

# MahlerFest

## XV



Boulder, Colorado  
January 8-13, 2002

Robert Olson, Artistic Director

## Colorado MahlerFest

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

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

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

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

When MahlerFest was founded in 1988, performances of Mahler symphonies were the exception rather than the rule; one was likely to hear only the popular *First* and *Fourth* Symphonies with all but the major orchestras. Thus came the idea to create a Mahler 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. And, a Festival in which dedicated amateur and professional musicians gather from different orchestras across the State, and, as it has turned out, across the continents, to perform what are generally considered the greatest (and most difficult) symphonic creations in the repertoire. Mahler performances are not all that rare anymore, but MahlerFest, the only one of its kind in the world, continues to present his works in sequence, many of which are rarely heard.

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 to Jan Sibelius. Every early January the Colorado MahlerFest allows its participants and audiences to explore one of history's greatest musical prophets!

*Robert Olson, Artistic Director and founder*

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# Colorado MahlerFest

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Robert Olson, Artistic Director; Stan Ruttenberg, President

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## Welcome to Mahler's Tales of Sorrow, Resignation, an Affirmation of Life

*Commentators often like to make much of the fact that the young Gustav Mahler, second child of fourteen, saw many of his siblings die, most of them at an early age. One brother, Ernst, died while Gustav was holding him. Gustav was deeply shocked by that death. Later, a sister, Leopoldine, died in her early twenties of a cerebral aneurysm, and brother Otto committed suicide. Thus there is some foundation to believe that Mahler was imbued, obsessed say some, with the sorrow of death. Almost all of his symphonies contain some sort of funereal march as part of the music.*

*In Mahler's time death was a constant companion of everybody. Was Mahler affected by death any differently than most of his fellows? We cannot know for sure, but we do know that shortly before composing the Fifth and the Kindertotenlieder Mahler himself suffered a close call — serious bleeding from an internal hemorrhoid. He wrote about it in somber philosophical tones to his young friend Bruno Walter.*

*On the other hand, Mahler was a highly active person, deeply engrossed in his administrative and musical work at the Court Opera and with his summer composing. He didn't allow himself time to be morbidly depressed, nor did he allow any slacking in his work. There is no evidence that he suffered from any psychiatric disorder.*

*The two works presented at these MahlerFest XV concerts illustrate how Mahler dealt with death and life. Symphony No. 5 opens with a funeral march, in fact the only movement he ever specifically designated as "Trauermarsch." But it is neither a morbid nor defeatist funeral march — it is strong and powerful, and the inner sections portray to me a feeling of serenity, dealing with death as inevitable. The symphony then moves on to close with one of his most positive final movements, an affirmation of joy in life.*

*Robert Olson tells of a memorable encounter with the Fifth in 1974, while he was studying conducting in Vienna. The President of Austria died and his funeral cortege wound around the inner ring Strasse. The austere procession held only two horse drawn carriages, one with the body of the deceased President, the other with a loudspeaker intoning the solemn funeral march of the opening movement of the Fifth Symphony. This event held a lasting impression upon Olson, lending a depth of meaning to Mahler's music, (and particularly the Fifth), which he had long loved. Interestingly enough, Mahler's music has been played at many important funerals, e.g., Leonard Bernstein conducted the Adagietto at the funeral of Robert Kennedy, and requested it to be played at his own funeral.*

*Kindertotenlieder (Songs on the Death of Children) is overwhelmingly tragic, with disbelief that the children are really dead. It closes, however, with poetry that expresses resignation that the children are at last truly safe, "sleeping as if in their mother's house." Mahler composed here some of his most beautiful, ethereal and moving music.*

***Thus it is that the MahlerFest Board dedicates this MahlerFest in memory of sufferings which have occurred recently and, in fact, are ongoing, and to the fondest hope that ultimately mankind will learn to be more peaceful and accepting of our fellows. We believe that the music of Gustav Mahler has strong healing power, if we would only listen and reflect.***

Stan Ruttenberg, President

# *Colorado MahlerFest XV*

Robert Olson, Artistic Director and Conductor

## *Schedule of Events*

### CHAMBER CONCERTS

**TUESDAY, January 8, 7:30 PM**  
**Boulder Public Library Auditorium**

**FRIDAY, January 11, 7:30 PM**  
**Rocky Mountain Center for Musical Arts, Lafayette**

Franz Schubert's powerful song cycle  
*Die Winterreise*  
Patrick Mason, baritone  
Terese Stewart, pianist  
Introductory remarks by Steven Bruns

### SYMPOSIUM

**SATURDAY, JANUARY 12 STARTING AT 9:30 AM AND CONTINUING IN SUCCESSION**  
**Theater at Old Main, CU Campus**

Prof. Ann Schmiesing, German Department, CU  
*The Poetry of Friedrich Rückert*

Prof. Marilyn McCoy, Dartmouth College  
*The Evolution of a Musical Idea:*  
*The Adagietto of Mahler's Fifth and Its close Relatives*

— Lunch break —

Dr. Stuart Feder, Einstein School of Medicine, New York  
*Mahler um Mitternacht*

Discussion: Music and Healing  
Leader: Fr. John Pennington, S. J.,  
with participation by Dr. Feder and Dr. Eugene Kinder

### SYMPHONY CONCERTS

**MahlerFest Orchestra, Robert Olson, conductor**

**Saturday, 12 January**  
**Sunday, 13 January**

**See page 4 for details**

# *Colorado MahlerFest XV*

Robert Olson, Artistic Director and Conductor

## *Concerts*

**Saturday, January 12, 8:00 PM**

Preceded by Lecture by Gerald S. Fox, 6:45 PM

**Sunday, January 13, 3:30 PM**

Preceded by Lecture by Gerald S. Fox, 2:15 PM

**Macky Auditorium, CU, Boulder**

## **The Colorado MahlerFest Orchestra**

**Robert Olson, conductor**

### ***Kindertotenlieder***

1. *Nun will die Sonn' so Hell aufgeh'n*
2. *Nun seh' ich wohl, warum so dunkle Flammen*
3. *Wenn die Mütterlein*
4. *Oft denk' ich, sie sind nur ausgegangen*
5. *In diesem Wetter!*

**Soloist to be announced**

— *Intermission* —

### **Symphony No. 5, C sharp minor**

- I. *Trauermarsch. In gemessenem Schritt. Streng.*
- II. *Stürmisch bewegt, mit grösster Vehemenz*
- III. *Scherzo. Kräftig, nicht zu schnell*
- IV. *Adagietto. Sehr langsam*
- V. *Rondo-Finale. Allegro*

**Corporate sponsor for these concerts is:  
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## Robert Olson, MahlerFest Artistic Director

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

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

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

"Exquisite! Breathtaking! Spiritual! Noble!" *The American Record Guide*

"A world class performance." *On the Air Magazine*

"The orchestra loved you, the public loved you." *Karolovy Vary Symphony Orchestra, Czech Republic*

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

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

Currently a resident of Kansas City, Olson holds posts with three other orchestras. He is the conductor for the Kansas City Ballet, a post he has held since 1992, having conducted more than 300 performances with the Kansas City and St. Louis symphonies. He is Director of Orchestras/Opera at the University of Missouri-Kansas City where his two orchestras and, in particular, the opera productions consistently receive critical acclaim. With a repertoire of over 60 operas, recent productions include *Turandot*, *Midsummer's Night Dream*, *Manon*, *Ariadne auf Naxos*, and others. He is also Music Director and Conductor of the Longmont Symphony in Colorado, an orchestra that has consistently received rave reviews from Colorado critics. During his 19-year tenure, the orchestra has flourished, presenting a eleven-concert season to capacity audiences.

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

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

An active guest conductor, he has guest conducted many orchestras in the United States and made his European debut in 1990 in Belgium. This resulted in engagements in Venezuela, return invitations to Belgium, to Bergamo and Milan, Italy, to the



Czech Republic, and the Ljubljana Music Festival. In February of 2001 he conducted four major Stravinsky works in a citywide Stravinsky Festival sponsored by the Kansas City Symphony and in March of 2001 conducted the National Symphony of China in Beijing.

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

He is married to Victoria Hagood and has two beautiful children, Tori (14) and Chelsea (11), both budding musicians.

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

## Program Notes

### Mahler's "Funeral March to Joy": The Fifth Symphony Kelly Dean Hansen

The fifth symphony was completed during one of the happiest times of Mahler's life. It represented a completely new direction in his output, or as he would phrase it, "a completely new style." This new style was concerned with virtuosic orchestral technique, the abandonment of specific "programs," and a heavy emphasis on contrapuntal writing, which is seen most clearly in the finale. It is the first of the central trilogy of works that abandon the use of voices and poetic texts, which were an important part of the previous three symphonies. Yet this symphony, with its progression of moods, its use of a funeral march, and the specific association of the fourth movement with his love for Alma Schindler, clearly possesses an inner program, even if Mahler did not specifically give one. The most telling aspect of this "program" can be seen in the arrangement of the five movements into three "parts," over the course of which the music moves from negative emotions toward positive ones. The two movements of Part I are tragic and angry, and primarily convey negative emotions. The third movement, a central Scherzo which comprises Part II by itself, contains moments of jubilation and moments of anxiety. The grotesque is juxtaposed with the galant, and tension with repose. The Scherzo, then, represents a "transition" from the negative to the positive side of the emotional spectrum. Finally, Part III conveys the feelings of love and jubilation, completing the motion from one extreme to the other. In a way, this emotional progression mirrors the one from the Second Symphony, except for the fact that it does it without voices and that the final movement is jubilant from the beginning, containing nothing like the apocalyptic opening of the Second's finale. The progression from despair to joy is foreshadowed in the second movement, where a jubilant brass chorale interrupts that movement's generally dark mood. This chorale is interrupted, however, and reaches its culmination only when it returns at the end of the finale. The progression of keys, moving up a half-step from C-Sharp minor in the first movement to D Major at the end, parallels the progression in mood. The pairing of the first two movements and the last two is not based on emotional content alone; there are direct musical connections between the movements in each of the pairs. The first movement is basically an introduction to the second, and the fourth similarly acts as a preface to the finale. One remarkable thing about the symphony is that despite the large structure of each movement, none of them changes meter or time signature in its course, which is unusual for Mahler, and provides a further element of consistency within each movement, even the ambiguous scherzo.

#### **PART I**

**First Movement**—*TRAUERMARSCH: In gemessenem Schritt. Streng. Wie ein Kondukt* (Funeral March: In measured step. Strict. Like a procession.) 2/2 meter. C-sharp minor. Primary emotion: DESPAIR

Leonard Bernstein once said that "(Mahler's) marches are like heart attacks, his chorales like all Christendom gone mad." In this symphony, we have examples of just such a march and just such a chorale. The opening trumpet call of this funeral march immediately calls the audi-

ence to attention, and the succeeding music is as intense and frightening as any that Mahler ever wrote. The main march itself consists of two elements: (1) the trumpet fanfares with their rapid triplets (which Mahler directs should be played faster than the written note values indicate) and the succeeding music based on them; and (2) a more smooth and elegiac melody in the violins and cellos. Each element is presented twice, and then an almost nostalgic epilogue beginning in a major key brings the first main section to a close.

After the march comes to a full close, the trumpet fanfare returns again, introducing the first trio, or contrasting section in B-Flat minor. Mahler directs that this should be "suddenly faster, passionate, and wild," and indeed the music bursts upon the scene after the fanfares in great waves of intensity. Angry and rapid string figures are set against a trumpet melody that literally wails in despair. At the height of intensity, the fanfare triplets are heard. This section brings to mind Bernstein's comment about "heart attacks." This wild music eventually subsides, and the fanfare emerges again from the dust to introduce a return of the main march. This presentation is altered significantly from the first section. The first element is abbreviated and seems almost sapped of its strength after reaching a hard-won high point. The "elegiac" melody is also varied and intensified, accompanied throughout by a punctuating rhythm in the trumpets and trombones that had only been introduced at the very end of the first presentation. Again, the march comes to a full close.

A second trio in A minor (anticipating the key of the next movement) is now introduced in a novel way: the fanfare is not played by the trumpet, but quietly and mysteriously by the timpani. This second trio provides the thematic connection to the second movement, where it will play a more important role. Here, it serves almost as a kind of epilogue. The melody is somewhat similar to the elegiac theme from the main march. It is accompanied by a new rhythm that is similar to the famous motive that opens Beethoven's Fifth Symphony. This rhythm is constant and unrelenting. The music begins very subdued, but it quickly and seamlessly works itself to an intense "lamenting" climax, which in turn collapses almost too suddenly. The main march emerges from this collapse and functions as a coda, but it is now sapped of all its energy and simply dissipates. The final fanfare figure is played by, of all instruments, a flute. A loud but dampened-sounding C-sharp in low pizzicato strings brings things to a close.

**Second Movement**—*Stürmisch bewegt. Mit größter Vehemenz* (In turbulent motion. With greatest vehemence.) 2/2 meter (Allegretto). A minor. Primary emotion: ANGER

To call the tremendous funeral march an "introduction" seems absurd until we hear what follows it. This massive and complex movement is in many ways the main movement of the work (although it is not the longest). The movement is in A minor, in which key the symphony neither begins nor ends. It is therefore not really correct to refer to the symphony as being in "C-Sharp minor," as is often done, or even "in D major," where it ends, since the "main" movement is in a different key entirely. Assigning "central" keys to Mahler symphonies is always somewhat unclear,

and in this case it is not necessary, as the work is unified in other, even stronger ways than tonality.

The movement is in a large and clear sonata form, but Mahler adds another layer over that of the sonata structure: midway through the development section, a gradual buildup from almost nothing begins and continues through the remainder of the development and all of the recapitulation, culminating in the tremendous (and seemingly incongruous) D-major chorale. Although the movement includes vehement passion as well as more subdued despair, other than the chorale, the prevailing emotions are all negative. This chorale seems completely out of place unless considered within the context of the entire symphony.

As would be expected in sonata form, there are two main themes of the exposition. The first is rough and wild, characterized by angry and rapid string figuration and loud interjections of diminished seventh chords. Another element, first heard in the winds, is a figure of a leap of a minor ninth (one note larger than an octave leap) and a descending second. This very distinctive three-note figure is also somewhat demonic in nature and is heard in this theme group as well as the second. The trumpet has several distinctive figures as well. The second theme itself (in F minor, the submediant) is a variation of the second trio from the funeral march. Although the melody is quite divergent, its opening gesture is clearly recognizable. The accompaniment, which was perhaps the most distinctive part of the theme, is persistent here as well, but it is also somewhat varied.

Both the development and the recapitulation are introduced by a dissonant blast of a diminished seventh chord followed by the angry rushing strings. Midway through the development, the music dies down completely and the cellos play a lamenting version of the second theme in E-flat minor that is stripped of all accompaniment except for a timpani roll. From this near standstill, the music gradually builds. First, the theme from the funeral march is heard in the form in which it appeared there, confirming the already suspected connection. A little later, an even stronger connection is made when the elegiac tune from the \*main\* section of the funeral march is heard in B Major. This reminiscence is immediately followed by a march-like section in A Flat that further builds in intensity. Before the recapitulation, a sudden blaze of brass is heard in a strange A-major fanfare that is suddenly aborted by the dissonant blast. This brief brass outburst is an anticipation of the chorale that will appear at the end of the movement. The energy that has been building gradually from the lamenting cello melody continues across the recapitulation. When the second theme arrives, this time in E minor, the dynamic level does not become quiet, as it did in the exposition, and the theme itself is closer to its "funeral march" form. The final ascent toward the goal follows the second theme. At the height of the buildup, of course, is the arrival of the D-major brass chorale. It is a moment that is fulfilling as well as surprising, as the brass suddenly emerge from the inferno. The chorale reaches a feverish pitch, and Mahler even specifically indicates the "high point" in the score. Just as this triumphant music is about to reach its resolution, however, it is rudely cut off by the same dissonant diminished seventh chord that introduced the two previous sections, and the music rapidly moves back to the minor mode. The ensuing coda, based on the first theme, gathers enough energy to reach a final climax which, like the similar spot in the funeral march, collapses almost immediately. The resolution in A minor is eerie and strange, with high,

ethereal strings and odd punctuating woodwind thirds. The massive movement dies away, the final note being taken by the timpani, Mahler giving a specific indication to give extra care to the drum's tuning.

## PART II

**Third Movement—SCHERZO:** *Kräftig, nicht zu schnell* (With strength, but not too fast). 3/4 meter. D Major. Primary emotion: AMBIGUITY: REPOSE + ANXIETY

At over 800 measures, the central Scherzo is not only the longest movement in the symphony, but one of Mahler's longest movements in any work. That this great length should be applied to the scherzo, a form that was traditionally the shortest movement in a typical sonata or symphony, is certainly unusual, but there are precedents for such oversized Scherzo movements, such as that of Schubert's "Great" C-major symphony, or even of Beethoven's ninth. Despite its length, the movement manages to retain the outward trappings of scherzo form with two contrasting sections or trios (the use of two trios being a legacy of Robert Schumann). The major sections themselves are thematically very diverse and consist of several segments. In addition to this, a type of sonata structure is imposed on the scherzo form, with a real development after the second trio and an abbreviated recapitulation. The emotions of the piece literally run the entire gamut. While the prevailing sentiment is that of the rustic and genial dance (primarily the *Ländler*), there are also many elements that are not only dissonant and strange, but even eerie and terrifying. The key is D Major, which we have heard in the chorale of the last movement, and in which the symphony will eventually end. Of particular importance is the part for obligato solo horn, which plays a leading role in many of the themes, and especially in the second trio. The horn soloist is typically placed apart from the rest of the orchestra. With such a prominent role in such a large movement, the horn solo part is one of the most difficult in the literature for that instrument.

The main Scherzo section consists of seven distinct segments with new melodies or variations, but all in the strong and robust character that is typical of the *Ländler*. In the course of all of these waves, one figure is heard that will play a major role in establishing the movement's ambiguous nature. It consists of chirping eighth-notes that are played in a *shrill manner by the woodwinds* in their high register in *overlapping entries*. The resulting effect is very dissonant and *disconcerting*, and the following dance figures move *briefly to minor*. The distinctive rhythm of this figure will come to pervade many parts of the movement.

The first of the two Trio sections (in B-flat major) is far more relaxed than the robust main section, and has more the character of a Viennese waltz. The waltz melody will play a major role in the later development of the movement, and indeed will form (somewhat surprisingly) one of its most satisfying climaxes in the shortened reprise of all sections at the end.

After a return of the main Scherzo that includes a fugal section, the second Trio is heralded by a new figure of a descending fourth in the minor mode that emerges from the fugato. It is first heard in the trumpet. Shortly thereafter, the main theme of the second Trio emerges in the horns in a slower tempo (this is the second segment of the section). It is a somewhat relaxed and even idyllic melody, made ambiguous by its minor mode. There are six segments of

this second trio, all of which treat this theme in new ways and in various minor keys: F, C, G, D, and E minor are all used, as well as a statement in A-Flat major. The third segment increases in intensity and culminates in several horn blasts, the solo horn emerging with a lamenting version of the theme. The tempo slows considerably for the fourth segment, and the theme is now presented in *pizzicato* strings, along with the return of the descending fourth. It is at this point that very timid reminiscences of the *first* trio (the waltz) are heard. The fifth segment introduces the major mode, and the solo horn gains prominence. The sixth segment introduces the most varied statements of the theme in the trumpet and solo horn.

The long idyll, not without its share of disturbance, melts away into a development section that begins with the waltz theme, which has great prominence for much of the rest of the movement. Following this long development, all three main sections are heard again in abbreviated form, the waltz leading to a huge climax. After a brief treatment of the second trio theme combined with the “eerie” eighth-note figure, the largest climax is reached, a huge dissonance after much intensification, including further statements of the waltz theme. Out of this, a new setting of the slower elements from the second trio emerges, a final reminiscence of the relaxing elements of the movement. The final coda combines diverse elements of the movement. It is introduced by the rhythm of the “eighth-note” theme on a bass drum, and then the theme itself is heard, combined with the descending fourth, the waltz theme, and the opening of the main scherzo itself. This final combination of most of the main elements brings the movement, a world in itself, to a rather abrupt close.

### **PART III**

***Fourth Movement—Adagietto. Sehr langsam (Very slowly).*** 4/4 meter. F Major. Primary emotion: LOVE

This miniature slow movement is also the most famous of the symphony due to its use in the Visconti film *Death in Venice* as well as its having been conducted by Leonard Bernstein during a memorial to Robert F. Kennedy. The movement is rather unfortunately associated somewhat with death and mourning, and it is not entirely inappropriate for these sentiments (the symphony began, after all, with a funeral march); it is more properly seen, however, as a love song without words, specifically one written for Alma Schindler. The ambiguity of the scherzo has led to a more positive tone that will reach its culmination in the finale, for which this Adagietto is really an introduction. The orchestration is reduced to strings and harp alone, and the form is a simple ternary structure. The string scoring is brilliant and resonant throughout, with the harp making very important contributions. The main melody is characterized by sighing motives and long suspensions. The score is littered with German directions such as “*seelenvoll*” (“soulful”), “*mit innigster Empfindung*” (“with deepest emotion”) and “*mit Wärme*” (“with warmth”). These indications underscore the intimacy of this music, which yearns more with each prolonged suspension. The melody itself is closely related to one of Mahler’s most intimate songs, the Rückert setting “*Ich bin der Welt abhanden gekommen.*” It reaches a full and warm climax before the new material arrives.

The middle section introduces a bit more tension, modulating to various keys both minor and major. The harp

largely drops out here, and the strings finally include an allusion to the “gaze” motive from Wagner’s *Tristan und Isolde*, which could be seen as an allusion to the movement as either a love song or a song of death. The return of the main melody is even more restrained, with the note values augmented and the resulting suspensions lasting longer. Mahler leaves us more indications such as “*zögernd*” (“hesitantly”) to emphasize this. The final climax leaves the listener almost breathless, as resolutions are delayed longer and longer. The final two suspensions, first in the bass, and finally in the melody, are stretched to their breaking point before they are finally resolved.

***Fifth Movement—RONDO FINALE: Allegro giocoso. Frish (Fresh).*** 2/2 meter (*alla breve*). D Major. Primary emotion: JOY

The final fading of the strings of the Adagietto is immediately followed by a single “A” from the horn as the wind instruments enter the scene. The final two movements are connected without a pause, and the strings provide one final shadow of what has preceded before the winds take over with the introductory passage to the jubilant finale. Fragments of thematic elements are given by bassoon, oboe, and clarinet. These fragments will become part of the fabric of the movement, specifically in its contrapuntal sections. The first of these is a direct quotation from Mahler’s *Wunderhorn* song “*Lob des hohen Verstandes.*” The song’s title translates as “In Praise of High Intellect,” and perhaps is an allusion to the skillful use of counterpoint and fugue, which often symbolize “high intellect” in music, in the movement to come. The final fragment is a completely transformed figure from the end of the second movement’s brass chorale, hardly recognizable until the chorale returns in its original form at the end. It is notable that despite the many changes of key and rapid shifts, this jubilant movement never touches the minor mode.

As sonata form had been imposed on scherzo form in the third movement, so it is here imposed on the rondo. A rondo is characterized by a recurring main theme. This movement has the exposition, development, and recapitulation of sonata form, but the main theme recurs twice in the exposition before the customary second theme is heard. The two statements of the main theme are separated by the first of five fugal sections. The recurrence of the main theme before any development has occurred is typical of a rondo. Development *does* occur later on, however, as in a sonata form. The resulting hybrid, called a sonata-rondo, is not new, but had been used as early as Mozart. The scale here is simply much larger. The main theme itself grows out of the final “chorale” fragment of the introduction and is presented in noble, warm, and rich horn scoring. Winds dominate this bright theme, being joined only by the lower strings. Before the entrance of the first fugal section, a new and very important descending figure in dotted rhythm is given by the woodwinds. This figure will play a key role in the fugal sections and especially in the final chorale. The fugue itself begins with the neglected strings, but the winds soon have their say with the motives from the introduction (including the chorale) and the new descending figure.

After the repeat of the main theme and a second contrapuntal passage, the second theme will immediately sound familiar, but the listener may not know why. This is because it comes directly from the middle section of the

Adagietto, providing the expected thematic link in Part III, but it is utterly different in this new context. It is not only in tempo, but in its exuberant (rather than intimate) presentation that the theme is so transformed. It is presented in the submediant key of B Major (the second theme of the sonata form of the second movement was also in its submediant key, another connection).

The development section contains two more fugal passages as well as development of the second (Adagietto) theme. The entire section moves through several keys, although the B and D Major of the exposition play the largest roles. It is here that we see most clearly an aspect of this movement that is justly famous: abrupt avoidance of regular cadences and rapid shifts of key. Adorno, while criticizing the overly affirmative nature of the finale ("Mahler was a bad yes-man," he said) admired these rapid and sudden changes of key and deceptive cadences, which reminded him of film music technique. The main rondo theme is largely avoided in this development, but it is varied and altered in the recapitulation.

This reprise arrives after the fourth fugal passage, which ends the development, works to a feverish climax. The main theme is now presented in triplets and becomes more intense. It is now more string- than wind-oriented. The fifth and final fugal passage is the most intense, and includes more of the rapid "film score" modulations and deceptive cadences. Further development of the main theme leads to the second, or Adagietto theme, which is now given in G, rather than B Major. Unlike the first theme, it appears in what is close to its original form from the exposition. After the second theme has had its final say, a transition passage begins toward the final goal: the return of the D-major chorale. This transition passage is short, but an extreme intensification of volume and tempo occurs over this brief span.

After so many points of arrival and repose have been arrested by deceptive cadences and key changes in this movement, the arrival of the chorale is an immensely satisfying and fulfilling moment. The beginning is not identical to the second movement chorale, but is derived from the descending dotted figure that followed the first presentation of the main theme. Only in its second phrase does the material from the second movement return. Appropriately, it is the second part of that chorale that is now heard, its first section being replaced by the new material. Finally, we know what the goal of that moment had been. Although it had taken place in the context of anger and unrest, it anticipated the overwhelming joy of the finale. Now the chorale will not be aborted as it was there, but it will reach its culmination, striving ever higher before it reaches its final cadence. This cadence leads to a feverish coda based on the first theme. The music becomes more and more frantic, combining various motives from the fugal passages and the chorale before the resulting energy screeches to a halt. A final flourish, closing the symphony in the most positive manner possible, is like the explosive bursting of a balloon when it reaches its point of capacity, a point the music has in fact reached. The funeral march has reached its goal: the logical emotional progression of the symphony has marched from deep despair and anger to love and then pure joy. Mahler would begin his sixth symphony with a funeral march-type movement as well, but the goal would be the opposite.

## Recordings of Symphony No. 5

Stan Ruttenberg

The earliest recordings are of the *Adagietto* only. Willem Mengelberg and the Amsterdam Concertgebouw made it in 1926, only available on some Mengelberg collections. Mengelberg wrote in his score that Mahler and Alma told him, "the *Adagietto* is a love song." Mahler's own timing is around 8 minutes. While the first tempo is marked *Sehr langsam*, very slow, tempo markings throughout the movement include: pressed, as slow as in the beginning, flowing, held back, again slower, and at the end, pressed. Mengelberg's timing is 7:15. Bruno Walter (1938), who also studied the score with Mahler, plays it at 7:37. The slowest is about 15 minutes. There are concert performances stretching to over 15 minutes. Moreover, Mahler marked ONLY ONE *portamento* in the movement, but many slurs (*legato*). Many conductors convert these slur markings to *portamenti*. I have not heard a performance with only one *portamento*.

The first complete recording in 1947 was on 78 rpm, Bruno Walter conducting the New York Philharmonic, now remastered in good sound and available on SONY CD. The performance stands the test of time and is worth listening to as the only connection between a complete recording and Mahler. The second recording was on early LP, on the Westminster label, Hermann Scherchen conducting the Vienna State Symphony Orchestra. He takes the *Adagietto* at somewhat over 8 minutes.

The next recording, on Everest, was by the London Symphony conducted by Rudolf Schwarz, a survivor of the Nazi death camps, and conductor of the all-Jewish orchestra in Berlin, the Kultur Band, the only orchestra in Nazi Germany to play music of Jewish composers. This is, for me, the most satisfactory performance of all, and is available in a remastered CD with excellent sound.

Admirers of Leonard Bernstein will like his 1987 recording made with the Vienna Philharmonic, issued on DG.

Two recent recordings are of special interest: The Junge Deutsche Philharmonie, conducted by Rudolf Barshai, on the obscure Laurel label, is marked by good conducting. Barshai is rather faithful to the score, and the young German musicians give it their all. Benjamin Zander conducts the London Philharmonic on the Teldec label — well played and conducted, and containing a bonus CD of Ben discoursing in his own inimitable way on the music.



# Kindertotenlieder

## (Texts by Friedrich Rückert)

1. Nun will die Sonn' so hell aufgeh'n,  
als sei kein Unglück die Nacht gescheh'n!  
Das Unglück geschah nur mir allein!  
Die Sonne, sie scheint allgemein!  
Du musst nicht die Nacht in dir verschränken,  
musst sie ins ew'ge Licht versenken!  
Ein Lämplein verlosch in meinem Zelt!  
Heil sei dem Freudenlicht der Welt!
  2. Nun seh' ich wohl, warum so dunkle Flammen  
ihr sprühet mir in manchem Augenblicke.  
O Augen! O Augen!  
Gleichsam, um voll in einem Blicke  
zu drängen eure ganze Macht zusammen.  
gewoben vom verblendenden Gesckicke,  
dass sich der Strahl bereits zur Heimkehr  
schicke,  
dorthin, von wannen alle Strahlen stammen.  
Ihr wolltet mir mit eurem Leuchten sagen:  
Wir möchten nah dir bleiben gerne,  
doch ist uns das von Schicksal abgeschlagen.  
Sieh' uns nur an, denn bald sind wir dir ferne!  
Was dir nur Augen sind in diesen Tagen:  
in künft'gen Nächten sind es dir nur Sterne.
  3. Wenn dein Mütterlein  
tritt zur Tür herein,  
und den Kopf ich drehe,  
ihr entgegen sehe,  
fällt auf ihr Gesicht  
erst der Buck mir nicht,  
sondern auf die Stelle,  
näher nach der Schwelle,  
dort, wo würde dein  
lieb' Gesichtchen seim,  
wenn du freudenhelle  
trätest mit herein,  
wie sonst mein Töchterlein!  
Wenn dein Mütterlein  
tritt zur Tür herein  
mit der Kerze Schimmer,  
ist es mir als immer,  
kämst du mit herein,  
huschtest hinterdrein,  
als wie sonst ins Zimmer!  
O du, des Vaters Zelle,  
ach, zu schnelle,  
zu schnell erlosch'ner Freudenschein!
1. 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. 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 utterly all your power.  
Then I did not suspect, 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 they will be only stars.
  3. When your dear mother  
comes in 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!  
O you, too quickly,  
too quickly extinguished gleam of joy  
of your father's being.

4. Oft denk' ich, sie sind nur ausgegangen!  
 Bald werden sie wieder nach Hause gelangen!  
 Der Tag ist schön! O, sei nicht bang!  
 Sie machen nur einen weiten Gang.  
 Jawohl, sie sind nur ausgegangen  
 und werden jetzt nach Hause gelangen!  
 O, sei nicht bang, der Tag ist schön!  
 Sie machen nur den Gang zu jenen Höh'n!  
 Sie sind uns nur vorausgegangen  
 und werden nicht wieder nach Haus verlangen!  
 Wir holen sie ein auf jenen Höh'n im Sonnenschein!  
 Der Tag ist schön auf jenen Höh'n!

4. Often 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 merely 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 diesem Braus,  
 nie hätt' ich gesendet die Kinder hinaus,  
 man hat sie getragen, getragen hinaus.  
 Ich durfte nichts dazu sagen.  
 In diesem Wetter, in diesem Saus,  
 nie hätt' ich gelassen die Kinder hinaus.  
 Ich fürchtete, sie erkrankten,  
 das sind nun eitle Gedanken.  
 In diesem Wetter, in diesem Graus,  
 (nie) hätt' ich gelassen die Kinder hinaus.  
 Ich sorgte, sie stürben morgen,  
 das ist nun nicht zu besorgen.  
 In diesem Wetter, in diesem Graus!  
 nie hätt' ich gesendet die Kinder hinaus.  
 Man hat sie hinaus getragen,  
 ich durfte nichts dazu sagen!  
 In diesem Wetter, in diesem Saus, in diesem Braus,  
 sie ruh'n als wie in der Mutter Haus,  
 von Gottes Hand bedeckt,  
 sie ruh'n wie in der Mutter Haus!

5. 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,  
 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,  
 I could say nothing about it!  
 In this weather, in this storm, in this tumult,  
 they are sleeping as though in their mother's house,  
 frightened by no storm,  
 sheltered by God's hand,  
 they are sleeping as though in their mother's house!

*Translation based on the Dover score 1990.*

## Mahler, Mahler, Everywhere

Colorado Symphony, April 11 & 13, 2002, *Symphony No. 6*, Marin Alsop conducting. On April 12, special presentation, "Mahler on Sigmund Freud's Couch" — "Alsop and CSO perform the unmistakable sounds of Mahler's greatest symphonies while finding out what happens when two of the greatest minds of the 20<sup>th</sup> century get together." (NOTE: Mahler met Freud only once, during their long walk in Leyden 1910.)

Colorado Music Festival — Boulder's summer music festival, no information available at press time.  
 Aspen summer music program — no information available at press time.

Web surfers can find concert performances in most cities by visiting: [www.culturefinder.com](http://www.culturefinder.com)

# Kindertotenlieder

Mitch Friedfield

## ***Nun will die Sonn' so Hell aufgeh'n***

The morning after tragedy. In one of the bleakest openings in all of music, an anguished parent, accompanied by oboe and horn, greets the sunrise. But something is wrong: his voice travels a descending line. And when he confronts the previous night's tragedy, his voice takes an upward line — “rising in semitones, as if with great effort,” in Peter Russell's memorable phrase. His world has been turned upside-down; he lacks the strength to raise his voice.

Mahler composed the *Kindertotenlieder* within a narrow key range, emphasizing by lack of tonal exploration its introspective nature. *Nun will* is structured in four rhyming couplets. “Alternate orchestras” subdivide them: all first lines have “bare” orchestration, while strings and a warmer sound back second lines. And so goes the parent, bludgeoned between grief and consolation. Note how the last word of the first couplet carries the same rhythmic figure that permeates the first movement of Symphony No. 5, which we will also hear this weekend and which was composed at about the same time. That movement, it hardly needs adding, is a funeral march. This rhythmic figure is followed by a plaintive horn phrase, after which the music collapses back onto the tonic, and the death knell resounds — played by a glockenspiel.

Who else but Mahler could portray a death knell with a glockenspiel? The bell not only takes the place of the expected gong, but inexorably reminds us of another bell: the one above an infant's crib. The glockenspiel is perhaps the most symbolic instrument in the cycle, as we will see in the final song.

## ***Nun seh' ich wohl, warum so dunkle Flammen***

*Nun seh'* starts with a fragment identical to the preceding song's last phrase, which also opens the Mahler 5th Adagietto. There's a difference, however, as Mahler never repeats himself exactly: the bottom part of the fourth-note chord is resolved in the Adagietto, but not in *Nun seh'*, giving it a sinister cast. The alternate orchestras and another voice/horn duet appear here too. But there are contrasts. Whereas *Nun will* was structured straightforwardly, in *Nun seh'* there is instability — changes in key, tempo, and time signature. A typically Mahlerian touch is the cycle's first instance of percussion, a pianissimo timpani roll. It's so subtle you could miss

it, yet if you're familiar with the song you would immediately notice its absence.

What about these *dunkle Flammen*, these dark flames? The distraught parent sings about his dead child's dark eyes that will become stars in Heaven. Peter Russell writes: “As a conclusion to a song so permeated with imagery of light and dark, eyes and seeing, the fading of the last chord is like a fading of light and of sight. We recall that the last sound heard at the end of the first song, the fading chime of the glockenspiel, carried a similar symbolism.”

## ***Wenn dein Mütterlein***

This, more than any of the *Kindertotenlieder*, is a male's song. It is the only song about a specific child; the others are about both children or either child. Mahler portrays the action of the mother — walking — by pizzicato bass notes and a steady tread. She appears at the door, and the father sings. But when he does, we see the awful truth. The father is looking not at her, but where his daughter's face would have been. Mahler constantly changes time signatures so that the feeling of aimlessness is even more pronounced. Combined with the steady tread in the background, the effect is disorienting.

This song will test the low register of any singer, male or female. Those low G's fall on the words *Töchterlein* (dear little daughter) and *freudenschein* (the gladdening light). In other words, the same note signifies “My dear daughter...the gladdening light (too quickly extinguished).” A postlude makes us believe the song is starting again, but the pizzicato bass slows down and breaks off; the mother has lost the strength to walk. The song ends unresolved, portraying a father too listless even to make a final sigh.

## ***Oft denk' ich, sie sind nur ausgegangen***

Mahler generates an unstoppable momentum toward an optimistic finish in the fourth song, the turning point of the cycle. This is the only song written in a major key (E flat major, the relative major of the preceding song's C minor); as a result, the mood changes immediately. The prelude has everything: lush orchestration, grace notes dripping with sophistication, a lilting beat that solidifies the unsteadiness of the preceding song, bringing to mind a Viennese ballroom. But as the singer enters, the pace slows perceptibly, hinting that the effort to resume a semblance of normal life — to get out of the house finally — has failed. He can't live up to the atmosphere of the pre-

ude: His first two notes are a minor third, undermining the major-key prelude instantly. And then we realize that the disaster has not been overcome: "I often think they have only gone out! Soon they will get back home!" The children are only playing on the hills, but these hills signify something else: Heaven, with all that implies.

In the first few lines are the words *ausgegangen*, *gelangen*, *gang*, and *bang*. There is also a rhyming relationship between *schön* and *Höh'n*. In the first verse the singer breaks off prematurely at *gang*, the orchestra carrying the tune for several bars. At the end of the second, the singer continues a little longer and the orchestra carries less. At the end of the third stanza and the song, two things come together: the orchestra and the singer end at the same place; and the key phrase, *Der Tag ist schön auf jenen Höh'n* — The day is fine on yonder heights (in Heaven) — is finally unified. The alternate orchestras are melding into one, and the parent seems at least able to countenance a normal life. But Mahler sets him one more test.

### ***In diesem Wetter!***

Recovery from such a trauma as the successive loss of two children cannot proceed in a linear way. Mahler, who in the *Kindertotenlieder* proves himself as insightful in psychology and human nature as he was in music and literature, knew this. For the parent to find resolution, he must pass through a storm. But this is no Disneyesque storm with gods hurling lightning bolts at drunken shepherds; no, this is a more serious storm, a psychological one — A Mahlerian one.

The storm erupts suddenly, with a sinister downward motif repeated in all stanzas. The singer begins, and two things having the most important consequences are announced. The more apparent one is a rhyme scheme based on *-aus*. In *diesem Wetter*, in *diesem Braus*: in succeeding stanzas *Braus* is replaced by *Saus* and then *Graus*, giving the storm a new, more savage face each time. But there is something even more unsettling going on. In the first line, *Wetter* and *Braus* are on the same note. In the second, *Wetter* and *Saus* are elevated a note. In the third, *Wetter* and *Graus* rise again. The storm and the parent are whipping themselves into a frenzy.

The climax begins at the end of the third stanza. The entire orchestra rages, and it is well to recall how far we've come in this cycle, which began with a bleak dialogue between oboe and horn. For the parent, it can't get any worse: "They have been carried out; I was not allowed to say anything about it!" He is

accompanied by the most ferocious music of the cycle.

And then, Light: the chime of the glockenspiel, earlier a death knell, now dispels the storm. But Mahler is not finished with us. The denouement is a consolatory, soothing lullaby that starts as the song began: "In this weather, in this rushing, this raging." But now these words are followed by *Sie ruh'n*, "They rest." The parent has been granted one last touch. To a flute line that recalls a child playing in a field, a butterfly overhead, the parent's final verse achieves resolution. "Frightened by no storm, covered by God's hand, They rest as in their mother's house!" We now see the genius in Mahler's plan: All the earlier, awful words rhyme with the ultimate consolation, *Mutter Haus*. The final lines, this ultimate clincher, are Mahler's.

The lullaby fades. It is getting dark now, but it is finally a benign darkness, announced with a chorale-like postlude, an echo of the lullaby. We are transported by an unshakeable modulation to D major. It is voiceless. The parent can say no more, it is all in "God's hand" now. A long, slow fadeout completes the song and the cycle.

### **Further reading:**

Peter Russell, *Light in Battle With Darkness: Mahler's Kindertotenlieder* (Peter Lang, 1991)  
Henry-Louis de La Grange, *Gustav Mahler. Vienna: The Years of Challenge (1897-1904)* (Oxford University Press, 1995)  
Gustav Mahler WWW Pages:  
<http://www.netaxs.com/~jgreshes/mahler/>

### **Recommended recordings:**

Male voice: Thomas Hampson, Leonard Bernstein, Vienna Philharmonic. DG 431 682 2  
Dietrich Fischer-Dieskau, Karl Böhm, Berlin Philharmonic, DGG CD 415 191 (recorded a few weeks after FD's wife and infant died in childbirth)  
Female voice: Janet Baker, Sir John Barbirolli, Hallé Orchestra. EMI Classics CDU 5 66996

# Gustav Mahler

## In the period of his Fifth and *Kindertotenlieder*

Stan Ruttenberg

In their two essays, Kelly Hansen and Mitch Friedfeld treat the music of the Fifth Symphony and *Kindertotenlieder* so well and thoroughly that I have nothing musically to add. But I would like to share with you other information that sheds some light on Mahler when he was composing these works.

In the midst of composing the Fifth Symphony and *Kindertotenlieder*, Mahler's life took a sharp turn — he married the young, vivacious, talented, but self-centered and possibly narcissistic Alma Schindler (9 March 1902). Some two weeks after the engagement (late 1901) had been announced, Natalie Bauer-Lechner, Mahler's friend, musician, and his Boswell, made her last entry into the diary in which for some seven years she had kept careful notes of her conversations with Mahler about his music and his views on life in general.

**Natalie Bauer-Lechner**, two years older than Mahler, was an acquaintance of his at the Vienna Conservatory. She was a talented violist, and soon after leaving the conservatory played in an excellent ladies quartet and married. In 1890, after the breakup of her marriage, she wrote to Mahler offering to take up an earlier invitation of his to escape from Vienna. She had just visited Budapest where Mahler was enjoying one of his first professional successes as Director of the Royal Opera. Natalie evidently realized that the young Mahler she had known at the Conservatory had matured into a formidable musician. She visited him at Budapest again and several times at his next post at Hamburg.

Mahler's parents had died one and two years prior. His sister Justine lived with him to manage his household affairs. Natalie became a good friend, almost a member

of the Mahler family, and became Mahler's musical confidant. She also collaborated with Justine in the management of Mahler's household life. As athletic as Mahler, Natalie hiked and biked with him frequently. During their excursions into nature they held long talks. It is not too far fetched to suspect that Natalie, strongly attracted to Mahler as a rising musical power, was also attracted to him as a man. She did "mother" him a great deal, to which Mahler sometimes objected, asking Justine one summer not to have Natalie join them.

Stuart Feder hypothesizes (*Mahler um*

*Mitternacht*, *Int. Rev. Psycho.* 1980, vol. 7) that perhaps Mahler regarded Natalie as a mother figure and had *Oedipal* problems with seeing her also as a wife. In addition, at the time when Mahler thought seriously about his mortality, following a close brush from an excessive bleeding incident, Natalie was in her early forties. According to the wisdom of the day, she was beyond safe child-bearing age, and it seems that Mahler wanted to assure his immortality by having children. If we look at

possibly the only remaining photo of her, we see that Natalie certainly was not an unattractive woman, but Alma claimed that Mahler told her that he had said to Natalie, "I cannot marry you. I can only marry a beautiful woman." I cannot believe that Mahler could have been so insensitive. Whether true or not, Mahler turned to Alma to Natalie's profound sorrow.

Natalie's recollections are a wealth of insight into Mahler the man and the musician, and any reader interested in Mahler is strongly advised to find a copy of Natalie's "Recollections of Gustav Mahler" (Cambridge University Press, 1980). This book is out of print but not too difficult to find from used booksellers. Also highly recommended is Henry-Louis de La Grange's encyclopedic and revised biography of Mahler, published by Oxford University Press (a work in progress — two volumes are now available, two more in preparation).

Natalie relates that on one of their long walks in the summer of 1901, Mahler talked to her for the first time about the Fifth, in particular the third movement (*Scherzo*) — "The movement is enormously difficult to work out because of its structure, and because of the utmost artistic skill demanded by the complex inter-relationships of all its details. The apparent confusion must, as in a Gothic cathedral, be resolved into the highest order and harmony." He also remarked that a theme by a local musician, *An dem blauen See*, had worked its way into the second movement, but that song seems now to be lost. Mahler told Natalie that he conceived of this symphony in four movements, but later, perhaps after he met Alma, incorporated another movement, the lovely *Adagietto*, which Mengelberg claimed that both had told him was a love song to Alma. Natalie's relationship with Mahler broke off before Mahler had completed his work on the Fifth and *Kindertotenlieder*, so from then on we lack her accurate and invaluable notes, having only Alma's own writing to bear witness.

From Natalie's diary we see no evidence that Mahler discussed with her the many Rückert poems on the death of children, from which he drew five to set as his *Kindertotenlieder*. However, in the forward to the English edition of Natalie's recollections, de La Grange speculates that perhaps three of the *Kindertotenlieder* were included along with manuscripts of *Wunderhorn* songs which Mahler gave to Natalie. It seems that Mahler gave many manuscripts to Natalie as a way of preserving them. Mahler himself was careless about his papers, hardly ever dating them, spontaneously giving many to friends, and losing some in his desk (e.g., *Zu Strassburg auf der Schanz*, performed in Mahler's own version at MahlerFest XII). Dr. Feder surmises that Mahler, knowing that Natalie kept an extensive diary, spoke with her in a way that he felt would preserve his thoughts after he was gone, i.e., as if he were dictating his own memoirs.

**Alma Schindler's** father was Austria's foremost landscape painter. He died while Alma was young, but she adored her father all her life and looked up to him as an artist who set artistic principles first, never mind the personal consequences (just as did Mahler). Alma resented that her mother remarried and never had a close and warm relationship with her stepfather Carl Moll.

Most of Mahler's biographers relate that the first meeting of Alma and Gustav took place in the home of Berta Zukerkandl on the occasion of a dinner party for her sister Sophie Clemenceau, 7 November 1901. There, the 20-year old Alma, who claimed that she was a "reluctant" guest that evening, was the "life of the party," making raucous conver-



sation with Gustav Klimt (one of Alma's "conquests") and Max Burckhard (Director of the Burgtheater and another of Alma's admirers). Mahler, who almost never attended such dinner parties, "happened" to be there, was intrigued by this lively, intelligent and attractive young girl, and was induced to "join the fun." As we know, the rest is history. But is it, really? Jonathan Carr in his book *Mahler* (1997 Constable, London) adduces other information on the probable earlier meeting of Alma and Gustav. Alma's Diaries from 1898-1902 also allude to earlier encounters, e.g., while bike riding in the Salzkammergut, and to Alma's admiration for Mahler as the eminent conductor of the Court Opera, but not an admirer of his music.

On 29 December 1901, just following the engagement, the Vienna paper *Fremden-Blatt*, carried an article relating that Alma and Gustav first met two years before during the summer holidays in the lake region of the Salzkammergut. As Carr describes in his biography, this article might be ignored as possibly spurious except for the fact of the existence of a postcard postmarked 5 July 1899, in Mahler's handwriting, addressed to Fräulein Alma Schindler, stating, "Sole genuine signature, protected by law: Gustav Mahler. Beware of imitations." This card was made public only in 1995.

Some extracts from Alma's diaries show her feelings for Mahler and shed light on the postcard incident. Sunday, 4 December 1898, "As for Mahler — 'I'm virtually in love with him.'" Friday, 30 December 1898, "Dr. Pollack gave me [a picture of] Mahler, my beloved Mahler, with his autograph." Sunday, 19 February 1899, "Mahler conducted [orchestra concert] and was received with demonstrative applause. Everyone had been *longing* for a true conductor. Mahler is a genius through and through." Friday 7 July 1899, "On 23 June the whole clan [some of Alma's cronies] was at Hallstatt. I stayed home as I had ear-ache and stomach pains. When they returned, they told me that Mahler was there too, indeed that they had spoken to him. They recounted even the tiniest details. And then the day before yesterday, this postcard arrived. One further thing:



they told me they'd sent me a postcard and that Mahler had signed it. Gustav [Geiringer] allegedly gave it to the waiter, but the card never arrived. So the day before Gustav told me the whole story: not a living soul had ever set eyes on Mahler, the whole thing was pure fabrication, a pack of lies. At my cost the story has kept them *heartily amused* for two whole weeks. Anton Geiringer arrived here a few days ago. On the way, in Ischl, he met Dr. Boyer, who was on the point of driv-

ing to Aussee to see Mahler. They let him [Boyer] into their little secret, and he passed it on to Mahler, who just for fun, really did write to me. The whole thing was arranged very cleverly, and I'm delighted about the postcard." Tuesday 11 July 1899, after a bike ride during which Alma took ill, "We were just leaving Gosamühle, when Mahler rode towards us on his bicycle, behind him an old woman, followed by his sister [Justine] and Rosé (probably Arnold who was in love with Justine). I cycled past quick as a flash. The Geiringers dismounted, the others too. Mahler asked if this was the way to Hallstatt. Christine said it wasn't, and offered to show him the way. By this time I was

riding more slowly. They caught up with me and said: Mahler is following us. He soon overtook us, and we met four of five times. Each time he struck up a conversation, staring hard at me. I jumped on my bike and rode some distance. The Geiringers were angry; they had wanted to introduce me, and he was expecting it also. Judging by the way he looked at me, he appears to have perceived the connection between myself and the postcard — which I found most embarrassing. Anyway, I felt no urge to meet him. I love and honour him as an artist, but as a man he doesn't interest me at all. I wouldn't want to lose my illusions either." Of course, time was to tell a different story!

To return to the famous dinner party in 1901, to paraphrase Carr's description in his biography, Alma's mother, Anna Moll, phoned Berta Z's husband that Alma was feeling out of sorts, depressed, coming home from the opera every night crying, and spending hours at the piano. Anna suspected that Alma was suffering under the spell of the magnetism of "the musician" Mahler. And, wouldn't an invitation to Berta's for dinner help cheer up the girl? Thus it is possible, almost probable, that the famous spontaneous encounter between Alma and her victim, Gustav, was not so spontaneous after all.

Be that as it may, Alma was devoted to Mahler. She eventually grew to admire his music, managed his finances and household well, managed to get along with Justine, and was mother to two lovely girls of whom tragically only one, Anna, survived. In spite of being an incurable flirt, and a "collector of men," Alma remained true to Gustav until the summer of 1910 and her torrid affair with Walter Gropius (which she whitewashed in her memoirs), but that is another story told in the booklet of the MahlerFest CD recording of the Tenth Symphony. She also almost got herself into hot water much earlier, e.g., with Ossip Gabrilowitsch and Max Reger, and who knows with whom else? Anna Mahler related that Alma had impossibly blue eyes and, being slightly hard of hearing in one ear, always leaned close to a man when they were conversing, thus seemingly being coquettish.

Alma was a gifted musician herself, a good piano player, and an aspiring composer of songs. She was a great help to Gustav just after they married and settled in for the summer at his recently constructed villa (designed two years or so before with the help of Justine and Natalie) on the shores of the Wörthersee, at Maiernigg, in the southern region of Carinthia.

Alma was Mahler's copyist, making the fair copy of the Fifth Symphony, in a fine and very legible hand. The story is told that Alma, on reading the score, burst into tears and told Mahler "You have composed a concerto for percussion." A related story is that Mahler then smiled, and said something like, Almschi, look at my revision, I have already reduced the percussion. The manuscript of this symphony now resides in the J. Pierpont Morgan Museum, New York. Mahler scholars who have inspected this score report that the percussion used is nothing extraordinary and differs little from the final score. Perhaps Alma did react to an earlier draft, or perhaps the story was just another one of her little embroideries.

In summary, the years when Mahler started his Fifth and *Kindertotenlieder* were good years for him, in his beautiful lakeside villa and comfortable composing hut up the hill in the woods. In the year he married, Mahler finished the Fifth and the songs, was also a father-to-be, and happy in his new life. Why was he moved to write such a funeral march to open the symphony and compose the songs on the dreadful event of the deaths of children? Unless new material comes to light, we can only speculate and, after all, does it really matter?

# *Colorado MahlerFest XV*

## Our Principal Participants

**Soloist in *Kindertotenlieder* - (see insert)**

**Stuart Feder, MD.** is a graduate in music and medicine, and a practicing psychoanalyst, Einstein School of Medicine, New York. His Mahler publications are well known and his two books on Charles Ives are an important part of the literature on this American maverick composer. As Dr. Feder describes in his book on Ives, *My Father's Song*, Ives may well have heard Mahler conduct in New York but, notwithstanding many stories (myths), there is no evidence that the two ever met or that Mahler ever saw scores of Ives. Dr. Feder gave lectures at MahlerFest XI and XII, and we are delighted to welcome him again for MahlerFest XV.



by Walter Frisch, and *The Reader's Guide to Music: History, Theory, Criticism*, edited by Murray Steib, she has also published articles on Mahler, Wolf, Wagner, Debussy, and musical time.

**John Pennington, S. J.**, is a long-time Mahler enthusiast, frequent MahlerFest attendee, and head of the Catholic chaplains at Cook County Hospital, Chicago. He helps seriously ill people with their personal problems using music as part of his therapy. Fr. Pennington graduated in 1958 from Xavier College in Cincinnati with an Honors Bachelor of Arts degree. Much later he attended Syracuse University where he took an interdisciplinary Ph. D. in art history, music history and philosophy.

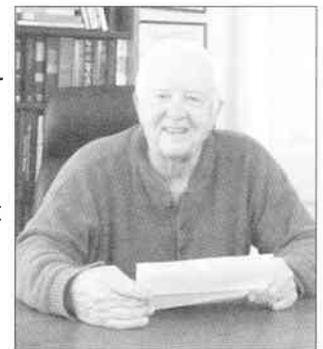


**Ann Schmiesing**, Assistant Professor of German and Scandinavian Studies at the University of Colorado at Boulder, received her doctorate in German literature from Cambridge University in 1996. Her research interests include Norwegian literature of the nineteenth and twentieth centuries and German



Enlightenment drama and moral philosophy. Having recently completed a book manuscript on the German dramatist and critic Gotthold Ephraim Lessing, she is currently writing a history of the Norwegian theater in the nineteenth century. Prof. Schmiesing delivered an intriguing lecture on the background of the folk poems, *Des Knaben Wunderhorn*, at MahlerFest XIV.

**Eugene Kinder, MD**, now a resident of Boulder, attended DePaul University and graduated from the Loyola Medical School, both in Chicago. After interning he entered general practice, but then got interested in psychiatry, did a residency at Georgetown University, Washington, DC, was Board certified and then became Chief of Psychiatry at the U. of Chicago State Psychiatric Institute. He is a Fellow of the American Psychiatric Association, was President of the Arizona Psychoanalytic Society, founder and first president of the Arizona Psychoanalytic study Group, and Supervisory and Training Psychoanalyst of Southern California Psychoanalytic Institute. He carries on an active practice in the Colorado area, is involved in art and philosophy studies, and is a practicing artist.



**Marilyn L. McCoy** is Assistant Professor of Music at the University of New Hampshire, Durham. Though primarily a "Mahler Scholar," she worked at the Arnold Schoenberg Institute in Los Angeles for the last three years of its existence (1995-1998), serving as Assistant Archivist and co-author of *A Preliminary Inventory of Schoenberg Correspondence*. In addition to her contributions to *Schoenberg and His World*, edited



**Patrick Mason**, a baritone on the faculty of the University of Colorado, performs operatic and concert repertoire throughout the world. Most recently he has been heard in recitals at the Library of Congress and in the Cairo Opera House in Egypt, in contemporary music at New York's Alice Tully Hall and in a leading role in the new opera *Sara McKinnon* in Las Cruces, New Mexico. In October of 2000 he sang the New York premiere of the opera, *Black Water*, by John Duffy and Joyce Carol Oates at the Cooper Union. Mr. Mason has been a



guest soloist with the Syracuse Symphony, the Rochester Philharmonic and the Colorado Springs Symphony. He has recorded music from tenth-century chant to songs by Stephen Sondheim for Sony, Vox, l'Oiseaux Lyre and Erato. His two most recent CD releases

on the Bridge Records label are Schubert's *Winterreise* (BCD 9053) and French Melodies (BCD 9058) by Ravel, Fauré, Dutilleux and Poulenc. Having been born and raised in the low clay hills above the Ohio River, his passions are (naturally) hiking and ceramics.

**Terese Stewart**, pianist, has performed solo and chamber music in Germany, Austria, Canada, and throughout the United States. She has appeared as guest artist at Musikherbst Festival in Wiesbaden, Germany, the American Institute for Musical Studies in Graz, Austria, and at Berlin's Hanns Eisler Hochschule für Musik where she has also conducted master classes in American song literature. Artists with whom she has collaborated include tenor Scot Weir, soprano Cynthia Lawrence, flutists Trevor Wye and Shaul Ben—Meir, and hornists Froydis Ree Wekre and Jerry Folsom.

Ms. Stewart was principal pianist of the Denver Chamber Orchestra and has performed with the Colorado Music Festival, Colorado Shakespeare Festival, Columbine Chamber Players, Ars Nova Singers, Colorado MahlerFest, and the National Touring Company of *Les*



*Miserables*. She has served as official accompanist for both the Metropolitan and San Francisco Opera Auditions and has been on the artistic staff of Opera Colorado. Ms. Stewart has studied in master classes with Leon Fleischer, Lorin Hollander, Dalton Baldwin, Martin Isepp, Martin Katz, Marilyn Home, Gerard Souzay, and Elly Ameling. She is a graduate of Texas Tech University, where she studied with Thomas Redcay, and she holds a Doctor of Musical Arts degree from the University of Colorado, where she continues to be in demand for faculty, guest, and student recitals

**Gerald Fox** has been a member of the Gustav Mahler Society of New York since 1976, and President since 1987. A retired electrical engineer, Mr. Fox has been involved in music since his early teens, and he has

served on the boards of the Nassau Symphony, the Long Island Symphony, and the New York Virtuosi Chamber Symphony. He is an Honorary Member of the MahlerFest Board. He has reviewed concerts and recordings for the *American Record Guide* since 1968 and has been associate editor for four years. He has lectured on Mahler's music at Yale; the Boston Harvard Club; Queen's College, NY; at the Colorado MahlerFest IX Symposium; at the Omaha Symphony's performance of the Eighth in 1995; at a performance of the Eighth in Kennedy Center, Washington, DC; on the Mahler Fifth at Albuquerque NM; and at the Julliard School of Music, New York. Fox has been involved with Colorado MahlerFest since MahlerFest VII, 1994.



**Kelly Dean Hansen**, Originally from St. George, Utah, graduated from Utah State University in 1998 with degrees in piano performance and German. He is currently enrolled at CU's College of Music as a graduate student, working on a Master's Degree in Musicology, with the speciality of 19th century Germanic music, particularly



that of Brahms and Mahler. He is a graduate assistant in the Musicology Department, has written highly praised program notes for the musicologist/pianist Charles Rosen, among others, and has presented illuminating pre-concert lectures on Mahler, Mendelssohn and, last season, on the Beethoven Symphony No. 1, at the Colorado Music Festival in Boulder. Kelly wrote the program notes on Symphony No. 4 and *Des Knaben Wunderhorn* for last year's MahlerFest XIV.

**Mitch Friedfeld** is a graduate of Denver's John F. Kennedy High School and the University of Northern Colorado, where he majored in Social Science. He now lives in Vienna, Virginia, and this is the first time he has attended the Colorado MahlerFest. These performances of *Kindertotenlieder* will be his first concert experiences of this music. Mr. Friedfeld attends concert performances in the East and contributes essays, e.g., an extensive essay on *Kindertotenlieder*, and many comments on Mahler performances to the Internet MahlerList.





## *MahlerFest Record of Works Performed*

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

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**THE ARTS & LOCAL ECONOMICS**

All of you have no doubt seen this bear logo, at the Zoo, Denver Art Museum, Denver Museum of Nature and Science, the Dairy Center for the Arts in Boulder, and in association with hundreds of arts groups. The SCFD with its bear logo is unique in the USA — the only tax district explicitly designed to support cultural activities. Last year figures compiled by the Colorado Business Committee for the Arts show that in the prior year the many arts groups in the several county area (originally five, now six that Broomfield has become its own county) circulate more money through our local economy than do the professional sports organizations. This is a staggering fact, considering the price of arts tickets against the price of tickets to sporting events, and the salaries of sports figures against those engaged in the arts.

SCFD, founded some 12 years ago for a ten-year period, was renewed a few years ago and expires in 2006. SCFD has decided to put the renewal on the ballot in 2004, and a campaign of public awareness is now underway leading up to that crucial vote.

If you like free days at the Zoo and at museums and appreciate the wide variety of theater, music, arts and film (some 134 projects this year in Boulder County) that is supported in part by the Boulder County Citizens Cultural Committee, then plan to vote "yes" for SCFD in 2004.

Visit [www.cbca.org](http://www.cbca.org) for more detailed information on the economic impact of the arts.



**THE ARTS REALLY DO COUNT!**

# COLORADO MAHLERFEST PROUDLY ACKNOWLEDGES RADIO PARTNERSHIPS WITH:



91.5 MHz

*KUNC has quite good reception in Boulder and towards Denver.  
Several translators cover other areas.*

*[www.kunc.org](http://www.kunc.org)*

*KUNC carries the NPR morning and afternoon talk shows,  
Car Talk, and otherwise they program  
Diverse music, including classical selections.*

*They collaborate with us in Public Service Announcements,  
and ticket giveaways.*

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## **KCME, FM Colorado Springs — 88.7 MHz**

*KCME can be heard from south of Colorado Springs to South Denver  
and in some other Denver locations.*

*Translators are planned and being considered for wider coverage.*

*[www.kcme.org](http://www.kcme.org)*

*KCME broadcasts 24-hour music —*

*Classical with jazz on Saturday mornings and  
The Metropolitan Opera “Live from the Met” on Saturday.  
They collaborate with us in Public Service Announcements,  
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## **New KVOD — 90.1 MHz**

*The new KVOD is part of the three-channel KCFR, broadcasting 24-hour  
classical music on their FM channel — news and other non-music programs  
are carried on their two AM channels,  
1340 KHz and 1490 KHz.*

*[www.cpr.org](http://www.cpr.org)*

*KVOD 90.1 MHz, carries broadcasts of the Metropolitan Opera, Colorado  
Symphony, Denver Friends of Chamber Music, and several other local music  
groups on the program Colorado Spotlight.*

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