since 1968, and has been an associate editor for four years; he also writes program notes



for the New York Virtuosi Chamber Symphony and recently wrote the liner notes for the EMI recording of Carpenter's *Skyscrapers* [CD No.-7 49263 2], and the Clinton Carpenter version of Mahler's Symphony No 10. An avid devotee of Mahler's music, he has lectured on the subject at Yale University, the Boston Harvard Club, and at Queen's College in New York and was the guest lecturer in 1985 at the Omaha Symphony's performance of the Mahler Symphony No. 8.

His involvement in MahlerFest began with MahlerFest VII; since then he has been an active participant in the international Mahler symposium held last November at Carnegie Hall.

David Ciucevich, *Panelist*

David Ciucevich, clarinetist with the Colorado MahlerFest Orchestra, is principal clarinetist with the Fort Collins Symphony, the Canyon Concert Ballet Orchestra, and performs professionally throughout the Northern Colorado area. He received his degree in musicology and clarinet performance from the University of Northern Colorado and Georgia Southern University (where he was a Presser scholar). He has presented his musicology thesis to the American Musicological Society Regional Conference in Greeley. Mr. Ciucevich has studied with Mark Nuccio and Bil Jackson (currently Principal Clarinetist with the Pittsburgh Symphony), and is an active member of the American Musicological Society and the International Clarinet Society. He made his solo debut in November 1995 with the Loveland Chamber Orchestra playing the Mozart Clarinet Concerto.

Mr. Ciucevich has had a lifelong interest in the life and music of Mahler. He has participated in performances of the First, Fifth, Eighth and Tenth Symphonies, as well as the *Rückert Lieder* and *Songs of a Wayfarer*.

Stan Ruttenberg, *Panelist*

Stan Ruttenberg, retired from the University Corporation for Atmospheric Research, and holding degrees in Physics from MIT and UCLA, has worked mainly in geophysics, and lately in problems of access to geophysical data. He was also a major technical advisor for two series of science films for the National Academy of Sciences, called *Planet Earth*, circa 1962 and 1986. Stan's interest in Mahler stems from his early discovery in High School of the Dmitri Mitropolous Minneapolis Symphony recording of the Symphony No. 1, and the Bruno Walter Vienna recordings of *Das Lied* and the Symphony No. 9. He has traveled to hear William Steinberg, Leonard Bernstein, Eugene Ormandy, Gilbert Kaplan and others play Mahler, and lately attended the recent Mahler Festival in Amsterdam. Travels in his professional work has had the pleasure of live performances of Jascha Horenstein and Bernard Haitink. Stan was a member of the original Board of Directors of the MahlerFest and became President in 1992 in preparation for MahlerFest V.

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University of Colorado Orchestra • University of Northern Colorado Orchestra

Gustav Mahler - The Essential Bibliography

Listed below are some books that form the core of the large Mahler literature in English. All are in print and available, except the first two. These are worth searching for in used book stores.

Natalie Bauer-Lechner: *Remembrances of Gustav Mahler*, translated by Dika Newlin, edited by Peter Franklin, London 1980. Natalie, an accomplished musician herself, met Mahler at the Vienna Conservatory, and was a companion and confidant of Mahler until he announced his engagement to Alma Schindler. Natalie was the sounding board on which he tried out his theories of life and music. Natalie's diaries, even though abridged in the published version, are a prime basis for understanding Mahler the person.

Henry-Louis de La Grange: *Mahler Vol. I*, Doubleday 1973. This first volume of a monumental series was not continued in English; however, the entire series was published in French in the late 1970s. While the early English volume contains much material that needs revision in the light of more recent and more detailed knowledge, it is worth reading, especially since the revised version is not expected for 4-5 years hence.

Henry-Louis de La Grange: *Gustav Mahler, Vienna: The Years of Challenge (1897-1904)*, Oxford University Press, 1995. This is the first of the new, fully revised English series. Volume III, the late Vienna years, is expected to be out in 1996. Volume IV, the American years, some 2 years hence, and Volume I, the early years, last.

Donald Mitchell: *Gustav Mahler, The Early Years*, University of California Press, 1980. Donald Mitchell: *Gustav Mahler, The Wunderhorn Years*, Westview Press, Boulder, 1976 [This book may be out of print but may be available in another edition.] Donald Mitchell, *Songs and symphonies of Life and Death*, Berkeley, 1985 These three Donald Mitchell and the new de La Grange book(s) are essential to anyone interested seriously in Mahler.

Constantin Floros: *Gustav Mahler, The Symphonies*, Amadeus Press, 1993, a scholarly and analytical treatise on Mahler's symphonies, with a general and accessible introduction to each work followed by a more technical discussion.

Norman Lebrecht: *Mahler Remembered*, W. W. Norton, 1988, contains many dozens of remembrances of Mahler by those who knew him, loved him, worked with him, or even only came into casual contact with him. It is a joy to read what so many people thought of Mahler.

Bruno Walter: *Gustav Mahler*, Quartet Books, 1990, a rather personal account of Mahler and influences on his closest disciple.

Deryck Cooke: *Gustav Mahler, An Introduction to his Music*, Cambridge University Press, 1984, an eminent musicologist's view of the Mahler symphonies.

Theodor Adorno, *Mahler, A Musical Physiognomy*, University of Chicago Press, 1991, a difficult but insightful view of Mahler's personality and his music.

Peter Fülöp: *Mahler Discography*, The Kaplan Foundation (Penguin) 1995. A listing of details of over 1,000 recordings of Mahler's music, up to 30 September 1994. This is an invaluable reference.

Françoise Giroud: *Alma Mahler or the Art of being Loved*, Oxford University Press, 1991. It is important to understand Alma, as well as Gustav, and this slim book paints a portrait of this remarkable woman better than any other book, including Alma's own memoirs (often cited as being unreliable).

The Gustav Mahler Album, The Kaplan Foundation, dist. by Harry N. Abrams, Inc, NY 1995. The most comprehensive collection available of photographs of Mahler, friends, venues, related material. Contains an excellent essay by Alfred Roller, prepared shortly after Mahler's death.

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Gustav Mahler and the Ninth Symphony

In the Program for MahlerFest VIII, the myth was explored and, I hope, dispelled, that Mahler was a neurotic person obsessed with death, an unhappy man, and frail and sickly to boot. Mahler indeed could be a tyrant and a devil, when he insisted on rehearsing his performers to perfection. Off the podium he was happy, imbued with the love of nature, kind and generous to his friends. He was a very fit person physically; he took long swims before breakfast at his summer abodes, took very long bike rides, loved to walk in the woods and scamper up mountains. In Hamburg, he would carry Justine, his sister, up three flights of stairs to their apartment when she was ill.

Mahler's heart illness and his concern with it is discussed at length in the literature, and nowhere is this emphasized more pointedly than in connection with his Ninth Symphony, his last completed work, and the work we hear in this MahlerFest. Much has been written about the morbidity of the 9th. Alban Berg started it when he wrote: "the whole (first) movement is permeated by the premonition of death. Again and again it makes itself felt." Bruno Walter continued this association, calling the 9th a symphony of farewell. Leonard Bernstein makes much of this in his video program called "Four Ways to Say Farewell." He associates the faltering opening rhythm with Mahler's obsession with his "diseased" heart. Other commentators are less positive but still refer to this relationship. What are the actual medical facts, and what, if any, is their relationship to the thematic structure and mood of the 9th?

Dave Lewis' analysis in this program provides fascinating details of the thematic structure, and the indisputable fact that Mahler associated this work with Beethoven's piano sonata *Das Leb'ewoh* (the farewell) and made marginal notes to indicate that he was concerned with his mortality. After surveying over 30 recordings with the score, it is my own fanciful feeling that Mahler expresses in movement I concern with the ups and downs of life, his powerful climaxes representing successes, which then collapse into fragments representing frustration. Movement II thumbs its nose at the false gaiety of Vienna, his adopted city where he was done so much spiteful harm. Movement III is a daemonic comment on man's striving but comprises also some very tender passages as if to say it sometimes is worth the effort. Movement IV is one of Mahler's most beautiful and emotionally powerful adagios. One can also listen to this symphony as pure music, full of wonderful themes, some ethereal, some very common; unexpected variations and combinations; tender chamber-like passages; powerful brass interruptions and full climaxes, and it fades away at the end in a most beautiful and moving way, one of the most sublime endings of all symphonies.

Enough digression! Down to the basics of Mahler's actual health and how he came to be "obsessed" with his **faulty, but not fatally flawed** heart. I am indebted to Nicholas P. Christy, MD, for sharing with me his own research on this matter, which will be summarized below (*Gustav Mahler and his Illnesses*, N. P. Christy, B. M. Christy, B. G. Wood, Trans. Amer. Clinical & Climatological Association, Vol. 82:200-217, 1970).

Mahler was described in his youth by those who knew him as suffering from "St. Vitus' Dance" (now known as chorea). As a schoolboy, Mahler was nicknamed "Quicksilver" because he was always on the go, fidgety, and unable

to pay attention to his teachers - classic symptoms. Chorea is a post-rheumatic fever condition, and rheumatic fever itself is generated by a strep infection. This kind of strep infection can damage the heart, especially the mitral valve, damage often manifested by a "heart murmur." Mahler's mother also is said to have had "heart disease," and many of his siblings who perished young may have succumbed to some kind of strep infection, which was then rampant.

Mahler also had other health problems, such as hemorrhaging from his lower intestinal, that is from hemorrhoids. He also suffered from frequent throat infections, probably hemolytic strep. In German, such throat infections are called "angina." This designation has misled many commentators, including the eminent Mahler scholar Jack Diether, to interpret this term as angina pectoris, which is true heart pain and not at all related to strep.

Mahler unquestionably was concerned with death and mortality. Death was a frequent visitor to the Mahler household in Iglau (now called Jihlava in Czech). Mahler saw many of his siblings carried out of the house in caskets. His elder sibling died young, leaving him the eldest; he took this responsibility seriously later after both parents died in the same year. His younger brother Ernst died in Gustav's arms, after Gustav spent much time comforting and taking care of him. Of fourteen children only six survived into early adulthood and only four into full maturity. In addition to Gustav, there was Alois, a strange fellow with whom Mahler was exasperated and embarrassed. Alois went to New York to represent a Viennese confectioner, then moved to Chicago where he changed his name to Hans and lived till the 1920s or early 30s. Justine ran Gustav's house until he married Alma and she married Arnold Rosé, concertmaster of the Vienna Philharmonic. Emma married Arnold's older brother, Eduard, a cellist.

Mahler himself had a close brush with death in 1900 when he suffered a massive intestinal hemorrhage; it is said that had help been delayed for a half an hour, Mahler would have died. He later discussed this incident with Bruno Walter, in what Walter reported to be a dispassionate manner. Nevertheless, some commentators insist that after this time Mahler gradually became more preoccupied with death and that his music took on a darker character. Then, in July 1907 his beloved elder daughter Maria (Putzi) died of a scarlet fever-diphtheria combination, yet another strep hemolytic infection. Also, Alma fell ill and was taken to a physician. To keep Alma from worrying, Gustav lightheartedly offered to be examined himself. It is reported that the physician told Gustav, "I would not like to have a heart like yours." In fact, the physician, a general practitioner, discovered valvular insufficiency. Later Mahler went to at least two cardiologists and he was described by one of his biographers as a hypochondriac. As Mahler wrote to Alma: "Dr. Hamperl found a *slight* valvular defect, which is entirely compensated and he makes nothing of the whole affair. He tells me I can certainly lead a normal life, aside from avoiding over fatigue." Then a Dr. Kovacs "confirmed the verdict, but forbade him to walk uphill, bicycle or swim; indeed he was so blind as to order a course of training to teach him to walk at all." Unfortunately Mahler took this latter set of instructions seriously. Alma described how he stayed mostly in bed except when conducting. Mahler had been made too "heart conscious" by Dr. Kovacs, and let himself get totally

out of shape. Mahler's sister Justine and Alma noticed a hissing noise on the second beat when they listened to Mahler's heart. Even though Mahler's condition was not fatal, in spite of Dr. Kovacs' opinion, it is likely that he imagined himself worse off than he really was, and so the allegation that he was "obsessed" with death may in part be true, albeit the obsession was unfounded. Parenthetically, Henry-Louis de La Grange, Mahler's indefatigable biographer, points out that he himself has a similar valvular deficiency but still hikes vigorously over the same mountain trails in the Italian Dolomites where Mahler loved to walk while composing the 9th.

Alfred Roller, his scenic designer and close friend, when he saw Mahler after his return from his first trip to America, wrote: "I was taken aback when he stood there before me in the dim light of the station forecourt. The easier workload over there and the reduced amount of exercise had thickened him up." Roller had described Mahler's physique in some detail, as mentioned in the article in the MahlerFest VIII Program, and pronounced Mahler a fine physical specimen.

In the 1907/8 and 1908/09 seasons in New York, Mahler worked hard, but not as frenetically as in Vienna. He conducted at the Metropolitan Opera, and led concerts as well, and became involved in the establishment of the New York Philharmonic as a regular rather than as an occasional orchestra. In the 1909/10 season he conducted 46 concerts, many of them on tour in other cities throughout the East Coast. In the 1910-1911 season, before he fell ill, he conducted 48 of his scheduled 65 concerts. He had planned to return for a 1911/12 season with some 100 concerts. This is not the schedule of a weakling, nor of a fatally ill person!

However, Mahler might have been already suffering from a mild strep infection in 1910 when he returned to Europe to prepare for his premiere of the Eighth in Munich in September. In addition to his busy schedule, he had become aware of Alma's affair with Walter Gropius, sought advice from Freud, and confronted Gropius and Alma. Although Alma told him that she would not leave him, she invited Gropius to Munich to "visit" her while Mahler was busy with final rehearsals of the Eighth. By that time Mahler was showing signs of his low-grade strep infection, and on his return to New York for the 1910/11 season he was most likely not in the best health. Dr. Christy wrote: "The photographs of Mahler about this time show him worn but he does not appear to be beaten."

When Mahler collapsed in late February, 1911, he was attended by a Dr. Libman in New York. Libman's assistant at Mt. Sinai Hospital was a man named Baehr (who later became Dr. Baehr and head of medicine at Mt. Sinai), who drew a 20-cc sample of blood and cultured it. *Streptococcus viridans* (different from the strep of "strep throat") was identified, at that time a **fatal infection when lodged in the heart**. Mahler insisted on knowing the truth and when he learned of this **fatal infection**, not his fatal heart **condition**, he decided to go back to Vienna to die. On the way the diagnosis was confirmed in Paris. Alma took Gustav to Vienna where he died on 18 May 1911.

Dr. Christy sums up the evidence for "rheumatic heart disease with superimposed subacute bacterial endocarditis" - the latter being the actual condition which carried Mahler away:

- Mother and possibly siblings had "heart disease";
- "St. Vitus' dance" in childhood;
- Frequent sore throats in childhood and as an adult;




- Findings of heart murmur at age 47, 1907, and "loud second sound", characteristic of mitral valve disease;
- "Angina" 1908-1911; (but note this is German for throat infection, not pain in heart muscles stemming from blockage of blood supply);
- *Streptococcal bacteremia* found twice, New York and Paris, February-April 1911;
- Intermittent fevers, February-May, 1911; and
- Pallor (anemia), weakness, March-May 1911.

Dr. Christy believes that there is no evidence that Mahler had an arrhythmia, or faltering heart beats, but the heart murmur might have seemed thus to Mahler and his closest family. Mahler did come to believe that he had a serious heart condition. He did complain of palpitations when he had walked too strenuously, but these may have been simply from being quite out of shape, or even psychosomatic, especially under the ministrations of his overly concerned sister and wife. Mahler did lose his physical fitness after the visits to cardiologists in 1907. However, while he knew of his heart condition, **he was not fatally ill with it when he was composing the Ninth!**

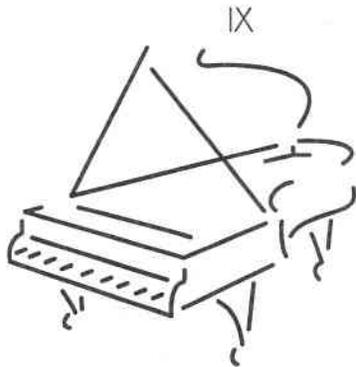
Had Mahler listened to Dr. Hamperl, and not to Dr. Kovacs, and kept up his vigorous physical activity, he might have stayed in good enough condition to shake off, as he had done in the past, the strep *viridans* infection of 1910-11 before it got to his heart.

We can only speculate sadly on what might have been!

Stan Ruttenberg



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This coming year again is promising for Mahlerites, not only in Boulder but within a few hours travel. Following is some information we have acquired which may be of interest.

Colorado Music Festival: Summer Season 1996. Again *Das Lied von der Erde* has been scheduled. It was provisionally planned for last summer, but events intercede. We hope that this coming summer we will hear this great vocal work.

San Francisco Symphony: Michael Tilson Thomas, in his first regular season as permanent conductor, will do the Mahler 5th Symphony March 6, 7, and 8, and *Das klagende Lied* to close the season at the end of May.

Anchorage Symphony: To commemorate their 50th Anniversary Season (!), the Anchorage Symphony will play the Mahler 2nd on April 26/27, with Meredith Stone, soprano, and Janice Meyerson, mezzo-soprano. Further information is available at 907/274-866

Orange County, California: The William Hall Master Chorale, William Hall Conductor, with the Master Chorale Orchestra and five choruses, will present the Mahler 8th May 2/3, at the Crystal Cathedral. For information and tickets call 714/544-5679.

Calgary, Canada: In celebration of their 40th season, the Calgary Philharmonic will present a "Mahler Celebration," comprising the 6th Symphony on May 9, conducted by Franz-Paul Decker, and *Das Lied von der Erde*, on May 18, conducted by Mario Bernardi, with Bernadette Greevy and Paul Frey. Call 403/531-7820

Aspen, Colorado Summer Season: There is no word yet on this coming summer's program. Watch for announcements beginning in late winter.

Stan Ruttenberg

MahlerFest Record of Works Performed

Piano Quartet	1988	Das Lied von der Erde (choreographed)	1994
<i>Lieder und Gesänge aus der Jugendzeit</i>	1988, 1993, 1996	<i>Lieder</i> (Hugo Wolf)	1995
<i>Lieder eines fahrenden Gesellen</i>	1988, 1993, 1995	<i>Lieder from Opus 2</i> (Zemlinsky)	1995
<i>Des Knaben Wunderhorn</i>	1989, 1994	Galgenlieder (Graener)	1995
Songs to Poems by Rückert	1989, 1996	Brettli-lieder (Schoenberg)	1995
Suite from BWV 1067 and BWV 1068 (Bach/Mahler)	1989	Four Songs Opus 2 (Schoenberg)	1996
<i>Kindertotenlieder</i>	1990, 1996	Symphony No. 1	1988
<i>Three Songs</i> (Alban Berg)	1996	Symphony No. 2	1989
<i>Sieben Frühe Lieder</i> (Berg)	1990	Symphony No. 3	1990
<i>Fünf Lieder</i> (Alma Mahler)	1991	Symphony No. 4	1991
<i>Vier Lieder</i> (Alma Mahler)	1991	Symphony No. 5	1992
Symphony No. 4 (IV) (Schoenberg Society arrangement)	1991	Symphony No. 6	1993
Symphony No. 4 (IV) (Mahler performing piano version)	1994	Symphony No. 7	1994
<i>Lieder</i> (Richard Strauss)	1993, 1995	Symphony No. 8	1995
Symphony #6, two piano version (Zemlinsky)	1993	Symphony No. 9	1996

Need more information about Colorado MahlerFest?

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Our past successes have resulted in a broader recognition than we had hoped for when MahlerFest first started; we are now recognized nationally, and attendees are coming to hear the Eighth from all corners of the country. It appears that a standard of excellence has been achieved; one which we cannot allow to diminish.

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What the Critics are saying about the MahlerFest and Olson's Mahler 8th

The Colorado MahlerFest with conductor Robert Olson has received critical acclaim from around the world with their release this past Fall of the live performance of MahlerFest VIII's Symphony #8. E.g.:

FANFARE MAGAZINE, Benjamin Pernick:, November/December, 1995: "Stokowski/New York, 1950. Horenstein/London, 1959. Bernstein/Salzburg, 1975. These three legendary Mahler Eighths are now about to be joined by a fourth; Olson/Colorado, 1995. Played only once, this great performance is the equal of any Eighth I've ever heard. ... That it should come from an orchestra which comes together for about one week a year, has a few rehearsals, gives its one concert, and then disbands borders on the fantastic. Many factors contribute to its success: a very fine group of vocal soloists; a responsive, inspired orchestra and chorus; Olson's firm grasp of Mahler's architecture; and above all, impeccable phrasing and unerring tempos largely attributable to his strict adherence to the score. ... There are not many Mahler recordings I consider essential. This is one of the select few. Highest recommendation."

AMERICAN RECORD GUIDE, Gerald Fox, November/December, 1995: This Eighth is in the same class as the best on records — Horenstein, the two Bernsteins, Stokowski, Tennstedt, Inbal. ... the reasons for this huge success are clear and simple: all the performers were deeply committed and therefore fervently expressive. ... All performers were undoubtedly inspired by their charismatic and talented conductor, Robert Olson. ... The pacing seems perfect... and that electric entry of the magnificent chorus telegraphs that we are about to share in an overwhelming experience. There is not an indifferently performed bar. The sheer joy of the coda ... is close to spiritual ecstasy. The exquisite passage ... that heralds the arrival of Mater Gloriosa ... is breathtaking. The coda ... is spiritual, noble, uplifting and mighty — and a testament to Olson's control. Enthusiastically recommended."

Noted Mahler scholar Edward Reilly writes: "in these days I am happiest when a conductor successfully brings out facets of a composition that make it new and fresh for me. This, Robert Olson certainly does. I was especially pleased with the way he kept the complex polyphony of the first movement so clear. ... Your performers certainly present the symphony in a way which does them proud.

From Germany, Jonathan C. Carr writes: "But the palm goes to Robert Olson who chooses ideal tempi ... and has a real sense of the long line. All too often, in performances of the Eighth I hear an abundance of apparently aimless detail and climaxes erupting without enough preparation. Olson proves that those iniquities were conductors' faults, not Mahler's. How I look forward to hearing him in other Mahler."

Richard Halley in *On the Air Magazine* writes: Last January's performance of the Mahler Symphony No. 8 was recently released, and it is nothing short of astonishing. ... Robert Olson has outdone himself, giving a world class performance. Pacing is expansive; dramatic tension is sustained through even the longest slow passages; all the instruments play with precision throughout. The eight solo singers sing as well as anybody I've heard. The Colorado MahlerFest Chorale and the Colorado Mormon Chorale create a great wall of sound. The Denver Children's Chorale is flawless in the often-difficult angelic choral parts. Engineering is also top-flight: timpani roar, trumpets burst out, and the instruments, soloists and choruses stay in balance. This CD combines the excitement of live performance with the engineering quality of studio recording, making it a must for serious Mahler collectors.

If you Missed the Concert at MahlerFest VIII 1995,

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A limited supply of the CD recording is still available, only by mail order from the Colorado MahlerFest (P. O. Box 1314, Boulder, CO 80306-1314). Purchase of a CD at \$23.45 (Boulder residents add \$0.91 sales tax) will bring you by first class mail this magnificent two-CD set, reviewed enthusiastically in the national music press as well in Denver's own *On the Air Magazine*. See above for some of the comments we have received. The purchase price includes a tax-deductible donation to the MahlerFest of \$9, which will help us bring you MahlerFest X, featuring the fully realized Symphony No. 10, and MahlerFest XI, featuring *Das Lied von der Erde* along with a major symposium on Mahler with many national and international Mahler scholars and experts.

Mahler Festival, Amsterdam, May 1995

The legendary but idiosyncratic Willem Mengelberg, Conductor of the Amsterdam Concertgebouw Orchestra from 1895 until 1945, attended the première performance of Mahler's Symphony No. 3 in 1902, at a music festival in Krefeld. Mengelberg was so taken with this work and by Mahler himself that he invited Mahler to Amsterdam to conduct. Mahler visited Holland 4 times, staying with the Mengelbergs at their home. Holland was one of the few countries where Mahler's music was well accepted and Mahler felt at home and appreciated.

From 1903 on, Mengelberg conducted over 400 Mahler concerts, and in 1920 he organized the first complete Mahler cycle. Alma Mahler was in attendance and later offered to send to Holland the Rodin bronze bust of Mahler, then at the Vienna Opera House. Delays occurred, then WW II intervened, and the bust is still in Vienna.

In 1995, to commemorate the 100th anniversary of Mengelberg's conductorship of the Concertgebouw Orchestra, and the 75th anniversary of the first Mahler Cycle in Amsterdam, the management of the Concertgebouw organized a seventeen-day Mahler Festival, including a three-day Symposium *Gustav Mahler: The World Listens*, and exhibits of Mengelbergiana at the Amsterdam Archives and also in the Hague. The Netherlands Mahler Society and Mahler scholars assisted in this gigantic project. Space does not permit a full report; below are a few impressions.

May 1: *Gurre-Lieder*, Arnold Schönberg, played by the Radio Philharmonic Orchestra, with soloists and chorus, Edo de Waart conducting.

2 May, 5 songs from *Das Knaben Wunderhorn* (Håkan Hagegård), *Das klagended Lied*, Royal Concertgebouw Orchestra (Julia Faulkner, soprano, Birgit Remmert, alto, Gary Lakes, tenor, Håkan Hagegård, baritone) and chorus, conducted by Ricardo Chailly. The performances were the best of Chailly in the Festival.

3 May, *Lieder eines fahrenden Gesellen* (Håkan Hagegård), Symphony No. 1. The songs were well sung and played. In the Symphony, the horn swoops and trills in movement I were glorious, but Chailly rushed the coda too much. In IV Chailly committed a common sin: he rushed through the great *luftpause*.

5 May, Symphony No. 2 (Charlotte Margiono, soprano, Jard van Nes, alto), Royal Concertgebouw Orchestra, conducted by Bernard Haitink. This was a powerful yet tender, luminous reading. Van Nes sang

the *Urlicht* beautifully. The chorus was fine, and, as Mahler indicated, sat while singing until the last powerful outburst. The organ of the Concertgebouw was wheezy.

6 May, 7 May (afternoon), Recital by Thomas Hampson, Wolfram Rieger accompanying on piano: Songs from the poems *Des Knaben Wunderhorn*, all 19 of them, including those that were also incorporated into some of the symphonies; the early songs; *Kindertodenlieder*; *Lieder eines fahrenden Gesellen*; *Rückert Lieder*. Mahler's complete song canon were performed admirably. Hampson was in wonderful voice, and Rieger made his piano seem like a full orchestra!

7 May (evening), Symphony No. 3, Jard van Nes, children's chorus Haalem, Women's Groot Omroep chorus Vienna Philharmonic, Bernard Haitink conducting. The Vienna musicians played magnificently, and the interpretation was moving. The rhythms and brass outbursts in I were wonderful. Van Nes was divine in IV. The children were enthusiastic in V. The Adagio was played just right, sweet but not saccharine, moving but not exaggerated.

8 May, *Rückert Lieder* (Barbara Bonney) and Symphony No. 4, Jennifer Larmore, Vienna Philharmonic conducted by Riccardo Muti. Good but not outstanding.

9 May, Five songs from *Des Knaben Wunderhorn*, Anne Sofie von Otter, Berlin Philharmonic, Claudio Abbado conducting. Von Otter was in very fine voice. *Rheinlegendchen* was particularly beautiful. Symphony No. 5 was a KNOCKOUT! the most powerful 5th I have ever heard, in person or on recordings.

10 May, *Kindertodenlieder*, Marjana Lipovsek, Berlin Philharmonic, conducted by Bernard Haitink; Symphony No. 6. Lipovsek's dark voice was well suited to the songs. Haitink of the symphony was reserved.

11 May, Symphony No. 7, Vienna Symphony, Simon Rattle conducting. Rattle stretched, thrust, cajoled, danced and drew a highly animated and amusing performance from the normally staid Vienna ensemble, making this a performance to remember, one that had verve as well as depth!

12 May, Symphony No. 9, Berlin Philharmonic, Claudio Abbado conducting. Abbado drew from the Berlin players astonishing virtuosity and precision ensemble playing. The first and second violins sat together on his left, minimizing the beautiful antiphonal writing with which Mahler imbued this work. The

climaxes in I were shattering, the grotesque dances in II effective, and III was played with great spirit. The Adagio was luminous, deeply felt; the strong climax faded away to a beautiful coda. In the final bars, stretching over minutes, the Berlin strings held the audience in complete suspension and in rapt attention.

13 May, Adagio from the 10th Symphony, *Das Lied von der Erde*, Ben Heppner, Thomas Hampson, Gustav Mahler Youth Orchestra, Bernard Haitink conducting. The Adagio of the 10th was played beautifully, if held back. *Das Lied* was a triumph of soloists and orchestra. Ben Heppner can handle the fierce tenor songs, and Hampson's artistry was wonderful.

14 May, afternoon, Chamber concert featuring Mahler's Piano Quartet movement (with which he won a Vienna Conservatory prize).

15 May, Alphonse Diepenbrock, Hymn to the Night, Jard van Nes, BBC National Orchestra of Wales, Mark Wigglesworth, conducting; Mahler Symphony No 10 (Cooke realization). On Mahler's first visit to Amsterdam in 1903, he met Diepenbrock and the two composers instantly became close friends, often taking long walks along Amsterdam's canals discussing not only music, but art in general and other matters. Diepenbrock's Hymn was given a sympathetic performance by the fine Dutch singer Jard van Nes. The Wigglesworth and the BBC orchestra gave a mighty performance of the 10th in the realization by Deryck Cooke. The Adagio was much more intense than Haitink's performance only a few days earlier, and the muffled drum strokes which close the second scherzo and open the final movement were shattering.

16 May Symphony No. 8, Alessandra Marc, Julia Faulkner, Cyndia Sieden, sopranos; Jard van Nes, Birgit Remmert altos; Gary Lakes, tenor; Andreas Schmidt, baritone; Robert Höll, bass, Royal Concertgebouw Orchestra, Riccardo Chailly, conducting. The Concertgebouw is ideal for such a massive work. The sound there is absolutely clean, larger than life, and the hall is capable of delivering the greatest volume of gorgeous sound I have ever heard. Unfortunately, the performance did not live up to the hall. Chailly dragged the first movement. After the two opening chords the organ, which seemed most impressive, barely whimpered. The soloists were adequate. Part II opened with a very fine atmospheric orchestral introduction, the best part of Chailly's reading. The children were wonderful, and the choruses sang well. However, the MahlerFest performance of the 8th far eclipsed the Amsterdam effort - our soloists were just as good, and in a few cases much better, with much more understanding of the various roles in Part II, our children were far better and better focused, our

orchestra rose to more brilliant heights than did the justly famous Concertgebouw, and Chailly's clumsy reading was no match for Robert Olson's mastery of the structure and thrust of the piece.

17 May, repeat of the Mahler 8th. This performance gained slightly in cohesiveness and integrity, but the result was the same - Boulder the clear winner.

All the while that these magnificent evening performances were taking place, there was a large "tent" in the park opposite the imposing edifice of the Concertgebouw. In the tent the evening performances were played to mostly sell-out crowds with high-definition TV and hi-fi audio. The concerts were all taped and are being prepared by Gilbert Kaplan for broadcast in the USA in Spring. We can hope that KVOD will find a sponsor to cover the air time of broadcasting this remarkable Festival. In the mornings, videos and films were shown of Mahler performances, including the riveting Haitink Rotterdam Mahler 2nd commemorating the bombings of so many cities in WW II. Young soloists from the Sweelink Conservatory gave song and chamber recitals, including songs by Alma, some of Mahler's young contemporaries, and of quite enjoyable songs by Nietzsche.

The three-day Symposium cannot be described simply in this space. Suffice it to say that many artists and experts provided new and fascinating insights into Mahler. One paper by a Finnish art historian, now living in the USA, described in charming detail Mahler's visit to Helsinki; he was "kidnapped" by admirers and spent a stimulating evening in a home on the shore of a lake, where Sibelius and many artists had homes. Sitting by the fireside, Mahler was sketched for a beautiful oil portrait.

An exhibit at the Amsterdam Archives included the giant kettledrum commissioned by Mengelberg at Mahler's urgings to play the low D-flat notes in Symphonies 7 and 8. The drum evidently could not be tuned in 1906. It was relegated to the attic where it languished till 1986 when the Concertgebouw was refurbished. Chailly had it redone and the tuning problem corrected. It can be heard in Chailly's recording of the 7th. Mengelberg's Mahler scores were also on exhibit, scribbled over with Mengelberg's own notations and also with notes he took while Mahler was rehearsing in Amsterdam or from discussions.

The Amsterdam and Hague archives generously gave us permission to use the "smiling Mahler" photograph we used in the CD booklet, and some of the pictures in the photo exhibit.

Stan Ruttenberg

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TRANSLATIONS

FOUR EARLY SONGS (*Mahler*)

Frühlingsmorgen (Spring morning)

There taps at the window the linden tree
With branches blossomladen:

Arise! Arise!

Why do you lie in a dream?

The sun has come up!

Arise! Arise!

The lark is awake, the bushes flutter!

The bees are humming and the beetles!

Arise! Arise!

And what is more I saw your merry
sweetheart already.

Arise, you slug-a-bed!

Slug-a-bed, arise!

Arise! Arise!

In that cozy little room she sits in silence.
Do you hear me, beloved?

In the cold snow,

see how I stand and sing?

Has my song warmed you,

or only your spinning?

Oh, blissful time, beloved hour,

how far away you are!

Ah, only a glance was our fate -

forever disappointed.

Hans und Grethe

Ring-around-a-rosy!

Whoever is merry, let him join in!

Whoever has cares, let him leave them at home!

Whoever kisses a dear sweetheart

How happy he is!

Oh, Hanschen, you have none!

Then look for one!

A dear sweetheart is something grand!

High-ho! High-ho!

Ring-around-a-rosy!

Oh, Gretchen, why do you stand so alone?

Yet you are peeping over at Hanslein!?

And May is so green!?

And the breezes they blow!

Oh look at stupid Hans!

How he is running to the dance!

He searched for a sweetheart, High-ho!

He found her! High-ho!

High-ho! High-ho! High-ho!

Ring-around-a-rosy!

Around-a-rosy! Around-a-rosy! A-rosy!

Erinnerung (Remembrance)

My love wakens the songs ever anew!

My songs waken my love ever anew!

My lips which dream of your fervent kisses,

In song and melody they have to chant of you!

And if my thoughts would like to dismiss love,

Then my songs come to me with love's lament!

Thus I am held a captive by these two forever!

The song will waken love!

And love wakens the songs!

Winterlied (Winter song)

Over mountain and valley

a clear little song sounds

through snow and ice,

so warmly it penetrates the little hut

where a fire crackles

where a spinning wheel hums.

VIER LIEDER, OP. 2

1. Erwartung (Expectation) (*Richard Dehmel*)

Out of the sea-green pond next to the red villa under the dead oak, the moon shines. Where the oak's dark reflection reaches through the water, a man stands and removes a ring from his hand. Three opals gleam; through the pale stones, red and green sparks float and die away. And he kisses them, and his eyes glow like the sea-green depths of the pond: a window opens. Out of the red villa next to the dead oak a pale woman's hand beckons to him...

2. Schenk mir deinen goldenen Kamm (Give me your golden comb) (*Richard Dehmel*)

(Jesus begs)

Give me your golden comb; every morning shall remind you that you kissed my hair. Give your silken sponge; every evening I want to sense for whom you are preparing yourself in your bath, oh, Mary, oh, Mary! Give me everything you have; my soul has no vanity, proudly I shall receive your blessing. Give me your heavy burden; won't you also lay your heart, your heart, upon my head, Magdalen?

3. Erhebung (Elevation) (*Richard Dehmel*)

Give me your hand, only a finger, then I will see this entire globe as my property! Oh, how my country blossoms! Just take a look at it, so that it can accompany us over the clouds into the sun!

4. Waldsonne (Forest Sunshine) (*Johannes Schlaf*)

Into the brown murmuring nights a light glitters, a greenish-golden glow. Flowers begin to gleam, and grasses, and the singing, leaping forest brooks, and memories. All your happy songs that dies away long ago awaken once more, shining like gold. And I see your golden hair shining, and I see your golden eyes shining, out of the green, whispering nights. And I seem to be lying next to you on the grass and hearing you once more playing on the sparkingly bright panpipe into the blue air of heaven. Into the brown, gnawing nights a light glitters, a golden glow.

from SEVEN EARLY SONGS

Nacht (Night) (*Carl Hauptmann*)

Over night and vale the clouds grow dark,
mists hover, waters softly murmur.
Now, of a sudden, an unveiling:
oh, give heed, give heed!
A vast wonderland opens.
Silver soar mountains, dream-large,
still paths, silver-bright, go valleywards
from the hidden castle;
and so dream-pure is the lofty world.
A mute beech tree stands by the way,
shadow-black; from the distant wood
a breath blows solitary soft.
And from the deep valley's gloom
lights flash in the silent night.
Drink, soul! Drink solitude!
Oh, give heed, give heed!

Im Zimmer (In the room) (*Johannes Schlaf*)

Autumn sunshine.
Fair evening looks silent in.
Red fire

blazing, crackling in the stove.
Thus, with my head on your knees,
thus I am content,
my repose in yours,
as the minutes gently pass.

Nachtigall (The nightingale) (*Theodor Storm*)

It is because the nightingale
all night has sung;
and from her sweet noise,
in echo and re-echo
roses have sprung.
Such a wild thing she was once,
now she wanders deeply pensive,
her summer hat in hand,
and bears in silence the glow of the sun
and knows not what to do.
It is because the nightingale all night has sung;
and from her sweet noise,
in echo and re-echo
roses have sprung.

KINDERTOTENLIEDER

(SONGS ON THE DEATHS OF CHILDREN)

(Texts by *Friedrich Rückert*)

1. Nun will die Sonn' so hell aufgeh'n

Now will the sun rise as brightly
As if no misfortune had befallen in the night!
The misfortune befell only me alone!
The sun, it shines on everything!
You must not enfold the night in you,
you must flood it in eternal light!
A little lamp went out in my tent!
Hail to the joyous light of the world!

2. Nun seh' ich wohl, warum so dunkle Flammen

Now indeed I see why you shower
such dark flames on me at many a moment
O eyes! O eyes!

As if it were, in a glance,
to concentrate all your power.
Then I did not expect, since mists enveloped me,
woven by beguiling destiny,
that the beam would already be returning home
to the place whence all beams come.
You wanted to tell me with your radiance:
We would like to stay near you,
but it is denied us by fate.
Only look at us, for soon we will be far away from
you!
What are only eyes to you in these days,
in coming nights will be for you only stars.

3. Wenn dein Mütterlein

When your dear mother
 comes in at the door,
 and I turn my head,
 look at her,
 my glance falls first
 not on her face
 but on the place
 closer to the threshold,
 there where your
 dear little face would be
 if you, bright with joy,
 came in with her
 as usual, my little daughter!
 When your dear mother
 comes in the door
 with her candle's glimmer,
 for me it is as always
 when you would enter with her,
 slip into the room
 behind her as usual!
 You, too quickly,
 too quickly extinguished gleam of joy
 in your father's cell!

4. Oft denk' ich, sie sind nur ausgegangen!

Oftentimes I think they have merely gone out!
 Soon they will return home!
 The day is beautiful! Oh, don't be anxious!
 They are only taking a long walk.
 Yes, surely they have only gone out

and will now return home!
 Oh, don't be anxious, the day is beautiful!
 They are only taking their walk to yonder height!
 They have only gone on ahead of us
 and won't be longing for home any longer!
 We will overtake them on yonder height in the
 sunshine
 The day is beautiful on yonder height!

5. In diesem Wetter!

In this weather, in this tumult,
 I would never have sent the children out,
 they have been carried, carried out.
 I could say nothing about it.
 In this weather, in this storm,
 I would never have let the children out.
 I feared they would fall sick,
 those are now vain thoughts.
 In this weather, in this horror,
 I would never have let the children out.
 I worried that they would die tomorrow,
 that is nothing to worry about now.
 In this weather, in this horror!
 I would never have sent the children out.
 They have been carried out,
 they have been carried out,
 I could say nothing about it!
 In this weather, in this storm, in this tumult.
 they are sleeping as in their mother's house,
 frightened by no storm,
 sheltered by God's hand,
 that are sleeping as in their mother's house!

RÜCKERT LIEDER

(Texts by Friedrich Rückert)

Blicke mir nicht in die Lieder

Do not spy on my songs!
 My own eyes I cast down
 As though caught in some mischief.
 I myself dare not
 Watch them as they grow.
 Do not spy on my songs!
 Your curiosity is treacherous!

Bees, when building their cells,
 Let no one watch them either,
 Nor do they watch themselves.
 When the rich honeycombs
 Are at last unveiled,
 Then you'll be the first to taste!

Ich atmet' einen linden Duft

I breathed a tender fragrant scent.
 In my room there lay
 A sprig of linden,
 A gift received
 From a beloved hand.
 How lovely was the linden scent.

How lovely is the linden scent,
 That linden twig
 You plucked so gently!
 Softly I breathe
 The scent of linden,
 The tender fragrant scent of love.

Liebst du um Schönheit

If it's for beauty that you love,
 Oh, love not me!
 Love the sun
 With her golden hair.
 If it's for youth that you love,
 Oh, love not me!
 Love the springtime,
 Young again each year!
 If it's for riches that you love,
 Oh, love not me!
 Love the mermaid
 With her wealth of bright pearls!
 If it's for love that you love,
 Oh, yes, then love me!
 Love me forever,
 I'll love you forevermore!

Um Mitternacht

At midnight I awoke
 and looked up at the sky.
 Not a star in the galaxy
 smiled at me
 at midnight.

At midnight
 my thought went out
 to the limits of darkness.
 There was no thought of light
 to bring me comfort at midnight.

At midnight
 I paid heed
 to the beating of my heart.

One single pulse of pain
 caught fire
 at midnight.

At midnight
 I fought the fight
 of your sorrows, humanity.
 I could not decide it
 for all my power
 at midnight.

At midnight
 I gave my power
 into your hands.
 Lord!
 Lord over life and death,
 You keep guard
 at midnight.

Ich bin der Welt abhanden gekommen

I have lost track of the World
 with which I used to waste so much time;
 it has heard nothing of me for so long,
 it may well think I am dead.
 And for me it is no concern at all
 if it treats me as dead.
 Nor can I say anything at all against it,
 for in truth I am dead to the world.
 I am dead to the tumult of the world
 and repose in a place of quiet!
 I live alone in my heaven,
 in my loving, in my song.

Translations by Stanley Applebaum, William Mann, Patrick Mason, Patti Peterson and Teresa Sterne.